

336.665: 718,008 (0131)(71)

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THE CANADA COUNCIL

**PRIVATE FINANCING OF
CULTURAL ACTIVITIES IN CANADA**

A Data Quality Assessment



Harry Hillman Chartrand
Research & Evaluation
The Canada Council
March 1988

A Commission from the Office of Statistics, Unesco (Paris)

PRIVATE FINANCING OF CULTURAL ACTIVITIES IN CANADA

A DATA QUALITY ASSESSMENT

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0.0 Introduction

0.01 For many years Unesco has been involved in the development of a framework for statistics concerning public financing of cultural activities. In most market economies, however, commercial cultural activities play a more important role than those supported by the State through ownership of the cultural means of production or by means of direct or indirect subsidy, e.g. in the form of tax expenditure. In Canada, the commercial for-profit arts sector accounts for an estimated three-quarters of total arts activity. This report is intended to assess the availability and adequacy of statistical information concerning private financing of both commercial and non-profit cultural activities.

0.02 In this report, the major focus will be on the arts industry including the amateur, commercial and professional fine arts. This emphasis reflects the experience of the author who is a cultural economist employed by the Canada Council for the encouragement of the arts. When possible, other cultural sectors are also considered.

Geo-Cultural Canada

0.03 To place cultural activities in context, five dimensions of geo-cultural Canada will be briefly described: geo-political culture; political culture; economic culture; regional, linguistic and ethnic culture; and the Canadian cultural constituencies.

Geo-Political Culture

0.04 Geo-politically, Canada is the second largest country in the world (Exhibit 1). To the east, it stretches from the Atlantic Ocean beyond which is Europe and the *Old World* of the original white settlers. To the west, it stretches to the Pacific Ocean beyond which is the *Pacific Rim* and the third great revolution of the modern age - the economic awakening of Asia. To the north, it stretches from the North Pole beyond which is the Union of Soviet Socialist Republics, homeland of the second great revolution of the modern age with its promise of *economic rights* for the individual. To the south, Canada stretches to the Great Lakes and the 49th parallel beyond which is the United States of America, homeland of the first great revolution of modern times with its promise of *political rights* for the individual.

0.05 Canada is a member of what is known as the Western Alliance, including the North Atlantic Treaty Organization (NATO), the North American Air Defense Treaty (NORAD) and the Organization for Economic Cooperation and Development (OECD). Canada is part of the Western Alliance because of a common cultural heritage and a similarity of values demonstrated by the Canadian contribution in two world wars.

0.06 In the past, however, Canada fought two wars with the United States - the War of American Independence beginning in 1776 and the War of 1812. During both wars, Canadians rejected imposition of *Republican* values emerging from the American and then the French Revolutions. Canada maintained moral and ideological ties to Monarchy, first to the French Crown and then, after diplomatic recognition of the English Conquest of New France in 1763, to the English Crown. The transition was facilitated by official protection afforded to the French language and the Roman Catholic Church at a time when that same Church was banned in the United Kingdom itself. The Church of England, however, received a tenth of the unsettled lands west of French-speaking Quebec called Upper Canada (what became Ontario). Many who settled this new land were Loyalists fleeing the American revolution.

0.07 The link with the Monarchy was again confirmed with the failure of the Rebellions of 1837 in Upper and Lower (Quebec) Canada. The Republican right of the individual to be free of State interference expressed in the American Revolution was, however, *transliterated into irresponsible government* in Canada and other parts of the *Second British Empire*, i.e. the Empire without the American colonies. This is government by elected representatives of the people serving as members of Parliament, the majority of whom selected public servants and ministers to the Crown represented by a vice-regal delegate titled the *Governor-General*. Responsible government of a constitutional Monarchy maintains a relatively paternalistic attitude towards subjects of the Crown, unlike the *make-it-on-your-own* individualism of the United States, and qualitatively different from the techno-paternalism of the socialist state.

**Exhibit 1
Geo-Political Canada**



Political Culture

0.08 This vast space of more than 10 million square kilometres is governed as a constitutional monarchy, a parliamentary democracy and a mixed market economy by the federal Government of Canada and ten provincial governments. These eleven *senior* governments, each acting in the name of Her Majesty Elizabeth II Queen of Canada, collectively constitute the Canadian Confederation. In addition, there are two northern territories currently administered by the Government of Canada. These territories - the Yukon and the Northwest Territories - comprise more than one-third of the total land mass of Canada.

0.09 There are also more than 5,000 local governments and agencies which are, constitutionally speaking, the *creatures* of the provinces. All these constitutional and administrative units serve a population of about 25,000,000. In addition, political plurality reigns and, therefore, there are many centres of power and influence not controlled by the State, except in crisis. This is particularly true of the economy where private decision-makers are responsible for more than half of economic activity.

0.10 To a great degree, the political process in Canada reflects a shifting balance between the role and limitations of private and public property rights in social improvement. The Progressive Conservative Party of Canada, on what used to be the *Right* of the political spectrum but what now is the *Centre*, currently heads the Government of Canada. Like the United States and the United Kingdom, a *Neo-Conservative ideology*, i.e. *economic laissez-faire* is dominant (Gilder 1981).

0.11 Relative to the centre-*Left* Liberal Party and the social democratic New Democratic Party, the party in power places emphasis on private property rights in solving the economic and social problems of the country. The enforcement of private property rights plays a major role in private financing of cultural activities in Canada. In this regard, it is important to note that unlike the United States, there is no constitutional provision in Canada guaranteeing private property rights. This has led to heated debates which, in part, reflect the fact that Canada is a constitutional monarchy (not a republic) and therefore all persons and property are ultimately subject to the Crown.

Economic Culture

0.12 In a mixed economy, there are three distinct types of economic culture. These include the for-profit, the non-profit and the public sector. The private sector accounts for more than one-half of all economic activity, while the public sector accounts for the remainder. Canada is a member of what is called the G-7 group of nations, i.e. the largest and richest market economies in the world. National Income per capita (measured in US dollars) in 1985 of G-7 members was: USA - \$15,480; Canada - \$11,778; Japan - \$9,452; West Germany - \$8,950; the U.K. - \$8,615; France - \$8,126; and Italy - \$5,592 (*The Economist* 1988). Within the private sector of the Canadian economy, equity ownership is characterized by 3 factors:

- the presence of Crown Corporations such as Air Canada, Canadian National Railways and the Canadian Broadcasting Corporation which provide transportation and communications infrastructure and services required to serve a vast yet lightly populated post-modern nation-state;
- the economic presence of foreign-owned multinational corporations creating what has been called a *branch-plant economy*; and,
- the high concentration of private Canadian equity ownership by a few entrepreneurial Canadian multinational corporations.

0.13 The importance of the voluntary or non-profit sector has, however, tended to be underestimated by economists. This has partially resulted from the tendency to assign production of collective goods to government because it has the power to compel payment and overcome the free-rider problem thereby correcting allocative inefficiency in the private marketplace (Weisbrod 1977: 1-2).

0.14 While there is no agreed definition of the voluntary sector, it includes both registered charities and service, sports and recreation clubs. Statistical information is available only for registered charities (Ross, 1983). In 1980 there were 39,965 registered charities excluding hospitals and teaching institutions. Total revenue from all sources amounted to \$5.84

billion. It is estimated that there was an equivalent of 142,000 full-time positions and some 33,000 part-time workers. There was, therefore, an average of 4.3 paid employees per charitable organization.

0.15 Some 2.7 million Canadians donated an average of 2.9 hours per week to organized volunteer work which represented approximately 15% of the Canadian working-age population. Wages and salaries represented one-third of total expenditure. Another third of expenditure was disbursed as direct aid to individuals and groups. The remaining third of expenditure was spent on administration, conferences and meetings, communications expenses and the costs of goods and services for sale. It is estimated that the economic contribution of volunteers amounted to \$2 billion or 1.3% of all wages and salaries paid to Canadian workers. The accumulated economic contribution of the voluntary sector is estimated at \$4.5 billion or 1.7% of Gross National Product. Further, privately operated, non-profit lotteries were almost two-and-a-half times as important a funding source for the voluntary sector as corporate donations, and such lottery revenue represented more than one-quarter of total federal support to the non-profit sector (Chartrand, Ruston 1982).

0.16 The voluntary sector provides a way to foster social innovation, permits citizens to decide for themselves what needs to be done without waiting for government action, and tends to act as a social conscience for government and a laboratory for the young to learn about society. Furthermore the voluntary sector is more cost efficient than government because of voluntary or free resources used (Labelle 1981).

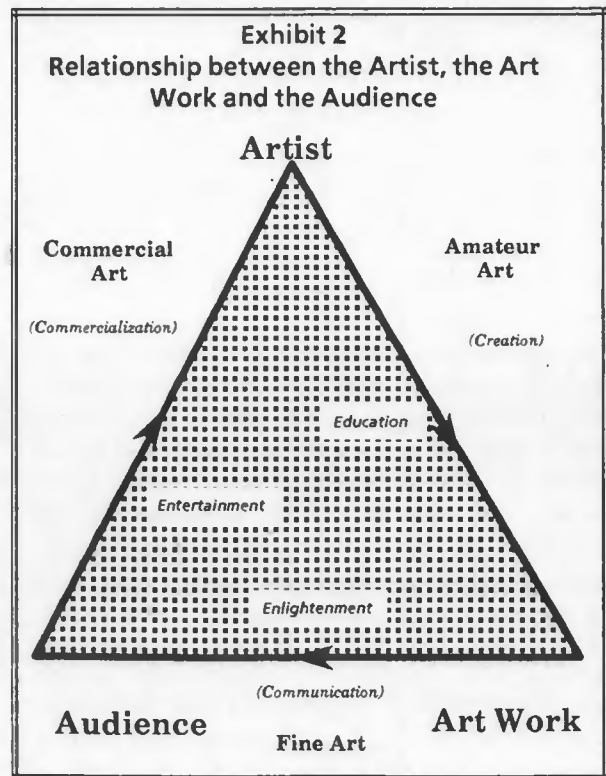
0.17 Accordingly, in the investigation of private financing of cultural activity, it is critically important to keep the three-sector model of the economy in mind. In some cultural constituencies, the dominant role is played by the public sector; in others, the for-profit; and in yet others, by the non-profit sector.

0.18 In order to place the economic nature of cultural activities in Canada in perspective, a model previously developed for the arts can be extended to cover all cultural activity (Exhibit 2). First, consider the relationship between an artist and an art work *excluding the audience*. In this case, the artist actualizes his or her creative potential but no one sees or hears the result. This

constitutes therapy, or amateur art and constitutes the *creation phase*. Second, consider the relationship between an art work and an audience, but *exclude the artist*. In this case, a work of art *speaks* to an audience in a numinous or archetypical way, i.e. the *communication phase*. One then has fine art. Finally, consider the relationship between an audience and an artist, but *exclude the art work*. In this case, an audience *buys* the name of the artist even if the actual work does not *speak*. One arrives at *the aesthetics of snobbery* (Koestler 1965), or commercial art and the *commercialization phase*. The case of 35,500 blank sheets of paper all signed by Salvador Dali is a case in point.

It is possible that Mr Dali does not give a fig for what is put on paper over his signature and would consider it all an excellent joke on a naive public willing to pay vast sums to keep him in the style to which he has become accustomed (*The Economist*, 1985: 101).

0.19 With the artist's signature as authentication, whatever is on a sheet of paper or canvas becomes an *original*, even if it is printed or added to afterwards, and even if the artist never sees it. At this point in an artist's career such a signature effectively creates a medium of exchange accepted by a many buyers and sellers.



0.20 Second, the three segments of art are linked by economic function. The amateur arts, in actualizing the talents and abilities of the individual citizen, provide an educated audience and initial training for the fine and the commercial arts. The fine arts, in the pursuit of artistic excellence as an end in and of itself, provide research and development for the commercial arts. That the fine arts provide research and development for the commercial arts industry is supported by the fact that of 16 major industries, only the commercial entertainment industry has no reported research and development expenditure (*Business Week* 1984: 236-286). The commercial arts, in the pursuit of profit, provide the means to market and distribute the best of the amateur and the fine arts to an audience large enough and in a form suited to earn a profit, e.g. recordings.

0.21 From this arts model, three types of cultural activity can be defined based upon motivation in producing or consuming cultural goods and services. These are:

a) *High Culture* involves the production of cultural goods and services as *an end in-and-of-itself*, i.e. *culture-for-culture's sake*. In this paradigm, cultural production is an end, not a means to other human objectives, e.g. financial or physical security. High Culture generates *enlightenment* which serves as a motivation for both producers and consumers. The State, through the police and the courts, generally intervenes in High Culture only when political or sexual themes are explicitly treated;

b) *Amateur Culture* involves production of cultural goods or services as: *recreation* enhancing the ability of an employee to work; *actualization* of the creative capacity of the individual; or *realization* of one's cultural heritage. Amateur Culture tends to produce *education* which motivates both producer and consumer. The State intervenes in amateur cultural activities generally only if explicit sex, racism or violence is involved; and,

c) *Commercial Culture* involves production of cultural goods and services as *a means* to attain financial resources, i.e. *culture-for-profit*. An obvious example is commercial motion pictures which, by definition, are produced to make money. *Quality* or artistry are *means to earn money*, not objectives in-and-of-themselves. Commercial Culture tends to produce *entertainment* which motivates the consumer while profits motivate the producer. Furthermore, producer tends to stand between the artist and audience in the guise of manufactured cultural goods and services such as records and tapes. It is the ability to mass-produce that provides the basis for commercial viability. The State, through the police and the courts, intervenes in Commercial Culture only if explicit sex or violence is involved.

Regional, Linguistic and Ethnic Culture

0.22 Geographic Canada consists of six geo-historical-cultural regions: the Atlantic, Quebec, Ontario, the Prairies, British Columbia and the two northern territories collectively known as *The North* (Exhibit 3). Each possesses a distinct culture reflecting, to a greater or lesser degree, impact of a new environment upon its original and subsequent settlers.

0.23 Canada is highly urbanized. Nearly 45% of the population live in 9 metropolitan areas which stretch like beads on a four-thousand kilometre necklace across the southern third of the nation. In 1986, these metropolitan areas fell into three size groups. The first tier includes Toronto (3,074,000 population), Montreal (2,910,000) and Vancouver (1,339,000). The second includes Ottawa-Hull (781,000), Calgary (696,000) and Edmonton (673,000). The third tier includes Winnipeg (622,000), Quebec City (622,000) and Hamilton (579,000).

0.24 Canadians live and work in two official linguistic communities. English-speaking Canadians account for roughly three-quarters of the population, while French-speaking Canadians account for one-quarter. These two linguistic communities are known as the *founding peoples*. Native Amerindian

Exhibit 3
Regional Distribution of Population
1986

REGION	Population In Millions	Per Cent (%)
CANADA	25.309	100.0
ATLANTIC REGION	2.277	9.0
Newfoundland	0.568	2.2
Prince Edward Island	0.127	0.5
Nova Scotia	0.873	3.5
New Brunswick	0.709	2.8
QUEBEC (province and region)	6.532	25.8
ONTARIO (province and region)	9.102	36.0
Prairies	4.439	17.5
Manitoba	1.063	4.2
Saskatchewan	1.010	4.0
Alberta	2.366	9.4
BRITISH COLUMBIA (province and region)	2.883	11.4
THE NORTH	0.076	0.3
Yukon Territory	0.024	0.1
Northwest Territories	0.052	0.2

Source: *Census of Canada 1986*, Statistics Canada

Canadians, however, who account for 1.7% of the population, have a legitimate claim (after thousands of years of settlement) to being called *Canada's original peoples*. It is important to recognize that before white settlement, native society was multicultural. Native people belonged to many different tribes and confederacies of tribes, many different language groups and several different physiological races, e.g. the Inuit and the Amerindian peoples.

0.25 Canada, in ethno-cultural terms, is 27% French (who settled in the 1600s and 1700s) and 40% Anglo-Celtic including English, Irish,

Scottish and Welsh (who settled in the late 1700s to mid-1800s). As an English-speaking people with legal and traditional links to the British Crown, Canada is the richest member in income per capita of the British Commonwealth of nations. As a French-speaking country, Canada is the richest member of the newly created *Francophonie* of nations.

0.26 The remaining 31% of the population are from all other countries and cultures of the world. In the late-1800s to mid-1900s, Dutch, German, Scandinavian and Ukranian immigrants arrived in large numbers. Since the Second World War, many people from the Carribean and Asia have settled. Immigration will continue to play a significant role in changing the nature of Canadian society well into the next millenium. As a multicultural country, Canada is destined to play a dynamic role in the United Nations.

0.27 Both Canada and the United States share a changing ethnographic composition which makes them *New World* societies. Unlike the *melting pot* tradition of the United States, however, Canada recognizes a *cultural mosaic* (Porter 1965), one preserved and encouraged through official policies of bilingualism and multiculturalism.

0.28 Five terms emerge from this assessment which define cultural activities in Canada. These are: aboriginal, bilingual, commercial, multi-cultural and regional. The implications of these terms extend beyond their individual influences. For example, official bilingualism is visible in the various regional French-speaking communities of Canada - Franco-Albertan, Franco-Saskatchewanian, Franco-Manitoban, Franco-Ontarian, Acadian, and Québécois. Similarly, multicultural communities function in both official languages, e.g. French-speaking Haitians and English-speaking Jamaicans. Other multicultural communities, e.g. the Italians, function in either English or French (depending on where they live) while maintaining their *heritage language*.

Cultural Constituencies

0.29 The reality of Canada, as a pluralistic democracy, means there are many communities or *constituencies of interest*. These constituencies are both geographic and non-geographic in nature, e.g. the dance community of Canada versus the dance community of Nova Scotia. Eleven constituencies of cultural interests have

been identified (Exhibit 4). Each can be understood only by reference to legal, political and regulatory frameworks which define Canadian political and property rights with respect to cultural activity. In this sense, private financing of cultural activities takes place within a web or network of rights, the nature of which are defined by legal and regulatory instruments of the State.

0.30 These various cultural constituencies speak different policy and technical languages; each with different vocabulary, syntax and grammar. What is critical to one group is perceived as unimportant to another. Such differences reflect the power and diversity of language as a genetic characteristic of humanity (Chomsky 1983: 172).

0.31 In a sense, language does serve to differentiate a significant part of Canadian cultural activities, e.g. multiculturalism, native culture and official languages. In another sense, specialized fields of cultural endeavour such as the arts, crafts, sports and design have fully developed *jargons* or expert languages. In preparing this assessment, more than 20 representatives from 8 of the 11 cultural constituencies were interviewed. Reports were prepared concerning their perception of public and private policy as well as data quality regarding private financing of cultural activities.

0.32 In defining the cultural constituencies, it is necessary to clarify the term *cultural industries*. In Canada, the term is generally restricted to the commercial arts industry, i.e. film, publishing and recording (Department of Communications 1987). The term *arts industry* is used in the United Kingdom (Arts Council of Great Britain 1985). At the Canada Council, the term *arts industries* is used to include the applied arts, i.e. inclusive of artists and arts-related workers employed outside of the arts industries, for example, illustrating artists or interior designers employed by department stores. No matter which term is used, the sector has been the object of ongoing public and private policy investigation in Canada for almost 10 years (Applebaum-Hebert 1982).

0.33 In this report, the term *cultural industries* will be used to describe *all cultural activities defined by the Unesco framework of cultural statistics* (see Addendum 1). These include for-profit and non-profit architecture,

Exhibit 4
Cultural Constituencies

Number	Sector
Category 0	Architecture & Urban Design
Category 1	Arts Industries
Category 2	Crafts
Category 3	Design
Category 4	Heritage
Category 5	Multiculturalism
Category 6	Native Culture
Category 7	Official Languages
Category 8	Parks & Recreation
Category 9	Religious Industries
Category 10	Sports Industries

arts, crafts, design and heritage activities as well as parks and recreation, multiculturalism, native culture, religious and sports industries. The term *religious industries* may be alien to some readers. In economic terms, however, the religious industries include establishments engaged in the buying and selling of belief systems. This is most apparent in TV evangelism which is now a major media activity in Canada. It must remain moot whether the religious industries should be defined to include ideologies and political theories, as well as theistic and quasi-theistic beliefs.

0.34 Appreciation of legal and regulatory instruments is essential if the adequacy of numeric evidence is to be assessed relative to cultural constituencies. This is particularly true at this time in Canadian history because the entire cultural fabric of the country is in flux due to:

- the recently signed Free Trade Agreement with the United States (International Trade Communications Group 1988);
- proposed amendments to the Copyright Act (Chartrand 1987);
- proposed amendments to the Constitutional Act (popularly known as the *Meech Lake Accord*);

- a new Multiculturalism Act intended to enhance the status of multicultural communities (Standing Committee on Multiculturalism, June 1987);
- proposed extension of the Official Languages Act;
- proposed introduction of a new Broadcasting Act to deal with the new communications technologies and their impact on Canadian culture;
- proposed introduction of a Film Distribution Act with strict Canadian-ownership provisions;
- proposed amendments to the Criminal Code concerning pornography;
- questions concerning the enforcement by Investment Canada of the *Baie Comeau Declaration* concerning foreign-ownership of publishing and other cultural enterprises in Canada;
- precedent-setting creation of a national park in South Morsby Island dedicated to maintaining the heritage of the native Haida people of British Columbia;
- increasing pressure to settle aboriginal land claims;
- reform of provincial education systems including reconsideration of the role of arts education (McCaughey 1988); and,
- the 1988 Winter Olympics in Calgary and the summer Olympics in Seoul with anticipated world class performances by Canadian athletes such as Ben Johnson (the fastest human on earth).

Acknowledgements

0.35 The author acknowledges the initiative of Mr. Ben-Amor, Director of the Office of Statistics, Unesco (Paris) without whose commission and patience, this report would not have been prepared. Thanks are also extended to the public and private officials who took time from their busy schedules to respond to the author's questions.

0.36 The continuing support and inspiration of an international network of arts researchers and cultural economists is also to be

acknowledged. To name a few: Augustin Girard of the Ministry of Culture in Paris; William Hendon of the University of Akron in Ohio; Harold Horowitz of the National Endowment for the Arts in Washington D.C.; Joan Jeffri of the Center for Research in Arts and Culture at Columbia University in New York City; John Pick of City University in London England; and Mark Schuster of Massachusetts Institute of Technology.

0.37 At home, the ongoing challenge to be *sensitive* to the *qualitative reality* of the arts, presented by colleagues in the arts disciplinary sections of the Canada Council, is acknowledged, as is the support and insight of Shirley Thomson, former Secretary General of the Canadian Commission for Unesco who has recently been appointed Director of the National Gallery of Canada. Finally, the author expresses his gratitude to the hard-working staff of the Research & Evaluation Section of the Canada Council for accommodating, with their usual economy and efficiency, the research and statistical requirements of yet another arts research study.

0.38 In spite of its inherent limitations, it is hoped that this data quality assessment will facilitate a better national and international understanding of private financing of cultural activities in Canada, and the need for further development of cultural statistics in Canada and abroad.

Harry Hillman Chartrand
 Head, Research & Evaluation Section
 The Canada Council
 99 Metcalfe Street, 5th Floor
 Post Office Box 1047
 Ottawa, Ontario, Canada
 K1P 5V8
 Telephone: (613) 598-4341
 Telecopier (613) 598-4390
 7 March 1988

1.0 DATA SYSTEM DEFINITION

1.01 There are many definitions of culture and cultural activities. For different purposes, different definitions are more or less appropriate. In this section, two sets of statistical definitions are examined. The first set concerns internationally comparable data systems. The second concerns data sets which are unique to Canada. Following description of these data sets, the availability and adequacy of data concerning the private financing of cultural activities is assessed.

INTERNATIONAL DATA SYSTEMS

Unesco Framework for Cultural Statistics

1.02 Unesco has been concerned for more than 20 years with development of a methodology for collection of statistical evidence concerning cultural activities, both with respect to cultural facilities and participation in cultural activities. During this period, Unesco has developed a framework for cultural statistics based on 11 statistical categories (Exhibit 5). The Unesco Framework for Cultural Statistics (FCS) is intended as a matrix for the collection and compilation of cultural statistics by member states.

1.03 The initial step in the creation of the FCS was taken in Monaco in 1967. At that time, it was recognized that a solely philosophic approach to cultural policy provided an insufficient basis for the development of national cultural strategies. After much international discussion, a *Recommendation on the International Standardization of Statistics of Public Financing of Cultural Activities* was adopted by the 21st General Conference of Unesco in Belgrade in October 1980. While further discussion has taken place since that time, no changes have yet been adopted by Unesco; and the Belgrade framework is used in this assessment.

1.04 Review of the FCS demonstrates the complexity of contemporary cultural activities viewed from an international perspective (General Conference 1980). As such, the Unesco framework provides a benchmark against which the adequacy of available Canadian numeric evidence can be assessed. The FCS has, however, been criticized by experts for several reasons including (Horowitz 1987):

- a) its failure to adequately account for the role and importance of religion and religious activities in cultural life;
- b) its failure to provide for measurement of *de-culturation*, particularly of tribal societies caused by the massive importation of cultural goods and services from developed societies; and,
- c) its failure to provide for the role and importance of private financing of cultural activities by individuals, corporations and foundations in market economies.

As will be demonstrated in this assessment, the FCS can be extended in order to resolve, at least in part, some of these perceived problems.

1.05 Unesco has recommended that derivation of national cultural statistics should begin with standard international systems (Division of Statistics on Culture and Communication 1979). Such systems include:

- System of National Accounts;*
- Standard Industrial Classification;*
- Standard Classification of Occupations;*
- Standard Trade Classification;*
- Standard Classification of Education;* and,
- Standard Classification of all Goods and Services.*

In Belgrade, in 1982, 160 states accepted a recommendation that the FCS be integrated into the System of National Accounts. The recommendation reflected the belief that standard international cultural statistics were possible only if integrated with national economic statistical systems. The recommendation has not yet been acted upon.

1.06 Many countries have developed variations on these standard international systems. In principle, such national systems can be converted into international standards. Accordingly, the first step in assessing the data quality of information concerning private financing of cultural activities is to review internationally standardized statistical systems. In this report, only three such systems are reviewed in detail. These are: the System of National Accounts, the Standard Industrial Classification and the Standard Classification of Occupations.

Exhibit 5
Unesco FRAMEWORK FOR CULTURAL STATISTICS

Category 0 - Cultural Heritage

This category includes activities aimed at preserving and developing the cultural heritage and cultural structures by such means as the maintenance of monuments and the depositing, collecting and communication of the treasures of the past:

- 0.0 Historical monuments and sites
- 0.1 Archives
- 0.2 Museums
- 0.3 Archaeological excavations
- 0.4 Other forms of the cultural heritage enjoying official protection
- 0.5 Research and training outside the formal education system
- 0.6 Such activities necessary for the preservation and registration of the cultural heritage as cannot be included in other categories

Category 1 - Printed Matter and Literature

This category includes activities aimed at creating, producing or disseminating literary works in printed form, i.e. books, periodicals, newspapers, etc., and also the setting up and operation of libraries:

- 1.0 Literary creation
- 1.1 Book publishing
- 1.2 Periodical and newspaper publishing
- 1.3 Distribution and marketing of books, periodicals and newspapers
- 1.4 Libraries
- 1.5 Research and training outside the formal educational system
- 1.6 Subsidiary activities necessary for literary production and printing

Category 2 - Music

This category includes activities aimed at creating, producing or disseminating musical works in the form of scores, recordings or concerts:

- 2.0 Musical creation
- 2.1 Musical performances (instrumental or vocal concerts)
- 2.2 Publication of printed music
- 2.3 Lyric performances (including operas, operettas, etc.)
- 2.4 Publication of recorded music (discs, magnetic tape, cassettes, etc.)
- 2.5 Distribution and marketing of printed and recorded music
- 2.6 Production and distribution of musical instruments
- 2.7 Production & marketing of equipment for reproduction & recording of music (record-players, tape-recorders, etc.)
- 2.8 Training outside the formal education system
- 2.9 Subsidiary activities necessary for the creation and production of music and of equipment

Category 3 - Performing Arts

This category includes activities aimed at creating, producing or disseminating works for the performing arts. Such works are often literary, musical and visual at one and the same time:

- 3.0 Creation of works for the performing arts
- 3.1 Dramatic performances
- 3.2 Choreographic performances
- 3.3 Other performing arts (circus, music hall, cabarets, variety shows)
- 3.4 Training outside the formal education system
- 3.5 Subsidiary activities necessary for the performing arts (hiring halls, middleman services, production and marketing of equipment)

Category 4 - Visual Arts

This category includes activities aimed at creating, producing or disseminating works of visual art in the form of painting, sculptures, ornaments or craft objects:

- 4.0 Creation of works for visual arts
- 4.1 Publishing or production of works of visual art
- 4.2 Exhibition of works of visual art
- 4.3 Dissemination and marketing of visual art
- 4.4 Training outside the formal education system
- 4.5 Subsidiary activities necessary for the visual arts (production and marketing of materials and equipment needed for the creation and publishing of works of visual art)

Exhibit 5
Unesco FRAMEWORK FOR CULTURAL STATISTICS
 (cont'd)

Category 5 - Cinema and Photography

This category includes activities aimed at creating, producing or disseminating cinematographic or photographic works:

- 5.0 Cinematographic creation (production of cinema films)
- 5.1 Film distribution
- 5.2 Film shows
- 5.3 Photography
- 5.4 Training outside the formal education system
- 5.5 Subsidiary activities necessary for the cinema and photography (production and marketing of films, screens, cinematographic and photographic cameras, sound equipment, projectors, buildings and premises used for projection)

Category 6 - Radio and Television

This category includes activities aimed at creating, producing or disseminating works for radio or television:

- 6.0 Radio
- 6.1 Television
- 6.2 Training outside the formal education system
- 6.3 Activities necessary for broadcasting and television (production and marketing of transmitters, receivers and networks)

Category 7 - Socio-cultural Activities

This category includes activities aimed at enabling people to express themselves individually or collectively in all aspects of their everyday life:

- 7.0 Socio-cultural initiatives, community cultural centres and promotion of amateur activities
- 7.1 Civic and professional associations
- 7.2 Other socio-cultural activities (ceremonies, social functions connected with religious, moral, ethical or philosophical beliefs)
- 7.3 Training outside the formal education system
- 7.4 Other activities necessary for socio-cultural activities

Category 8 - Sports and Games

This category includes the production of sports equipment, the construction and maintenance of playing fields and other amenities (sports grounds, swimming pools, gymnasiums, etc.) and also related activities and activities connected with the organization of sports and games:

- 8.0 Sporting activities and sports associations (the playing and organization of games, matches, etc.)
- 8.1 Production of sports equipment, construction and maintenance of playing fields and other amenities
- 8.2 Training outside the formal education system

Category 9 - Nature and the Environment

This category includes activities aimed at providing and maintaining installations and services connected with nature and the environment, and with the quality of life:

- 9.0 Recreational activities connected with nature (national parks, nature reserves, public beaches, forest walks, etc.)
- 9.1 Activities connected with the quality of the urban setting (city parks, trees, recreational areas for children, etc.)

Category 10 - General Administration of Culture and Non-apportionable Activities

This category includes activities aimed at providing maintenance, equipment and administrative services, as well as multi-purpose cultural activities which cannot be placed, as a whole, under one of the preceding categories:

- 10.0 General public administration of culture
- 10.1 Provision and maintenance of multi-purpose cultural equipment covering several categories under the functional classification (such as multi-purpose halls serving as concert halls, cinema or conference rooms)
- 10.2 Other activities, which cannot be broken down by the preceding categories

Source: Recommendation concerning the International Standardization of Statistics on the Public Financing of Cultural Activities, adopted by the General Conference at its twenty-first session Belgrade, 27 October 1980.

System of National Accounts

1.07 The System of National Accounts is the most broadly based of the international data systems. Essentially, the System of National Accounts (SNA) is a framework for collection and presentation of all statistical data concerning the economic activity of a given country. The SNA describes, in effect, the basic economic functions involved in the production, distribution, consumption, division and accumulation of wealth. It records transactions among various sectors of the economy in a form that facilitates comparisons across time and between nations.

1.08 While the concept of national income accounting goes back at least to the 17th century. Throughout history, what we have bought, invested in and paid taxes on, has changed. The total of all of these final demands is called National Expenditure. Similarly, through time, the means with which we earn the money to consume, invest or pay taxes has come from a changing set of factors of production including capital, labour and technology. Taken together, these income flows are called National Income. It was, however, only in 1944 that discussions between the United States of America, the United Kingdom and Canada resulted in adoption of the essential rules and framework for

what are now called the System of National Accounts (SNA).

1.09 These discussion emerged partially in response to statistical development conducted in the United States by members of the Institutional School of Economics. Institutional Economics is rooted in the German Historical School of the early 19th century (Schumpeter 1949: 807-824). An interest in collection and organization of historical economic statistics accelerated with formation of a customs union (the *Zollverein*) between the various German states.

1.10 From this root emerged the work of American economists Thorstein Veblen, John R. Commons, W.C. Mitchell and Clarence Ayres, as well as European economists Max Weber, Sydney and Beatrice Webb and Joseph A. Schumpeter. Schumpeter's work stressed the influence of class, technological change and institutional setting on economic behaviour (Schumpeter 1942) as well as his extensive collection of empirical evidence contributed to a better understanding of the nature of the business cycle. Schumpeter's statistical work in the United States was complemented by the National Bureau of Economic Research which was established by W. C. Mitchell.

Exhibit 6
National Income, Gross National Product and Gross National Expenditure

NATIONAL INCOME AND GROSS NATIONAL PRODUCT (CANSIM Matrix No.000531)	GROSS NATIONAL EXPENDITURE (CANSIM Matrix No. 000532)
1. Wages, salaries and supplementary labour income	1. Personal expenditure on consumer goods and services
2. Military pay and allowances	2. Government current expenditure on goods and services
3. Corporation profits before taxes	3. Gross fixed capital formation
Deduct:	4. Government
4. Dividends paid to non-residents	5. Residential construction
5. Interest and miscellaneous investement income	6. Non-residential construction
6. Accrued net income of farm operators from farm production	7. Machinery and equipment
7. Net income of non-farm, unincorporated business, including rent	8. Business
8. Inventory valuation adjustment	9. Residential construction
9. Net National Income at factor cost	10. Non-residential construction
10. Indirect taxes less subsidies	11. Machinery and equipment
11. Capital consumption allowances and miscellaneous valuation adjustments	12. Value of physical change in inventories
12. Residual error of estimate	13. Government
13. Gross National Product at market prices	Business:
	14. Non-farm
	15. Farm and grain in commercial channels
	16. Exports of goods and services
	Deduct:
	17. Imports of goods and services
	18. Residual error of estimate
	19. Gross National Expenditure at market prices
	20. <i>Final domestic demand</i>

Source: *National income and expenditure accounts*, Statistics Canada, Catalogue 13-201

Exhibit 7
Cultural Items within the Canadian System of National Accounts

CANSIM Matrix No.	PUBLIC SECTOR CULTURAL INCOME AND EXPENDITURE	CANSIM Matrix No.	PRIVATE CULTURAL EXPENDITURE
000574	<p align="center">Indirect Taxes</p> <p>Provincial</p> <p>7. Amusement Taxes</p> <p>Local</p> <p>18. Amusement Taxes</p> <p align="center">Government Transfer Payments to Persons</p> <p>Federal</p> <p>13. Grants from the Canada Council</p> <p align="center">Subsidies</p> <p>Federal</p> <p>13. Grants to Canadian Broadcasting Corporation</p> <p align="center">Current Transfers to Other Levels of Government</p> <p>Federal</p> <p>To provinces</p> <p>15. Bilingualism</p>	003225	<p align="center">Personal Expenditure on Consumer Goods and Services</p> <p>36. Recreation, entertainment, education and cultural services</p> <p>37. Recreation, sporting and camping equipment</p> <p>38. Books, newspapers and magazines</p> <p>39. Recreational services</p> <p>40. Educational and cultural services</p> <p>41. Personal goods and services</p> <p>42. Jewellery, watches and repairs</p>

Source: *National income and expenditure accounts*, Statistics Canada, Catalogue 13-201

1.11 The extensive statistical evidence collected and compiled by members of the Institutional School was applied to the macroeconomic model of national income and expenditure developed by Keynes. From this marriage of two distinct economic traditions, the System of National Accounts emerged. In 1947 the United Nations proposed international standards for creation of the SNA.

1.12 The Canadian SNA consists of several parts including the National Income and Expenditure Accounts. The Canadian SNA is similar to the international standard described in the United Nations publication *A System of National Accounts* (Statistical Office 1968). Canadian National Accounts are compiled by Statistics Canada, an agency of the federal Government of Canada. It is responsible for national statistical collection and dissemination. The agency operates under the terms of the Statistics Act.

1.13 Within the Canadian SNA, there are 33 standard items (Exhibit 6). Each can, to a greater or lesser extent, be disaggregated. With respect to cultural activities, nine disaggregated and published categories can be identified, of which 6 concern private financing of cultural activities (Exhibit 7). Unlike the SNA for the United States, however, no breakdown of commercial versus non-profit cultural activity is currently available in Canada due sampling

considerations associated with the small size of the Canadian economy (Research Division 1985).

1.14 In theory, it should be possible to disaggregate each National Account items with respect to cultural activities, e.g. pay of members of military bands and orchestras. Similarly, it should be possible to disaggregate private sector construction of cultural facilities from all business non-residential construction.

Standard Industrial Classification

1.15 The *Standard Industrial Classification* (SIC) is the principle framework through which industrial activity statistics are collected by Statistics Canada. The Canadian SIC was developed after Canada adopted the International Standard Industrial Classification produced by the United Nations Statistical Commission after the Second World War (Statistics Canada, Catalogue 12-501 1980).

1.16 The SIC is used to collect statistical information concerning each establishment of every economic enterprise, both public and private. The Canadian SIC is based on an alphanumeric system. A letter is used to designate the industrial division and a 4-digit code is then used, with each successive digit reflecting a finer level of classification. Consider for example, the *Book Publishing Industry* (E 2831). The "E" indicates that the activity is part of the *Manufacturing Industries*. The first two digits (28), taken together, indicate that the activity is part of

Exhibit 8
Standard Industrial Classification Cultural Activities Categories

<p>E - MANUFACTURING INDUSTRIES</p> <p>MAJOR GROUP 28 - PRINTING, PUBLISHING AND ALLIED INDUSTRIES</p> <p>283 Publishing Industries</p> <p>MAJOR GROUP 33 - ELECTRICAL AND ELECTRONIC PRODUCTS INDUSTRIES</p> <p>334 Record Player, Radio & Television Receiver Industry</p> <p>MAJOR GROUP 35 - NON-METALLIC MINERAL PRODUCTS INDUSTRIES</p> <p>351 Clay Products Industries</p> <p>MAJOR GROUP 39 - OTHER MANUFACTURING INDUSTRIES</p> <p>392 Jewellery & Precious Metal Industries</p> <p>393 Sporting Goods & Toy Industries</p> <p>397 Signs & Display Industry</p> <p>399 Other Manufactured Products Industries</p> <p>F - CONSTRUCTION INDUSTRIES</p> <p>MAJOR GROUP 40 - BUILDING, DEVELOPING & GENERAL CONTRACTING INDUSTRIES</p> <p>402 Non-Residential Building & Development</p> <p>H - COMMUNICATION & OTHER UTILITY INDUSTRIES</p> <p>MAJOR GROUP 48 - COMMUNICATIONS INDUSTRIES</p> <p>481 Telecommunication Broadcasting Industries</p> <p>I - WHOLESALE TRADE INDUSTRIES</p> <p>MAJOR GROUP 59 - OTHER PRODUCTS INDUSTRIES</p> <p>592 Paper & Paper Products, Wholesale</p> <p>594 Toys, Amusements & Sporting Goods, Wholesale</p> <p>595 Photographic Equipment, Musical Instruments & Supplies, Wholesale</p> <p>596 Jewellery & Watches, Wholesale</p> <p>599 Other Products n.e.c., Wholesale</p> <p>J - RETAIL TRADE INDUSTRIES</p> <p>MAJOR GROUP 62 - HOUSEHOLD FURNITURE, APPLIANCES & FURNISHING INDUSTRIES</p> <p>622 Appliance, Television, Radio & Stereo Stores</p> <p>MAJOR GROUP 63 - AUTOMOTIVE VEHICLES, PARTS & ACCESSORIES INDUSTRIES, SALES & SERVICE</p> <p>632 Recreational Vehicle Dealers</p> <p>MAJOR GROUP 65 - OTHER RETAIL STORE INDUSTRIES</p> <p>651 Book & Stationery Stores</p> <p>654 Sporting Goods and Bicycle Shops</p> <p>655 Musical Instrument & Record Stores</p> <p>656 Jewellery Stores & Watch & Jewellery Repair Shops</p> <p>657 Camera & Photographic Supply Stores</p> <p>658 Toy, Hobby, Novelty & Souvenir Stores</p> <p>659 Other Retail Stores</p> <p>K - FINANCE & INSURANCE INDUSTRIES</p> <p>MAJOR GROUP 74 - OTHER FINANCIAL INTERMEDIARY INDUSTRIES</p> <p>749 Other Financial Intermediaries n.e.c.</p> <p>M - BUSINESS SERVICE INDUSTRIES</p> <p>MAJOR GROUP 77 - BUSINESS SERVICE INDUSTRIES</p> <p>774 Advertising Services</p>	<p>N - GOVERNMENT SERVICE INDUSTRIES</p> <p>MAJOR GROUP 81 - FEDERAL GOVERNMENT SERVICE INDUSTRIES</p> <p>816 Human Resource Administration</p> <p>MAJOR GROUP 82 - PROVINCIAL AND TERRITORIAL GOVERNMENT SERVICE INDUSTRIES</p> <p>826 Human Resource Administration</p> <p>MAJOR GROUP 83 - LOCAL GOVERNMENT SERVICE INDUSTRIES</p> <p>836 Human Resource Administration</p> <p>O - EDUCATIONAL SERVICE INDUSTRIES</p> <p>MAJOR GROUP 85 - EDUCATIONAL SERVICE INDUSTRIES</p> <p>851 Elementary & Secondary Education</p> <p>852 Post-Secondary Non-University Education</p> <p>853 University Education</p> <p>854 Library Services</p> <p>855 Museums & Archives</p> <p>Q - ACCOMMODATION, FOOD & BEVERAGE SERVICE INDUSTRIES</p> <p>MAJOR GROUP 91 - ACCOMMODATION SERVICE INDUSTRIES</p> <p>912 Lodging Houses and Residential Clubs</p> <p>913 Camping Grounds and Travel Trailer Parks</p> <p>914 Recreation and Vacation Camps</p> <p>MAJOR GROUP 92 - FOOD & BEVERAGE SERVICE INDUSTRIES</p> <p>922 Taverns, Bars & Night Clubs</p> <p>R - OTHER SERVICE INDUSTRIES</p> <p>MAJOR GROUP 96 - AMUSEMENT AND RECREATIONAL SERVICE INDUSTRIES</p> <p>961 Motion Picture, Audio & Video Production & Distribution</p> <p>962 Motion Picture Exhibition</p> <p>963 Theatrical & Other Staged Entertainment Services</p> <p>965 Sports and Recreation Clubs and Services</p> <p>966 Gambling Operations</p> <p>969 Other Amusement & Recreational Services</p> <p>MAJOR GROUP 97 - PERSONAL AND HOUSEHOLD SERVICE INDUSTRIES</p> <p>973 Funeral Services</p> <p>979 Other Personal and Household Service Industries, n.e.c.</p> <p>MAJOR GROUP 98 - MEMBERSHIP ORGANIZATION INDUSTRIES</p> <p>981 Religious Organizations</p> <p>982 Business Associations</p> <p>983 Professional Membership Associations</p> <p>984 Labour Organizations</p> <p>986 Civic & Fraternal Organizations</p> <p>MAJOR GROUP 99 - OTHER SERVICE INDUSTRIES</p> <p>991 Machinery & Equipment Rental & Leasing Services</p> <p>993 Photographers</p> <p>999 Other Services n.e.c.</p>
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For detail see Addendum 2.

Exhibit 9
Principal Statistics of the Census of Manufactures

Manufacturing activity	Total activity
Establishments	Working owners and partners
Production and related workers	Administrative, office and other non-manufacturing employees
Males	Male
Females	Female
Person Hours Paid	Salaries
Wages	Total employees
Cost of fuel and electricity	Number
Cost of Materials and supplies used	Salaries and wages
Value of shipments of own manufacture	Cost of materials, supplies and goods for resale
Value added	Value of shipments and other revenue
	Value added

Source: *Manufacturing industries of Canada: national and provincial areas*, Statistics Canada, Ottawa, Cat. 31-203.

Major Group 28 - *Printing, Publishing and Allied Industries*. The first 3-digits (283), taken together, indicate it is part of the *Publishing Industry*. The 4-digits (2831), read together, indicate that it is *Book Publishing* as opposed to 2839 - *Other Publishing Industries*.

1.17 The SIC should, in theory, provide relatively detailed, standardized statistics concerning private financing of cultural activities, particularly the commercial arts industry. Eleven industrial divisions are identifiable that contain data elements defining the Unesco Cultural Industries (Exhibit 8). Detailed definition of the cultural components of each SIC cultural industry is provided in Addendum 2 of this report.

1.18 It must be understood, however, that cultural elements of individual industries may not be apparent at the 3-digit level of aggregation presented in Exhibit 8, e.g. 402 - *Non-Residential Building and Development*. Even at the 4-digit level, Industry 4023 - *Institutional Building* does not reveal that *church construction* is included within this classification.

1.19 Definition of a relevant SIC data element does not guarantee that statistics are currently available. There are three reasons for this state of affairs. First, SIC published statistical series may simply not be collected or compiled at the level of disaggregation described in the manual. Furthermore, there are in fact three manuals, a 1960, a 1970 and a 1980 manual. In some cases, data may be collected and compiled using one or more of these different manuals. While conversion back to an earlier classification is possible; it is not possible to bring forward old classifications into newer categories.

1.20 Second, financial and human resources to develop SIC and maintain existing levels of disaggregation are lacking in a climate of fiscal restraint. Unfortunately, statistics and research are often first victims of governmental cut-backs.

Finally, the SIC was not developed with cultural activities as a main concern. In fact, most service industries are under-developed, conceptually and in statistical terms, relative to manufacturing industries (Exhibit 9). This failure to develop adequate statistical coverage of the service industries has significant implications for national and international economic as well as cultural policy. In the case of culture, for example, *Other Services* (999) include establishments engaged in providing services not elsewhere classified. Within this industry, however, are self-employed painters, broadcasters and writers. No disaggregated SIC data are available concerning these critically important cultural creators. There are, however, cultural activities, such as publishing, which belong to the manufacturing sector, and accordingly, data is available in the form shown in Exhibit 9.

1.21 The definition provided in Addendum 2 has been developed from work involving the arts previously conducted at the Canada Council (Research & Evaluation, January 1984). The Addendum represents an expansion of this previous effort and includes all Unesco Cultural Industries such as sports and religion.

Standard Classification of Occupations

1.22 The *Canadian Classification and Dictionary of Occupations (CCOD)* (Manpower & Immigration 1974) is roughly equivalent to the International Standard Classification of Occupations. The CCOD classifies occupations

Exhibit 10
Canadian Classification & Occupation Dictionary Arts-Related Occupations

<p>MAJOR GROUP 11 - MANAGERIAL, ADMINISTRATIVE AND RELATED OCCUPATIONS</p> <p>Minor Group 113/114 - Other Managers and Administrators</p> <p>1130 General Managers and Other Senior Officials 1132 Management Occupations, Social Sciences & Related 1133 Administrators in Teaching and Related Fields 1137 Sales and Advertising Management Occupations 1147 Management Occupations, Transport and Communications Operations 1149 Other Managers and Administrators, n.e.c.</p> <p>Minor Group 117 - Occupations Related to Management and Administration</p> <p>1171 Accountants, Auditors & Other Financial Officers 1179 Occupations Related to Management and Administration</p> <p>MAJOR GROUP 21 - OCCUPATIONS IN THE NATURAL SCIENCES, ENGINEERING AND MATHEMATICS</p> <p>Minor Group 214/215 - Architects & Engineers</p> <p>2141 Architects</p> <p>MAJOR GROUP 23 - OCCUPATIONS IN THE SOCIAL SCIENCES AND RELATED FIELDS</p> <p>Minor Group 235 - Library, Museum & Archival Sciences</p> <p>2350 Supervisors 2351 Librarians & Archivists 2353 Technicians 2359 Other, n.e.c.</p> <p>MAJOR GROUP 27 - TEACHING AND RELATED OCCUPATIONS</p> <p>Minor Group 279 - Other Teaching & Related Occupations</p> <p>2792 Fine Arts Teachers, n.e.c.</p> <p>MAJOR GROUP 33 - ARTISTIC, LITERARY PERFORMING ARTS AND RELATED OCCUPATIONS</p> <p>Minor Group 331 - Occupations in Fine & Commercial Art, Photography & Related Fields</p> <p>3311 Painters, Sculptors & Related Artists 3313 Product & Interior Design 3314 Advertising & Illustrating Artists 3315 Photographers & Camera Operators 3319 Other, n.e.c.</p>	<p>MAJOR GROUP 33 - ARTISTIC, LITERARY PERFORMING ARTS AND RELATED OCCUPATIONS (cont'd)</p> <p>Minor Group 333 - Occupations in Performing & Audio-Visual Arts</p> <p>3330 Producers & Directors 3331 Conductors, Composers & Arrangers 3332 Musicians & Singers 3333 Related Musicians & Entertainers, n.e.c. 3334 Dancers & Choreographers 3335 Actors/Actresses 3337 Radio & TV Announcers 3339 Other, n.e.c.</p> <p>Minor Group 335 - Occupations in Writing</p> <p>3351 Writers & Editors 3355 Translators & Interpreters 3359 Other, n.e.c.</p> <p>MAJOR GROUP 95 - OTHER CRAFTS AND EQUIPMENT OPERATING OCCUPATIONS</p> <p>Minor Group 951 - Printing & Related Occupations</p> <p>9510 Foremen 9511 Typesetting and Composing 9512 Printing Press 9513 Stereotyping and Electrotyping 9514 Printing/Engraving - Except Photoengraving 9515 Photoengraving 9517 Bookbinding and Related Occupations 9518 Labour, Other Elemental Work, Printing & Related Occupations 9519 Other, n.e.c.</p> <p>Minor Group 955 - Electronic & Related Communications Equipment Operating Occupations, n.e.c.</p> <p>9550 Foremen 9551 Radio & TV Broadcasting Equipment Operators 9555 Sound & Video Recording & Repro. Equipment 9557 Motion Picture Projectionists 9559 Other, n.e.c.</p> <p>Minor Group 959 - Other Crafts & Equipment Operating Occupations, n.e.c.</p> <p>9590 Foremen 9591 Photographic Processing 9599 Other, n.e.c.</p>
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See Addendum 2

according to the nature of work performed. It provides a systematic classification structure by which all occupations are classified. In the main CCOD, published in 1974, there were 23 major groups, 81 minor groups and 498 unit groups into which more than 14,000 occupation titles were classified.

1.23 As with the SIC, the CCOD is based upon a 4-digit classification system, with each successive digit providing more detailed categorization of occupations. Consider, for example, Occupation 3311 - *Painters, Sculptors and Related Artists*. The first 2-digits (33), taken together, indicate that the occupation is part of

Major Group 33 - *Artistic, Literary, Performing Arts and Related Occupations*. The first 3-digits (331), taken together, indicate that it is part of Minor Group 331 - *Occupations in Fine and Commercial Art, Photography and Related Fields*. The 4-digits (3311), read together, indicate that it is *Painters, Sculptors and Related Artists* as opposed to 3313 - *Product and Interior Designers*.

1.24 In general, statistical information is available from the Census of Population on a 4-digit level. Other national surveys, e.g. the Labour Force Survey, often collect information at either the 2- or 3-digit level only. Furthermore,

no statistical information is available beyond the 4-digit level. There are, however, 7-digit descriptions of specific occupations, e.g. 3311-122 - *Carver, Totem Pole*. These job descriptions are helpful for non-statistical purposes and are used by federal and provincial labour and other departments to designate selected occupations for training and other support programs.

1.25 Based on previous work involving the arts conducted at the Canada Council (Research & Evaluation, January 1984), 246 arts-related occupations were identified which fell into 6 major and 11 minor occupational groups (Exhibit 10). As in the case of the SIC, data is not necessarily available at the occupational level. Furthermore, as with the SIC, the CCOD was not developed with cultural occupations as a priority. Revision and additions to the manual now recognize Arts Administrators and Crafts-persons..

1.26 Definitions of arts occupations are provided in Addendum 3. These definitions were developed during previous research studies conducted at the Canada Council. It was not possible, for purposes of this assessment, to include definitions of other cultural occupations such as athletes, clerics and parks and recreation officials. In the previous studies, Arts Administrators were identified by cross-tabulating general administrative occupations and constituent arts industries, e.g. broadcasting and publishing. In addition, some recently identified arts-related occupations, such as craftspersons, are not included. Furthermore, it is important to note that, as with the SIC, the CCOD is periodically updated to account for new occupations and improved detail concerning existing ones. Exhibit 10 reflects most recent information available to the author. However, Addendum 3 provides detailed descriptions of occupations based on the main 1974 manual.

1.27 In the past inclusion of *Printing and Related Occupations* (SIC 951) within the arts-labour force has been questioned. In fact, the first engine of mass production was not the steam engine but the printing press innovated in the 15th century. The spread of the literary arts by this innovation revolutionized the world and set the stage for the religious and political revolutions of the next 500 years, and for the technological transfer of knowledge between cultures, countries and continents. It is one of the

ironies of history that at the very time that the *Arts for Art's Sake Movement* withdrew from mainstream industrial society in the 19th and 20th centuries, new communications media emerged, including steel engraving plates, photographs, recordings, films, radio, television and video recording, which permitted the commercialization of art through the exploitation of revenue streams implicit in copyright (Hughes 1984). This process has continued until today when the arts have become a significant factor in the economy. Each of these technologies were developed in the arts but were eventually incorporated in all other economic sectors.

Other International Standard Classifications

1.28 Other international standard classification systems have not yet been developed with respect to cultural activities, or in some cases, results of such efforts have yet to be published with respect to cultural activities. The recent Free Trade Agreement (FTA) with the United States resulted in an extensive investigation of various international statistical systems. These efforts have not been published to date. The agreement, however, contains requirements for development and enhancement of various data series in order to monitor the performance of each country with respect to its obligations under the agreement. The cultural sector will probably be subjected to further data development using international standardized systems such as the *Standard Classification of Goods and Services* and the *Standard Trade Classification*.

NATIONAL STATISTICAL SYSTEMS

1.29 In addition to international data systems, there are 6 national data systems, unique to Canada, which provide statistical evidence concerning private financing of cultural activities. These include: the Canada Council Research & Evaluation Monitoring System (REMS), data generated by the Canadian Centre for Philanthropy, the Council for Business and the Arts in Canada, the Institute for Donations and Public Affairs Research, Revenue Canada and the Cultural Statistics Program of Statistics Canada.

The Canada Council

1.30 The Canada Council is a statutory foundation created in 1957 by the Parliament of Canada. Its original mandate was to foster and promote the social sciences, humanities and the

arts. Through amendment to the Canada Council Act, the Council gave up responsibility for the social sciences and humanities in 1978 and is now strictly mandated to foster and promote the arts. The Council did retain responsibility for the Canadian Commission for Unesco as well as the Killam Program of awards in the sciences. Through its Research & Evaluation Section, the Canada Council operates a Research & Evaluation Monitoring System (REMS). REMS is intended to:

- accumulate statistical and descriptive evidence concerning trends in support to the arts; and,
- support the Council's accountability, budgeting, evaluation, planning and research activities.

1.31 REMS consists of 4 basic data sets which provide coverage of the literary, media, performing and visual arts with breakdowns to the sub-disciplinary level. Data sets include:

- *Grants and Services* which includes descriptive evidence concerning the objectives and evolution of Canada Council policies, programs and procedures as well as statistical data bases concerning grants and services measured by: their number, distribution, current and constant dollar value; annual rates of change and average annual rates of growth by discipline, responsibility centre, program type, province and city, sex, citizenship and language of award winners;
- *Administration* which includes data sets concerning the financial, personnel and resource costs associated with Council's grants and services reported using a system of standard objects of expenditure developed to reflect the unique nature and activities of an arm's length arts council;
- *Clients* which includes evidence concerning artists, arts organizations and audiences. Evidence is collected through trend data bases reporting the socio-economic and demographic characteristics, financial and other activities of clients. It is partially within this data set that evidence concerning the private financing of

arts activities by individuals, corporations and foundations is available. Approximately 900 client organizations are reported in this data set, to varying degrees of detail; and,

- *Socio-Economic Environment* which includes data sets concerning philanthropic, profit and public sector activities at the community, regional, national and international levels as they affect artists, audiences and arts organizations. Evidence is collected in trend data bases. It is partially within this data set that evidence concerning private financing of arts activities in Canada is available.

1.32 REMS is the most extensive data system of any arm's length arts council (Exhibit 11). Output is shared with artists and arts organizations across Canada and around the world, free of charge. The commercial and public sectors, however, are required to pay. Within REMS, the Performing Arts Data Base (PAD) and the Visual Arts Data Base (VAD) provide information concerning private sector support to arts organizations. Unfortunately, the costs of creating and maintaining REMS data bases now exceeds available resources. Efforts are underway to raise necessary financing to maintain and expand the system. At this point in time, however, many components of REMS are aging and becoming less relevant to current and prospective Canada Council activities. Sample data from PAD and VAD are included in a data specific report accompanying this assessment.

1.33 Other than basic resource difficulties, problems associated with REMS include:

- difficulty in obtaining consistent reporting by client organizations, particularly of donations by private sector patrons - in cash, in time and in kind - as well as differentiating corporate philanthropic donations from commercial sponsorship (both of which, however, from available evidence account for a small part of non-profit cultural income); and,
- acceptance by an arts council committed to qualitative or aesthetic assessment of its clients of the admissibility and relevance of empirical statistical evidence.

Exhibit 11
Canada Council Selected Arts Research Statistics

ARTS AUDIENCE	ARTS EMPLOYMENT (cont'd)
Table 1: Personal Cultural Expenditure	Table 21: Income Status of Self-Employed Artists
Table 2: Estimated Size of the Canadian Arts Audience 15 and Over	(a) Income Status of Self-Employed Artists
Table 3: Estimated Size of the Labour Force Arts Audience	(b) Occupations Classed as Self-Employed Artists
Table 4: Relative Educational Attainment of the Labour Force, by Sex, 1977, 1985 and 2000	Table 22: Income Status of Artist as Employee
Table 5: Growth in Arts Participation	Table 23: Occupational Opportunities in the Arts
Table 6: Corporate Donations to Culture	(a) Current Job Opportunities of Arts Graduates
	(b) Future Job Opportunities in the Arts, 1979 to 1985
ARTS INDUSTRY	ARTS SUPPORT
Table 7: Comparative Size of the Arts Industry	Table 24: Tri-Level Cultural Expenditure
(a) Relative to Manufacturing Industry	(a) Millions of Current Dollars
(b) Estimated Size of the Arts Industry	(b) Millions of Constant 1981 Dollars
(c) Data Sources	(c) Percentage of Gross General Expenditure
Table 8: Trends in the Canadian Performing Arts	(d) Percentage of Tri-Level Cultural Expenditure
(a) All Disciplines - Canada	(e) Constant 1981 Dollars Per Capita Gross Federal Cultural Expenditure
(b) - Small Companies	Table 25: Gross Federal Cultural Expenditure
(c) - Medium Companies	(a) Millions of Current Dollars
(d) - Large Companies	(b) Millions of Constant 1981 Dollars
(e) Dance - Canada	(c) Percentage of Gross Federal Cultural Expenditure
(f) - Small Companies	(d) Annual Rate of Change (%) in Constant 1981 Dollars
(g) - Medium Companies	(e) Constant 1981 Dollars Per Capita
(h) - Large Companies	Table 26: Canada Council Support to the Disciplines
(i) Music - Canada	(a) Grants
(j) - Small Companies	(b) Percentage of Grants
(k) - Medium Companies	(c) Annual Rate of Change (%) in Grants
(l) - Large Companies	(d) Thousands of Current Grant Dollars
(m) Opera - Canada	(e) Thousands of Constant 1981 Grant Dollars
(n) - Small Companies	(f) Percentage of Grant Dollars
(o) - Medium Companies	(g) Annual Rate of Change (%) in Constant 1981 Grant Dollars
(p) - Large Companies	(h) Average Value of Grant (A.V.G.) in Constant 1981 Dollars
(q) Theatre - Canada	(i) Support to Individuals by Discipline
(r) - Small Companies	Table 27: Citizenship - Support to Individuals by Discipline
(s) - Medium Companies	(a) Requests
(t) - Large Companies	(b) Grants
Table 9: The Economic Impact of the Performing Arts	Table 28: Language - Support to Individuals by Discipline
Table 10: Trends in the Canadian Visual Arts	(a) Requests
(a) All Galleries and Artist Run Centres - Canada	(b) Grants
(b) As a Percentage of Total Expenditure - Canada	Table 29: Sex - Support to Individuals by Discipline
(c) Galleries - Canada	(a) Requests
(d) As a Percentage of Total Expenditure - Canada	(b) Grants
(e) Artist Run Centres - Canada	Table 30: Canada Council Support to Artistic Community and Primary Discipline 1975-76 to 1985-86
(f) As a Percentage of Total Expenditure - Canada	a) Number
	b) Thousands of Constant 1981 Dollars
	c) Average Value of Support Per Arts Organization in Thousands of Constant 1981 Dollars
	Table 31: Provincial Trends in Canada Council Support to the Arts
	Table 32: Canada Council Support to Arts Organizations by Discipline 1975-76 to 1985-86
ARTS EMPLOYMENT	Price Indices & Statistical Symbols
Table 11: Growth in Experienced Arts Labour Force by Occupation, 1971 to 1981	Table 33: Price Indices
Table 12: Experienced Arts Labour Force by Sex & Occupation, 1981	Table 34: Symbols
Table 13: Growth in the Number of Experienced Artists, 1971 to 1981	
Table 14: Number of Artists by Labour Force Activity, Sex & Occupation, 1981	
Table 15: Number of Experienced Artists by Level of Education & Occupation	
Table 16: Number of Artists by Age & Occupation	
Table 17: Growth in the Arts Industry Experienced Arts Labour Force by Industry, 1971 to 1981	
Table 18: Arts Industry Labour Force by Occupation & Sex, 1981	
Table 19: Distribution of Arts Labour Force by Arts Industry by Other Industries by Occupation, 1981	
Table 20: Average Annual Income of Artists by Work Status & Occupation, 1981	

Canadian Centre for Philanthropy

1.34 The Canadian Centre for Philanthropy is a federally incorporated (1980) non-profit institution mandated to:

- increase public awareness of charitable giving;
- to facilitate meetings among those involved in charitable giving;
- to encourage the exchange of ideas and information about charitable giving;
- to gather and disseminate information;
- to encourage research; and
- to improve understanding and communication among charitable organizations, foundations, business and government at all levels.

1.35 The Centre relies upon Revenue Canada Information Returns from *private foundations* as its chief data source. The Centre codes donations from foundation according to 8 main sectors which are:

1. Arts and Culture
2. Education
3. Health and Hospitals
4. International Activities
5. Religion
6. Science and Technology (including the social sciences)
7. Social Services and Issues
8. Sports and Recreation

1.36 The Centre then codes a total of 300 sub-categories of donations for these 8 main areas. With respect to the Unesco Cultural Industries the following level of detail is available from the Centre's data sets:

1. Arts and Culture includes:

Art Education, Art Galleries, Arts, Arts and Culture, Arts Associations, Broadcasting, Chinese Culture, Choirs, Communications, Crafts, Dance, East Indian Culture, Ethnic Culture, Folklore, French Canadian Culture, Greek Culture, Historical Preservation, Historic Sites, Icelandic Culture, Italian Culture, Journalism, Latin American Culture, Latvian Culture, Libraries, Literature, Lithuanian Culture, Macedonian Culture, Media, Museums, Music, Music Education, Norwegian Culture, Orchestras, Painting, Performing Arts, Polish Culture, Publishing, Scottish Culture, Sculpture, Theatre, Ukrainian Culture, Visual Arts and Writing.

5. Religion includes:

Anglican Churches and Organizations, Bahai Faith, Baptist Churches and Organizations, Catholic Churches and Organizations, Christian Organizations, Christian Religious Education, Christian Schools, Churches, Ecumenism, Evangelism, Jewish Culture, Jewish Organizations, Jewish Schools, Jewish Social Services, Judaic Studies, Lutheran Churches and Organizations, Mennonite Churches and Organizations, Missions and Missionaries, Presbyterian Churches and Organizations, Religious Organizations, Salvation Army, Synagogues and Temples, and United Churches and Organizations.

8. Sports and Recreation includes:

Camps, Children's Clubs, Clubs, Figure Skating, Gardens and Parks, Gymnastics, Horseback Riding, Olympics, Recreation, Recreation Areas, Recreation Associations, Rowing, Skiing, Special Olympics, Sports, Sports and Recreation, Sports Associations, Sports Teams, Swimming and Yachting.

1.37 The Centre has identified 5 major problems with data concerning foundation support to various activities. These are:

- There is a difficulty in applying the definition of foundation as used by Revenue Canada, as well as the distinction between private foundations and corporate foundations;
- Lack of Government Information including:
 - (a) the Revenue Canada Public Information Return does not require a statement concerning the *purpose of a grant*;
 - (b) the Return does not distinguish between market and book value of assets; and,
 - (c) the Return does not require identification of recipient;
- There is a difficulty in valuing donations in time by volunteers;
- There is too much primary research being conducted in Canada and not enough secondary research is being conducted to compile information collected to date; and,
- There is resistance to openness for two reasons:
 - (a) donors fear being targeted by more applicants; and,
 - (b) recipients fear revealing the identity of donors to potential competitors.

Council for Business and the Arts in Canada

1.38 The Council for Business and the Arts in Canada (CBAC) is a federally incorporated (1974) non-profit organization mandated to encourage corporate support for the arts through research, programme counselling, public information and communications with the arts and business sectors.

1.39 The Council conducts three surveys:

- the *CBAC Survey of the Performing Arts* which covers the period 1976 to 1987;
- the *CBAC Survey of the Visual Arts* which covers the period 1977 to 1987; and,
- the *CBAC Survey of Corporate Donations* of its approximately 100 member corporations for the period 1978 to 1987.

1.40 Unlike the Canada Council, which uses the power of grants to insure compliance with its survey instruments; unlike the the Centre for Philanthropy which uses legally enforced Public Information Returns; and unlike Statistics Canada which uses the legal power of the *Statistics Act*, the CBAC relies upon voluntary compliance of both arts organizations and member organizations. This has lead to some disputes concerning accuracy of CBAC information. However, CBAC surveys generate the most current and timely data of all national data sources. CBAC is also the only source of published information concerning individual arts organizations. For these and other reasons, CBAC surveys are widely used and respected.

1.41 The CBAC has identified 4 major problems with available data. These are:

- mergers and acquisitions in the corporate sector has resulted in reduction in the number of potential corporate donors;
- subsidiaries of foreign-owned firms vary significantly with respect to their sense of obligation to the arts in Canada. Some are outstanding corporate citizens. Others, however, are non-participants in the Canadian cultural community;
- small and medium-sized businesses appear to be unaware of the role and importance of the arts; and,

- it is difficult to obtain information regarding sponsorship and marketing expenditures because of commercial confidentiality and competitiveness.

The Institute of Donations and Public Affairs Research

1.42 The Institute of Donations and Public Affairs Research (IDPAR) is a federally-incorporated (1972) non-profit organization mandated to assist its corporate members in planning charitable giving within the wider context of public affairs and to keep its members informed of developments in this important corporate activity.

1.43 IDPAR has approximately 300 corporate members including the largest companies in Canada, both Canadian and foreign-owned. The Institute conducts two major surveys:

- *Corporate Giving Survey of Corporations in Canada* (CGIC) which has been conducted annually since 1971; and,
- *Fund Programs Planned Survey of Non-Profit Institutions* (FPP) which has also been conducted since 1971.

Corporate Giving

1.44 The CGIC provides the most extensive available coverage of corporate giving to 6 major sectors. These are:

1. Health and Welfare
2. Culture (including cultural centres, performing arts and museums, etc.)
 - a) Operating funds
 - b) Capital grants
 - c) Not classified;
3. Education
4. Civic Causes
 - a) Community centres, arenas, etc.
 - b) Youth organizations
 - c) YMCA's and YWCA's
 - d) Not classified
5. National Athletic Organizations and,
6. Other
 - a) Religious causes.

1.45 Culture, civic causes, national athletic organizations and religious causes belong to the Unesco Cultural Industries. Data is available

pre-calculated into a wide range of financial and sectoral ratios including: asset size of corporation; province of residence; and donations as a per cent of before-tax profits. Data is also available by SIC classification including aggregate categories for:

- Mining
- Food, beverages, tobacco
- Rubber, leather, textiles & clothing
- Wood and furniture
- Paper & allied industries
- Primary metals
- Printing & publishing
- Metal fabricating
- Machinery & transport equipment
- Electrical equipment
- Non-metallic mineral products
- Petroleum products
- Chemicals & chemical products
- Miscellaneous manufacturing
- Construction
- Transportation, communication & other utilities
- Wholesale & retail trade
- Grain handling & sales
- Mineral resources
- Banks
- Trust companies
- Real estate
- Life Insurance
- Other financial and Service industry.

Fund Raising

1.46 IDPAR's survey of fund-raising campaigns by charitable organizations (FPP) is the only one of its kind in Canada (IDPAR 1987). It is also like the CBAC surveys in that it provides information by individual cultural institution. The survey collects information concerning the amount of funding sought, the location, date and objective or purpose of fund raising campaigns by cultural and other charitable institutions for each major city in Canada. It provides a measure of the demand for private philanthropic financing of cultural activities. It is technically possible determine actual versus requested donations to estimate the adequacy of private financing seen from the perspective of non-profit cultural organizations. In 1987, for example, 127 of a total of 731 fund raising campaigns were by cultural institutions while another 18 were conducted by athletic institutions. Of a total of nearly \$2.1 billion sought by charities, \$231 million or 11% was sought by cultural institutions, and \$35.4 million by athletic institutions.

1.47 IDPAR identifies 3 problems with its existing survey instruments. These are:

- mergers and acquisitions among corporations is reducing the number of potential corporate donors;
- there are difficulties in identifying gifts-in-kind and separating donations from sponsorship and marketing expenses; and,
- the FPP survey only covers fund-raising campaigns of \$50,000 or more. Therefore many smaller charitable institutions and activities are left out.

1.48 Like the CBAC (and subject to the same lack of granting leverage or legal authority), IDPAR relies on the voluntary compliance of its members and charitable organizations to provide information. Without legal or grant-giving power, the accuracy of data cannot be assured. However, the long-term relationship between IDPAR and the corporate sector appears to have resulted in a high degree of compliance.

Revenue Canada

1.49 Revenue Canada is the department of the Government of Canada responsible for the application and enforcement of tax policy. The department collects information from taxpayers in order to insure compliance with the law. Its primary data collection purpose is therefore enforcement. Disclosure of confidential information concerning taxpayers is prohibited by law. These necessary restrictions do, however, limit the availability and adequacy of statistical information concerning private financing of cultural activities. However, there are two major source of statistical information relevant to the Unesco Cultural Industries. These can provide, allowing for protection of privacy, aggregate data concerning private financing of cultural activities. The two sources are income tax forms (for individuals and corporations) and public information forms concerning charitable organizations.

Income Tax Forms

1.50 Statistical information concerning the tax returns of individual Canadians as well as corporations is available from the Statistical Services Section of Revenue Canada Taxation. The mandate of the section is to:

derive and analyze tax statistics for the Department; develop and apply statistical models of alternative tax regimes; provide methodological consulting services; assist decision-making in the Department and the Government of Canada generally; control access to time series and other tax data; and lastly to publish selected statistical series.

Individuals

1.51 Statistical information concerning individuals is published annually in a volume entitled, *Taxation Statistics*. These statistics are derived from the *Individual Income Tax Return Form, the T-1*. Donations to charitable causes are listed for a range of professional and other occupations. However, at present there is no information concerning which causes receive support from individual tax payers. In future, a sample of individual tax returns may be analyzed to determine which charitable causes benefit from individual giving.

1.52 Certain special data sets can be obtained, for a fee. Data concerning self-employed artists and entertainers (Revenue Canada Occupational Category 026) is purchased annually by the Canada Council, which publishes this time series as part of REMS (Exhibit 12). This data provides a detailed perspective of the sources of income, personal exemptions and tax deductions claimed by self-employed artists since 1974. A similar special data series is available for self-employed athletes. The definition of self-employed used by Revenue Canada is 50% or more income earned from professional fees. The definition includes:

- Actor
- Announcer (Radio or TV)
- Animator (cartoonist)
- Artisan
- Artist (Non-Commercial)
- Author
- Composer (Music)
- Dancer
- Graphic Artist
- Magician
- Musician
- Painter (Artist)
- Sculptor
- Singer
- All Other Entertainers and Artists

Corporations

1.53 In general, the Statistical Services Branch does not produce information concerning corporate tax payers. This is the responsibility of the Corporate Financial Statistics Branch of Statistics Canada. However, certain relevant tax

information can be obtained from the Statistical Services Branch on request and a cost-recovery basis. Information of particular interest for private financing of cultural activities includes information of the use and application of capital cost allowance for the the production of Canadian film and television programming.

Public Information Forms

1.54 Within Revenue Canada, the Charities Registration Section of the Legislative and Intergovernmental Affairs Branch is responsible for application and enforcement of tax law concerning registered charities and other non-profit institutions that enjoy tax-exempt status. It has information by individual non-profit cultural institution. Based on common law precedent, the Section registers groups that promote one or more of the following:

- the relief of poverty;
- the advancement of religion;
- the advancement of education; and,
- other purposes beneficial to the community as a whole in a way the law regards as charitable.

1.55 For purposes of the Unesco Cultural Industries, relevant information concerning *Religion* and cultural activities included in the *Other* category is available through the *Registered Charity Information and Public Information Return, the T-3010*. The form has been required from charitable institutions since 1977. Unfortunately the forms are not computerized. Accordingly, derivation of relevant statistics concerning private financing of cultural activities must be developed manually based upon individual returns. In the case of private foundations, the Canadian Centre for Philanthropy has undertaken to computerize returns. Other charities in the cultural field have not been processed to date.

1.56 At present, there are some 55,000 registered charities which represent, according to Revenue Canada officials, a *guesstimated* 25% of all not-for-profit institutions in Canada. However, these registered charities account for 80% to 90% of all financial activities by non-profit institutions.

1.57 Representatives of the Charities Registration Section, in discussion with the author, identified 8 major problems with

Exhibit 12
1984 Income Tax Status of Self-Employed Artists and Entertainers
Taxation Statistics, Revenue Canada
(Green Book)

Item	Taxable	Total Returns	Returns	Taxable	Total Returns	Returns
1	Number of Taxable Returns	9,674	9,674	<u>Average Income</u>		
2	Number of Non-Taxable Returns	...	9,199	Current Dollars	20,157	12,319
3	Total Number of Returns	9,674	18,873	Constant 1981 \$ ***	16,482	10,073
- In Millions of Current Dollars -						
<u>Sources of Income</u>			<u>Personal Exemptions</u>			
4	Wages & Salaries	22.5	26.5	28 Basic Personal Exemption	37.8	73.7
5	Commissions	1.3	1.3	29 Age Exemption*	0.8	1.1
6	Other Employment Earnings	—	0.1	30 Married or Equivalent	2.7	4.7
7	Family Allowance	0.8	1.3	31 Wholly Dependant Children	1.9	2.8
8	UIC Benefits	1.7	2.0	32 Other Dependants	0.1	—
9	Old Age Pension	0.9	1.2	33 Total Personal**	43.3	82.3
10	CPP/QPP Benefits	0.8	0.9	<u>Deductions</u>		
11	Other Pensions	2.6	2.9	34 CPP/QPP Contributions	3.1	3.7
12	Net Business Income	-0.3	-0.3	35 Unemployment Insurance Premiums	0.5	0.6
13	Net Professional Income	147.5	175.7	36 Registered Pension Plan	1.1	1.2
14	Net Commission Income	0.7	0.1	37 Registered Retirement Savings Plan	8.7	9.7
15	Net Farming or Fishing Income	-0.2	-0.2	38 Registered Home Ownership	1.1	1.5
16	Taxable Amount of Dividends	1.1	1.3	39 Interest, Dividends & Capital Gains	3.0	4.5
17	Bond Interest	2.1	2.5	40 Pension Income	0.2	0.3
18	Bank Interest	7.0	8.5	41 Union & Professional Dues	0.8	0.9
19	Mortgage Interest	0.4	0.4	42 Education**	0.1	0.3
20	Income from Trusts	0.2	0.1	43 Tuition Fees	0.4	1.4
21	Annuity Income	1.8	1.8	44 Child Care Expenses	0.4	0.8
22	Other Canadian Investment Income	0.8	0.2	45 Carrying Charges	1.1	1.2
23	Foreign Investment Income	0.2	0.3	46 General Expense Allowance	1.3	2.0
24	Net Rental Income	-0.4	-0.4	47 Other Employment Expenses	0.3	0.3
25	Taxable Capital Gains	0.5	0.5	48 Disability*	0.6	0.1
26	Miscellaneous Income	4.0	5.5	49 Standard	...	...
27	Total Income	195.0	232.5	50 Medical Claims	0.4	0.6
				51 Charitable Donations	2.2	2.4
				52 Eligible Deduc. Transf. from Spouse	0.2	0.3
				53 Other Deductions	2.0	3.7
				54 Total Deductions	27.2	35.5
				55 Forward Averaging Income Deduction	1.6	1.6
				56 Forward Aver. Withdrawal Amount	0.4	0.4
				57 Taxable Income	123.3	127.5
				58 Net Federal Tax Payable	22.6	22.6
				59 Net Provincial Tax Payable	8.0	8.0
				60 Total Net Tax Payable	30.6	30.6

Notes

- * Disability included with Item 29 for 1972 to 1975.
 ** Education Exemptions for 1972 to 1975 in Item 42.
 *** Consumer Price Index 13-001.

figures may not add due to rounding

information contained in the public information returns. These are:

- data prior to 1983 is suspect because no guidelines were provided to respondents concerning definitions and fill-in instructions;
- no requirement for Registered Amateur Sports Associations (100 in total) to complete a return;
- the classification scheme for charitable activities includes some 30 types of activities but is 20 years old and considered inadequate for modern

purposes; there are, however, no plans to revise the classification scheme;

- there has been an enormous growth in the number of registered charities. In 1980, for example, there were some 40,000 charities. By 1987, there were more than 55,000, a more than 25% increase. Much of this growth has been attributed to the emergence of *single-issues lobbies* such as *right-to-life* and *pro-choice* abortion groups as well as new groups and research institutes concerned with peace, the

environment, culture and service-type organizations;

- much of the growth in the number of charities can be attributed to government restraint at all levels, since the recession of 1979-80. As government has pulled back, new private non-profit organizations have emerged in an attempt to fill the gap;
- the treatment of single-issue lobby groups which are intent on changing governmental legislation cannot register as charities;
- there is a lack of Canadian case law concerning the registration of charities. This has resulted in reliance on British common law rather than a legislative definition of charitable activity. This situation is gradually changing. Between 1974 and 1985, there were no cases concerning the definition of charitable activity heard in Canadian courts. Between 1985 and 1986, however, approximately 4 cases were before the courts; and,
- a lack of professional skills on the part of charities has led to confusion and difficulty in obtaining accurate information.

Statistics Canada

1.58 Statistics Canada is the department of the Government of Canada responsible for collection and dissemination of data through, among other things, the Census of Population (held every 5 years) and the Census of Manufacture (held every year). Statistics Canada is the largest source of relevant information concerning private financing of cultural activities in Canada. There are two types of information relevant to this assessment. The first concerns economic statistics and the second, cultural statistics. In both cases, legal restrictions on release of information concerning individual respondents, such as cultural institutions, limits the usefulness of Statistics Canada data in monitoring private financing of cultural activities.

Economic Statistics

1.59 Statistics Canada collects and compiles data concerning private corporations, including non-profit institutions, using the Standard

Industrial Classification. Data provides evidence concerning earned revenue from sales of cultural goods and services as well as various expenditure data. Essentially, published industrial statistics follow a standardized format similar to the Census of Manufactures (Exhibit 9).

1.60 In addition, however, there are two special economic series of relevance to the Unesco Cultural Industries. These are the Corporations and Labour Union Returns (CALURA) required by federal legislation. CALURA was implemented in response to the perceived importance of foreign ownership, including international (that is American-based) unions. Data concerning corporations provides, by SIC category, information regarding international earning and payments by Canadian and foreign-owned corporations from patents, copyright and other intellectual properties. Similarly, membership and other information including collective agreements are available concerning all unions including those in the cultural sector. The largest arts industry unions with their membership in 1980 were:

- Actors' Equity - 2,624 members
- American Federation of Musicians - 34,058 members
- Association of Canadian Radio and Television Artists (ACTRA) - 6,526 members
- Graphic Artists International - 11,911 members
- International Printing and Graphic Communication Union - 8,500 members
- International Alliance of Theatrical Stage Employees (IATSE) - 2,627 members
- National Association of Broadcast Employees and Technicians (NABET), - 5,078 members
- Newspaper Guild - 4,109 members
- Union des artistes - 2,580 members

1.61 Of interest for purposes of this assessment, the Financial, Taxation and General Research Section of the Resources, Technology and Services Statistics Branch of Statistics Canada generate published statistical series concerning the income tax returns of corporations (*Corporation Income Tax Return, T-2*). Coverage includes all for-profit, incorporated businesses, which in 1984 included some 534,692 corporations with assets of more than \$50,000 and revenue of more than \$10,000 (Exhibit 13). The mandate of the Financial, Taxation and General Research Section is:

- to provide detailed balance sheet, income statement and retained earnings financial data for

**Exhibit 13
Corporation Financial Statistics**

DETAILED BALANCE SHEET STATISTICS		DETAILED INCOME AND RETAINED EARNINGS STATISTICS	
Assets		Income	
1. Cash		1. Sales - Products	
2. Marketable Securities		2. Sales - Services	
3. Accounts receivable		3. Rental income - Real Estate	
4. Inventories		4. Rental income - Other	
5. Due from affiliates		5. Commissions	
6. Deposits and advances		6. Bond interest	
7. Loans receivable		7. Mortgage interest	
8. Other current assets		8. Other interest	
9. Total current assets		9. Dividends	
10. Land		10. Other income	
11. Buildings		11. Total income	
12. Equipment and other			
13. Unspecified		Expenses	
14. Total depreciable assets		12. Materials	
15. Less accumulated depreciation		13. Salaries and wages	
16. Depreciable assets - Net		14. Repairs and maintenance	
17. Depletable assets - Net		15. Rent (real estate)	
18. Total net fixed assets		16. Rent (other)	
19. Mortgages		17. Royalties	
20. Loans and notes receivable		18. Bond interest	
21. Long-term investments		19. Mortgage interest	
22. Investments in affiliates		20. Other interest	
23. Advances to affiliates		21. Taxes other than direct taxes	
24. Other assets		22. Depreciation	
25. Total other assets		23. Depletion and amortization	
26. Total assets		24. Other expenses	
		25. Total expenses	
Liabilities		26. Net profit before taxes and non-recurring items	
27. Bank loans		27. Non-recurring items	
28. Short-term loans		28. Net profit before direct taxes	
29. Accounts payable		29. Provision for income tax - Current	
30. Long-term debt due within year		30. Provision for income tax - Deferred	
31. Advances and prepayment		31. Mining and logging taxes	
32. Due to affiliates		32. Net profit (loss) after taxes	
33. Other current liabilities			
34. Total current liabilities		Retained Earnings	
35. Deferred income		33. Opening balance	
36. Due shareholders or affiliates		34. Statistical adjustment	
37. Long-term bank loans		35. Net profit (loss) after taxes	
38. Mortgages, bonds and other debt		36. Subsidiary Profits	
39. Less due within one year		37. Cash dividends declared	
40. Net long-term debt		38. Stock dividends declared	
41. Reserve for future income tax		39. Other charges and credits	
42. Other liabilities		40. Closing balance	
43. Total non-current liabilities			
44. Total liabilities		Cost of sales - Products	
		41. Sales - Products	
Equity		42. Less cost of sales	
45. Common shares		43. Gross profit	
46. Preferred shares			
47. Retained earnings			
48. Contributed surplus			
49. Other surplus			
50. Total equity			
51. Total liabilities and equity			

Source: Corporation financial statistics,
Statistics Canada, Cat. 61-207

Exhibit 14
Corporation Financial Statistics Ratios

Number of Corporations (#)
 Fixed Assets to equity (%)
 Long-term debt to equity (%)
 Interest to total cost (%)
 Cost of sales to sales (%)
 Sales to inventory (times)
 Collection Period (days)
 Current assets to current liabilities (times)
 Profit before tax on capital employed (%)
 Profit before tax on equity (%)
 Profit before tax on total income excluding investment income (%)
 Cash earnings to sales (%)
 Profit after tax on capital employed (%)
 Profit after tax on equity (%)
 Profit after tax on total income (%)

Source: *Corporation financial statistics*, Statistics Canada, Cat. 61-207

corporations aggregated for 182 SIC industries for use by the System of National Accounts, other government departments and for general dissemination to the public.

1.62 Published data based on corporate income tax returns are based on the 1960 SIC. Within the published data there are a number of cultural industries including:

Publishing, only
 Publishing and printing
 Radio and television receivers
 Jewellery and silverware
 Sporting goods and toys
 Radio and television
 Book and stationary stores
 Jewellery stores
 Advertising
 Motion pictures and theatres
 Bowling alleys
 Other recreational services
 Funeral directors

1.63 Data is available on a comparative basis for 1965 to 1984. Selected financial ratios are also published (Exhibit 14). Statistics Canada has identified 4 problems with the current information. These are:

- there is no regular breakout by type of charitable giving by corporate sector. Therefore, there is no statistical evidence of private, philanthropic financing of cultural activities. The Section has, however, conducted special studies and tabulations concerning corporate charitable donations to cultural

activities for 1978 and 1979. This study included only corporations with assets greater than \$25 million;

- historically, the Section has published data at only a 3-digit 1960 SIC level. However, Statistics Canada is planning to reduce reporting to 2-digit 1980 SIC level in future;
- no distinction is possible between corporate sponsorship versus donations, and in addition some charitable donations may be hidden under other expenses such as office administration and advertising; and
- a few corporate income tax filers act as *pass throughs* for charitable activities that do not file income tax returns, e.g. the United Way campaigns in many communities.

Cultural Statistics Program

1.64 The Cultural Statistics Program of Statistics Canada was initiated in 1973 with special funding from the Department of the Secretary of State. After transfer of responsibility for culture (generally narrowly defined in Canada as the arts) from the Secretary of State to the Department of Communications funding was then formally made part of Statistics Canada's parliamentary appropriation.

1.65 The original mandate of the program (as understood by the author) was to assist arm's-length cultural agencies of the Government of Canada, e.g. the Canada Council and the National Museums Corporation, by providing statistical and analytic expertise. Over the years, however, the mandate has changed. Today, the mandate of the Cultural Statistics Program is:

to provide statistical data and analysis of cultural activities in Canada in order to support the formulation of new policies, determine the needs and evaluate the effectiveness of existing policies of the Government of Canada and other levels of government.

1.66 The Cultural Sub-division recognizes 8 problems with the existing data series (Exhibit 15). These are:

- while response rates for the various surveys have remained relatively constant, or even improved, the

Exhibit 15
Cultural Surveys of the Cultural Statistics Program, Statistics Canada

Questionnaire	Most Recent Coverage	Period	Questionnaire	Most Recent Coverage	Period
Book Publishing	240 firms	1972-85	Creative & Performing Artists		
Individual Titles	240 firms	1975-84	Visual Artists	3500	1977
Exclusive Agents	45 firms	1975-85	Writers	3200	1978
			Actors and Directors	4550	1979
			Dancers & Choreographers	1050	1984
Libraries			Performing Arts Companies	298	1967-85
Public	1034	1921-84	Film		
School	7982	1921-82	Producers	532 firms	1952-85
University	86	1921-83	Distributors	149 firms	1933-85
College	108	1921-83	Exhibitors	1108	1933-85
				cinemas	
Newspapers (CARD Data)	1392	1976-85	Radio Stations	465	1956-85
Periodicals (CARD Data)	1313	1976-83	TV Stations	83	1956-85
Periodicals (Survey)	1313	1984-85	Cable TV Systems	951	1967-85
			Recording Industry	123 firms	1977-85
Leisure Time Activities	population	19'72, '75 & '78	Heritage		
Time Use Survey	population	1981 & 1986	Museums and Galleries	1007	1938-79
TV Viewing	population	1982-86	Omnibus	2400	1982-85
Radio Listening	population	1986			

instability in survey populations caused by the birth and death of firms makes trend analysis difficult;

- lack of sophistication by non-profit respondents makes accurate break out of support from foundations, corporations, individuals and memberships difficult to identify;
- there is great difficulty in valuing donations-in-kind to non-profit institutions;
- privately-operated lottery revenue is difficult if not impossible to identify;
- complexity of film financing arrangements defy development of trend data bases in motion picture production;
- difficulty in determining income from TV auctions and membership drives within the public television system, specifically provincial broadcast authorities;
- difficulty in distinguishing sponsorships, marketing and advertising support by for-profit corporations from philanthropic donations to non-profit cultural institutions;

- while reconciliation of Cultural Statistics with Census of Manufactures data has been attempted, different definitions and coverage make reconciliation difficult. Further, in both series, inconsistent information from respondents makes it difficult to break out earned from unearned income for non-profit cultural institutions.

1.67 Beyond problems recognized by Statistics Canada, there is increasing concern that the Cultural Statistics Program is shifting resources and policy emphasis away from the non-profit cultural sector towards the commercial sector. This partially results from dual management of the program by the Department of Communications (which has an increasing concern with the commercial industry) and Statistics Canada. Surveys that previously were undertaken as part of the mandate of the Cultural Statistics Program have been transferred to the cultural agencies such as the National Library and the Canada Council. Furthermore, an increasingly expensive cost-recovery regime is being applied by Statistics Canada which is making it increasingly difficult

for the non-profit cultural sector to obtain necessary statistical information.

Reconciliation of Alternative Definitions

1.68 To assess data quality of available numeric evidence, it is necessary to reconcile alternative statistical definitions of cultural activities. Reconciliation involves determining common categories or sub-categories that overlap the Unesco Framework for Cultural Statistics and the Standard Industrial Classification (SIC), the Canadian Classification and Dictionary of Occupations (CCOD), the Canada Council's Research & Evaluation Monitoring System (REMS), data systems of the Council for Business and the Arts in Canada (CBAC), data systems of the Canadian Centre for Philanthropy (CCP), data systems of the Institute of Donations and Public Affairs Research (IDPAR), Revenue Canada (RC) and the Cultural Statistics Program of Statistics Canada (CSP).

1.69 The attached charts (Exhibit 16) provide an overview of overlaps. In some cases, such as the SIC and CCOD, specific categories are noted. In other cases, e.g. IDPAR, an (X) denotes that data is available concerning a given Unesco Framework for Cultural Statistics category.

1.70 In generating the pattern of overlaps revealed in Exhibit 16, subjective judgement had to be exercised. Some choices will appear, at least on the surface, as being irrelevant to the issue of private financing of cultural activities. For example, some will consider inclusion of *SIC 973 - Funeral Services* as not relevant to the Unesco Framework of Cultural Statistics. The variability of funeral ritual with respect to culture as well as the land costs associated with some types of burial practices make them a significant cultural activity, and one almost entirely paid through private financing in all cultures.

1.71 There are two patterns visible from the reconciliation exhibit. First, the majority of statistical sources concern the arts industry, both profit and non-profit. The most developed sector within the arts industry, with respect to available data sources, is the broadly defined performing arts including dance, music, opera and theatre. Second, Revenue Canada Public Information Forms from registered charities are the single most important source of statistical information concerning the private financing of

non-artistic cultural activities. Except for foundations which are monitored by the Canadian Centre for Philanthropy, these Revenue Canada forms, which are intended for public use, represent a significant and untapped source of statistical information concerning the private financing of cultural activities.

Exhibit 16

RECONCILIATION OF THE Unesco FRAMEWORK FOR CULTURAL STATISTICS AND INTERNATIONAL AND NATIONAL STATISTICAL SYSTEMS								
Unesco	SIC	CCOD *	CCREMS	CCP	CBAC	IDPAR	RC **	CSP
Category 0 - Cultural Heritage								
0.0 Historical monuments & sites	6595, 8551	2350, 2351 2353, 2359	-	X	-	X	X	X
0.1 Archives	4023, 8551	2350, 2351 2353, 2359	-	-	-	X	X	X
0.2 Museums	4023, 8551	2350, 2351 2353, 2359	-	X	-	X	X	X
0.3 Archaeological excavations	-	-	-	X	-	-	-	-
0.4 Other forms	-	-	-	-	-	-	-	-
0.5 Research and training	-	-	-	-	-	-	-	-
0.6 Such activities necessary	8164, 8264	-	-	-	-	-	-	-
Category 1 - Printed Matter and Literature								
1.0 Literary creation	9999	3351, 3355 3359	X	X	-	-	-	X
1.1 Book publishing	2831, 2849	3351	X	X	-	-	X	X
1.2 Periodical & newspaper	2839, 2841, 5921	3351	X	X	-	-	X	X
1.3 Distribution and marketing	5991, 5929, 6511 6591, 6599	-	-	-	-	-	-	X
1.4 Libraries	8541	2350, 2351 2353, 2359	X	X	-	-	-	X
1.5 Research and training	-	-	X	-	-	-	-	-
1.6 Subsidiary activities	7499, 7741, 7742, 8164, 8264	951	X	-	-	-	-	-
* Only arts-related occupations currently available. Other occupations included in CCOD.								
** Revenue Canada, for purposes of this display, includes individual tax return information, corporate financial statistics processed by Statistics Canada and public information returns for charities.								

Exhibit 16 (cont'd)

RECONCILIATION OF Unesco Framework for Cultural Statistics and International and National Statistical Systems									
Unesco	SIC	CCOD *	CCREMS	CCP	CBAC	IDPAR	RC **	CSP	
Category 2 - Music									
2.0 Musical creation	-	3331	X	-	-	-	-	-	-
2.1 Musical performances	9631	3330, 3332	X	X	X	X	X	X	X
2.2 Publication of printed music	2839, 2849	-	X	-	-	-	-	-	-
2.3 Lyric performances	9631	3330, 3331 3332, 3333	X	X	X	X	X	X	X
2.4 Publication of recorded music	3994, 9614	-	X	-	-	-	-	-	X
2.5 Distribution and marketing	5952, 6551, 6552,	-	X	-	-	-	-	-	-
2.6 Production and distribution of instruments	3994, 5952, 6551 6591	-	X	-	-	-	-	-	-
2.7 Production & marketing of equipment	3341, 6221, 6222 6223	-	-	-	-	-	-	-	-
2.8 Training outside formal education	8521	-	X	-	-	-	-	-	-
2.9 Subsidiary activities	4022, 4023, 7499 8164, 8264, 8364 9639	9550, 9551 9555	-	-	-	-	-	-	-
Category 3 - Performing Arts									
3.0 Creation of works for performing arts	-	-	X	-	-	-	-	-	-
3.1 Dramatic performances	9631	3330, 3335	X	X	X	X	X	X	X
3.2 Choreographic performances	9631, 9692	3334	X	X	X	X	X	X	X
3.3 Other performing arts	9221, 9692	-	X	X	X	X	X	X	X
3.4 Training outside formal education	8521	-	X	X	X	-	-	-	-
3.5 Subsidiary activities	4023, 7499, 8164 8264, 8364, 9639	-	-	-	X	-	-	-	-
* Only arts-related occupations currently available. Other occupations included in CCOD.									
** Revenue Canada, for purposes of this display, includes individual tax return information, corporate financial statistics processed by Statistics Canada and public information returns for charities.									

Exhibit 16 (cont'd)

RECONCILIATION OF Unesco FRAMEWORK FOR CULTURAL STATISTICS AND INTERNATIONAL AND NATIONAL STATISTICAL SYSTEMS									
Unesco	SIC	CCOD *	CC REMS	CCP	CBAC	IDPAR	RC **	CSP	
Category 4 - Visual Arts									
4.0 Creation	3512, 3599, 3921 3971, 3999	3331, 3313 3314,	X	X	-	-	X	X	
4.1 Publishing or production	-	-	X	-	-	-	-	-	
4.2 Exhibition	6593, 7743, 8551	-	X	X	X	X	X	X	
4.3 Dissemination and marketing	5961, 6561, 6562 6582, 6591, 6593 6595, 6597, 6599	-	X	-	-	-	-	-	
4.4 Training outside formal education	8521	-	X	X	-	-	-	-	
4.5 Subsidiary activities	3932, 3999, 4023 6593, 7499, 8164 8264, 8364	-	-	X	-	-	-	-	
Category 5 - Cinema and Photography									
5.0 Cinematographic creation	9611	-	X	-	-	-	-	-	
5.1 Film distribution	9612, 9619	-	X	-	-	-	-	X	
5.2 Film shows	9621, 9622, 9629	-	X	-	-	-	X	X	
5.3 Photography	9931	3315	X	-	-	-	-	-	
5.4 Training outside formal education	8521	-	X	-	-	-	-	-	
5.5 Subsidiary activities	4022, 5951, 6571 7499, 9613, 9619	9555, 9557 9590, 9591	-	-	-	-	-	-	
* Only arts-related occupations currently available. Other occupations included in CCOD.									
** Revenue Canada, for purposes of this display, includes individual tax return information, corporate financial statistics processed by Statistics Canada and public information returns for charities.									

Exhibit 16 (cont'd)

RECONCILIATION OF Unesco FRAMEWORK FOR CULTURAL STATISTICS AND INTERNATIONAL AND NATIONAL STATISTICAL SYSTEMS

Unesco	SIC	CCOD *	CC REMS	CCP	CBAC	IDPAR	RC **	CSP
Category 6 - Radio and Television								
6.0 Radio	4811, 4813, 4814	3337	X	X	-	-	X	X
6.1 Television	4812, 4813, 4814	3337	X	X	-	-	X	X
6.2 Training outside formal education	8521	-	-	-	-	-	-	-
6.3 Activities necessary	3341, 4022, 6221 6222, 6223, 7499 7741, 7742, 8164 8264, 8364, 9639 9912	9551	-	-	-	-	-	-
Category 7 - Socio-cultural Activities								
7.0 Socio-cultural initiatives, cultural centres and amateur activities	9121	-	-	X	-	X	X	-
7.1 Civic and professional associations	9839, 9861	-	-	X	-	X	X	-
7.2 Other socio-cultural activities	9731, 9732, 9799 9811	-	-	X	-	X	X	-
7.3 Training outside formal education	-	-	-	-	-	-	-	-
7.4 Other activities	4022, 4023, 8164 8264, 8364	-	-	-	-	-	X	-
Category 8 - Sports and Games								
8.0 Sporting activities & associations	9641, 9642, 9643 9651, 9652, 9653 9644, 9654, 9659 9661, 9691, 9694 9695, 9699	-	-	X	-	X	X	-
8.1 Production of equipment, construction and maintenance of fields and amenities	3932, 4022, 5941 5942, 6541, 6542 6581, 9919	-	-	X	-	-	-	-
8.2 Training outside formal education	9693, 9699	-	-	-	-	-	-	-

* Only arts-related occupations currently available. Other occupations included in CCOD.

** Revenue Canada, for purposes of this display, includes individual tax return information, corporate financial statistics processed by Statistics Canada and public information returns for charities.

Exhibit 16 (cont'd)

RECONCILIATION OF Unesco FRAMEWORK FOR CULTURAL STATISTICS AND INTERNATIONAL AND NATIONAL STATISTICAL SYSTEMS									
Unesco	SIC	CCOD *	CC REMS	CCP	CBAC	IDPAR	RC **	CSP	
Category 9 - Nature and the Environment									
9.0	Recreational activities connected with nature	6321, 6322 6323, 6329 9141, 9131 9149, 9696	-	-	-	-	-	X	-
9.1	Activities connected with the quality of the urban setting	4022, 9692 9699	-	-	-	-	-	-	-
Category 10 - General Administration of Culture and Non-apportionable Activities									
10.0	General public administration	8164, 8264, 8364	-	X	-	-	-	-	X
10.1	Provision and maintenance	4022, 4023	-	-	-	-	-	-	-
10.2	Other activities,	-	-	-	-	-	-	-	-
<p>* Only arts-related occupations currently available. Other occupations included in CCOD.</p> <p>** Revenue Canada, for purposes of this display, includes individual tax return information, corporate financial statistics processed by Statistics Canada and public information returns for charities.</p>									

2.0 APPLICATION OF DATA SYSTEMS

2.01 To demonstrate the range and availability of data concerning private financing of cultural activities, a two-part review will be conducted. The first part concerns revenue sources including direct sales of cultural goods and services, philanthropic support by individuals, corporations and foundations and an overview of public sector support with emphasis on Challenge Grant Programs and the role of lotteries. The second part of the review concerns the size of the arts industry in Canada including a statistical definition drawn from all available sources.

PRIVATE REVENUE SOURCES

2.02 In both the for-profit and non-profit sectors, producers of cultural goods and services earn revenue in one or more of five ways: retail, wholesale, sponsorship, ancillary sales or privately-operated lotteries. Taken together, these revenue sources constitute direct sales of cultural goods and services.

Direct Sales

2.03 It is important to keep in mind the overwhelming importance of commercial culture in Canada. It is estimated that 75% of all arts industry activity results from private ownership of the artistic means of production. In fact, there is increasing pressure from the public sector for non-profit cultural activities to earn a larger amount of total revenue from direct sales. This pressure is both *fiscal and philosophic*. The fiscal crisis of the last 10 years has led government to re-assess its commitment to what some consider non-essential social and other services. At the extreme, this has led to *privatization* of what were formally public functions. Philosophically, apologists have developed arguments in praise, not, only of the economic, but also the moral benefits of free-market Capitalism. Some, in the United States, raise the West Coast Amerindian tradition of the *Potlach* as an example of how self-interest produces wealth that can then be redistributed to the benefit of all society (Gilder 1981).

Retail

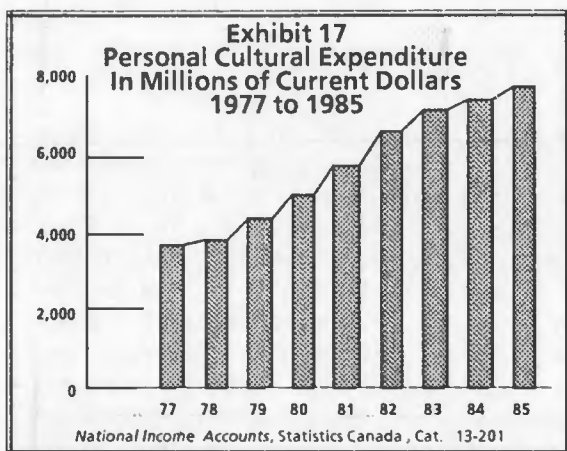
2.04 In the arts industries, crafts, heritage, parks and recreation and the sports industries, most earned revenue is obtained through retail sales to the general public through tickets to

performances, other admittance charges or sale of *objet d'art*. In the for-profit sector, retail sales makes up the majority of total revenue. In the non-profit sector, retail sales can account for as little as 14% of total revenue as in small modern dance companies (Research & Evaluation, December 1987). In architecture and the design industry, professional fees are the general form of retail trade. In official languages and the religious industries, there is generally no direct retail sale of cultural goods or services. In the church, of course, a collection is made and religious tracts and books may be on sale.

2.05 In 1985, Canadians spent \$7.7 billion out-of-pocket on arts-related activities including movies and other commercial cultural activities, museums, art galleries, dance, music, theatre and opera, as well as lessons in the various art forms (Exhibit 17). Personal cultural expenditure accounted for 2.7% of GNP, or \$305 per capita (Statistics Canada, Cat. 13-201). By definition, personal cultural expenditure excludes more than \$2 billion in government and corporate grants and donations to cultural activities. Unfortunately, National Accounts data on the non-profit sector in Canada are not (because of scale) as detailed as in the USA (Research Division, 1985).

Wholesale

2.06 In the arts industries, architecture, and the crafts, various forms of wholesale trade takes place with corporate and public sector clients. In the case of architecture, corporate and public sector clients generate the majority of revenue. In the arts, commissioning of works, e.g. public sculpture or musical compositions, is a traditional form of wholesaling cultural goods and services. Art works are generally commissioned to serve purposes in addition to *Art-for-Arts-Sake*. Thus public sculpture is generally created *to fit* a public space: a public space, alas, is seldom created *to fit* a sculpture. Recently works by Picasso were submitted to the French government in lieu of death duties and a special museum was constructed. It is probable that the same will occur with settlement of the Chagal estate. These two examples are exceptions to the general rule that art is made to fill a public place, not the other way around.



Sponsorships

2.07 The fine arts and sports events play an increasingly direct role in the advertising and marketing strategies of corporations. The *up-scale* nature of the arts audience, i.e. high levels of education and income, and the mass appeal of a sports event are attractive marketing venues for many corporations.

2.08 While corporate sponsorship of sports is almost traditional, corporations increasingly sponsor fine arts activities, not as charity but as a major marketing technique. In this regard a survey by the Institute of Donations and Public Affairs Research (IDPAR) showed that 47% of corporations sponsored sports events, while 59% sponsored arts-related activities in 1984 (Hopkinson, November 1985: 61).

2.09 Sponsorship reflects the correspondence of a corporate target market and the arts audience. Sponsorships are made from public relations and marketing, not from donations budgets. Problems have, however, been reported. Specifically, the control required by commercial sponsors to insure that public relations objectives are achieved, may, from time to time, clash with artistic objectives. No figures are currently available concerning the scale of corporate sponsorship of cultural or sports events.

Ancillary Sales

2.10 In non-profit cultural communities, there are generally volunteers or auxiliaries of one form or another. In music, it is traditional for a major symphony to have a *women's auxillary*. Such auxiliaries or the members of the cultural organization itself may produce, collect and sell: food products such as chocolate bars; *objet d'art* or other goods; or provide services like a car wash or

shoe shine to the general public. There is no statistical evidence available concerning the sale of ancillary goods and service in any cultural community.

Privately Operated Lotteries

2.11 Privately-operated lotteries became legal in 1969. Gross receipts from privately-operated lotteries increased from \$17.9 million in 1970-71 to \$482.9 million in 1979-80. Net receipts, i.e. profit, increased from \$18 million to \$143 million in 1979-80. Most privately-operated lotteries are operated by charities in all fields, e.g. health, welfare, arts and culture, including sports. In 1979-80, there were approximately 43,000 registered charities in Canada (Chartrand, Ruston 1981).

2.12 To appreciate the importance of privately-operated lotteries, consider that in 1979, corporations reported donating \$58.1 million to all charities. In 1978-79, federal government support for the non-profit sector through direct grants and tax expenditures, i.e. tax deductible charitable donations, was \$547 million. Thus, by the end of the 1970s, privately-operated lotteries were almost two-and-one-half times as important a revenue source for charities as the corporate sector. Similarly, income from lotteries represented almost one-quarter of all federal government support to the non-profit sector, including tax expenditures.

Merit Sales

2.13 In addition to the ticket-buying public, individual donors, the corporate sector and governments act as a merit audience for cultural activities. In a sense, corporate, foundation and individual donors are the successors of the Di Medici as private patrons of the arts. In the same way, government is the successor of the Church as patron. The merit audience insures that a larger supply of cultural activities is available to the Canadian public than the for-profit sector will produce. This tradition of *multiple funding sources*, i.e. box office combined with public and private patronage, is a guarantee of artistic and cultural independence from both political and commercial interference (Toffler 1968: 268-269).

Philanthropic

2.14 Philanthropy has a long and noble history in Canada (Martin 1985). It took modern form, however, with the imposition of the Income Tax Act in 1917. Until that time, philanthropy

had no tax implications to act as an incentive. With the income tax, however, philanthropic giving produced rewards not just in the next world, but in this tax year. Not only are registered non-profit cultural organizations exempt from income tax, they also can issue receipts for donations which are then deductible against income tax payable by the donor, whether an individual or a corporation.

2.15 The apparent success of the USA in using philanthropic financing as a major means of supporting culture has led many countries to explore the possibilities of increasing tax incentives. It is generally believed that American success rests on the *level of tax incentives* to charitable giving. An international review of tax incentives to private giving revealed no significant differences in the quantitative incentives to corporations (Schuster 1985).

Finally, while the American system is envied by many countries, it is a fact that most Western countries already have tax expenditure policies in place. These financial incentives do not appear to the authors to be lesser than those provided by the government of the United States. The relatively low level of donations in other countries appears to reflect differences in cultural factors rather than financial incentives. In Canada, for example, the same financial incentives are available to corporate and private donors in the Provinces of Ontario and Quebec. Yet available statistical evidence indicates that donations are significantly lower in Quebec, reflecting an Architect tradition whereby the State is expected to provide the bulk of support to the arts directly through grants rather than tax expenditures (Chartrand, McCaughey 1985:26).

Individuals

2.16 The individual Canadian is the largest single source of philanthropic giving.

Canadian families, households and individuals donated \$2 billion in cash to humanistic organizations in 1980... It was 10 times larger than the amount contributed by corporations, 20 times that given by foundations. But it was a small fraction of total humanistic expenditures of more than \$70 billion in 1980, most of which was paid by governments (Martin 1985: 135).

2.17 Nearly *two-thirds* of charitable giving by Canadian families went to religious causes (Martin 1985: 145). No breakdown is available concerning the distribution of the remaining *one-third* among all other charitable causes.

Corporations

2.18 According to the Institute of Donations and Public Affairs Research, corporate donations to culture increased from \$4.5 million in 1974 to

\$10.5 million in 1985, or 12% of all corporate giving to charitable activities. The IDPAR definition roughly corresponds to what is considered cultural activities in this assessment, with the exception of religion and sports which are treated as separate categories by IDPAR.

2.19 In constant 1981 dollars, however, corporate support to culture decreased from \$9.2 million in 1974 to \$8.1 million in 1985 (Exhibit 18). The unstable nature of corporate support reflects, among other things, *money illusion*. Real support in constant dollars declines while the current dollar value of patronage may increase.

2.20 In the private sector, money illusion is mitigated by increasing corporate sponsorship of cultural events and organizations. Sponsorship reflects the correspondence of a corporate target market and the cultural audience.

2.21 Corporate patronage also suffers from the *St. Matthew Syndrome*, i.e. to those that have shall be given. Corporate patrons tend to be cautious and conservative. They tend not to support controversial productions or innovative art forms (Exhibit 19). This is reflected in private patronage of theatre, a highly visible, articulate and sometimes controversial art form. In 1983, private patronage represented only 9% of total expenditure by theatre companies compared to 13% in dance and 17% in opera and music (Research & Evaluation, February 1986).

2.22 In 1983, the Canada Council was the primary patron of dance, and in previous years also of theatre -- art forms which are controversial because of esoteric experimentation, scatological language, political themes or nudity. In 1983, for the first time, provincial governments became the largest supporter of theatre. The increasing prominence of the provinces in support to theatre reflects their growing importance in financial support to the arts. Private patrons, however, remained the primary supporters of music and opera -- art forms which tend not to be controversial. Overall, the provinces were the second largest patron of the performing arts, exceeding private patronage.

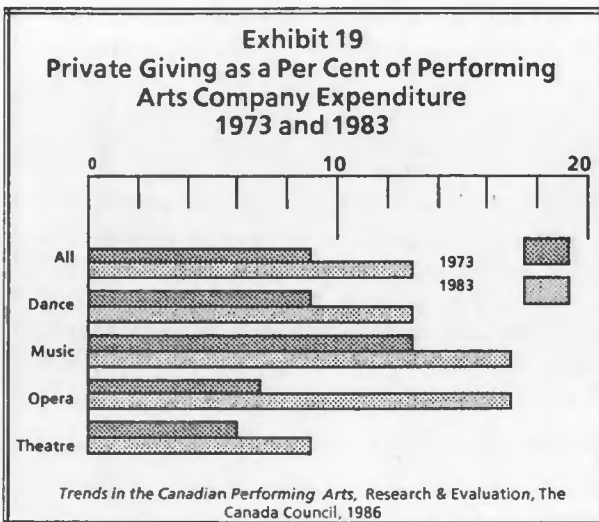
2.23 In addition to financial support, the corporate sector has also created various national, regional and local associations to encourage private sector financing. At the



national level, there is the *Council for Business and the Arts in Canada* created in 1974. One of the most interesting local examples is the *Vancouver Partnership for Business and the Arts*.

Foundations

2.24 Foundations, both private and corporate, are permitted under the Income Tax Act and subject to regulations established by Revenue Canada. To a degree, foundations represent the socially accepted vehicle for the intergenerational transmission of wealth exempt from income and inheritance taxes. The following description of the role of foundations on the private financing of cultural activities has been derived from a survey of foundations providing support to the arts and culture in



Canada. The paper was presented at a research seminar held by the Research & Evaluation Section of the Canada Council in 1985 (MacLeod 1985:32-41). Until that time, there had been no surveys of charitable giving to the arts by private foundations.

2.25 In 1985, there were some 650 philanthropic foundations in Canada which controlled approximately \$2.5 billion in capital assets and disbursed in excess of \$175 million annually. Over one-half of the foundations were located in Ontario, with only 3.5% located in the Atlantic Provinces and the remainder split between Western Canada and Quebec.

2.26 There was a considerable range of sizes of foundations. For example, the 50 largest foundations listed in the *Canadian Directory to Foundations* (Arlett, van Rotterdam 1987) held 81% of the assets of all foundations and accounted for 56% of grant expenditures. The remaining 600 foundations held 19% of assets and accounted for 44% of grant expenditures. The top 50 foundations, by grants, averaged \$2.6 million in annual expenditures and accounted for 74.4% of total grant expenditures. The other 600 averaged \$76 thousand in annual grant expenditures. Some foundations held few assets but distributed relatively large amounts of money received as annual contributions. Available data indicate that Canadian foundations accounted for 8% of total charitable giving in Canada, compared to 4% in the United States.

2.27 A sample of 43 foundations declaring their support to arts and cultural activities were identified from the dictionary of foundations. Of this sample, 22 foundations, representing 80% of the assets held by the total sampled groups and some 70% of total expenditures, responded to a survey questionnaire. Responses tended to be uneven especially with respect to detail. In the sample, a dozen foundations which supported arts and culture in specific religious or ethnic communities, as well as foundations for which annual expenditures in support of the arts totalled less than one thousand dollars, were not surveyed.

2.28 The main objective of the survey was to establish the magnitude and pattern of foundation expenditures across four broad areas of activities (with special attention to the arts) for the 5-year period from 1980 to 1984. Respondents

were asked to specify granting priorities and geographic scope, as well as to respond to several questions about policies and procedures. They also were asked to detail grants and expenditures in support of the arts, the natural sciences, the human sciences, and other activities which they were asked to specify. For reporting purposes, these categories were collapsed into three broader ones: Arts and Culture; Education and Research; and Other Activities.

2.29 In 1980, these 22 foundations accounted for total assets of approximately \$200 million and expended almost \$13 million, which represented 6.5% of total assets. By 1984, total assets had increased by 39%, to \$278 million, while expenditures increased by 83%, to almost \$24 million. In 1984, total expenditures represented 8.5% of assets.

2.30 Only 2 of the 22 foundations cited Art as their first priority. Unfortunately, from an arts perspective, one of these foundations was the smallest of the 22 with annual expenditures of only about \$6000. The other was of modest size with annual expenditures of approximately \$200,000. Three foundations did not set priorities, while 2 others cited research and education as a main priority. The remaining 13 cited Other as their first priority, including hospitals or health care, medical research, social and community services.

2.31 All 22 foundations required written applications, and with one exception, grantees were selected either by a special committee or by the foundation board. In the one exception, an individual selected grantees and allocated an annual expenditure of approximately \$275 thousand. Several (especially the larger foundations) consulted specialists as required, while the others relied on the expertise of committee or board members. All foundations indicated that grants were awarded only to non-profit organizations with registered Department of National Revenue Charitable Numbers. The majority of the respondents had well-established funding patterns with a substantial number of, repeat recipients.

2.32 Grants in support of Arts and Culture amounted to \$2.7 million in 1980, or 13% of the total grants. In 1984, \$2.5 million were awarded in support of Arts and Culture. With respect to overall foundation funding, the Arts and Culture declined to 10.5% in 1984. The relative decline in

support bore no relation to demand. Most respondents indicated requests for arts support increased substantially, especially in the last 2 years of the period. Most foundations reported significant increases in overall demand with arts requests at the forefront of the surge. The decline in arts support reflected a shift in granting priorities.

2.33 Analysis for the period 1980 to 1984, was possible for only 15 foundations. Between 1980 and 1984, total annual expenditures of the 15 foundations increased from \$9.9 million to \$20.5 million, an increase of 108%. Over the 5-year period, the foundations disbursed a total of \$70.7 million of which \$8.7 million, or 12.3%, was in support of arts and culture. The arts share of expenditures rose from 12.4% in 1980 to an average of 16% for each of the next 2 years, then dropped sharply, first to 12% in 1983, then 9% in 1984.

2.34 Arts and culture expenditures declined in real and relative terms, notwithstanding increased demand and increased spending by foundations. This decline was related to the tendency to downgrade the importance and value of arts and cultural activities relative to what were perceived to be essential activities such as hospital services, medical research and health care.

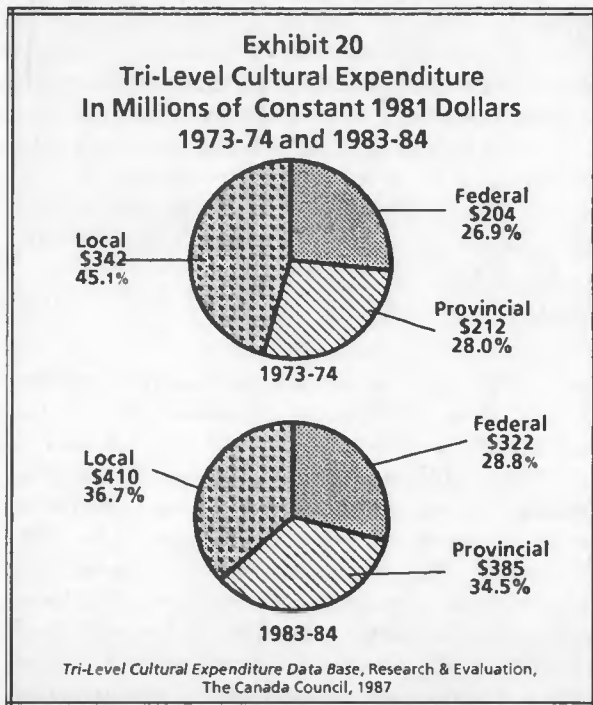
2.35 The majority of foundation support to the arts was to the performing and visual arts, with relatively little support for literature and media arts. The Laidlaw Foundation was of special interest. Like most foundations, Laidlaw allocated much of its arts support to the performing arts. Unlike others, however, Laidlaw contravened the general expectation that foundations (and, indeed corporations) tend to support safe, traditional art forms. The Laidlaw Foundation established a performing arts program in 1981 which was restricted to companies developing new works likely to enhance the development of the performing arts in Canada. The program encouraged creative risk-taking and experimentation for which funding sources are generally rare. Over the 5 year period, the Laidlaw Foundation disbursed \$2.4 million through this program.

2.36 Notwithstanding the encouraging example of the Laidlaw Foundation, the implications of shifting foundation priorities are disquieting for the arts and culture. Rather than looking to

foundations for increased support, arts and culture organizations may have to settle for maintaining levels of support.

Public Patronage

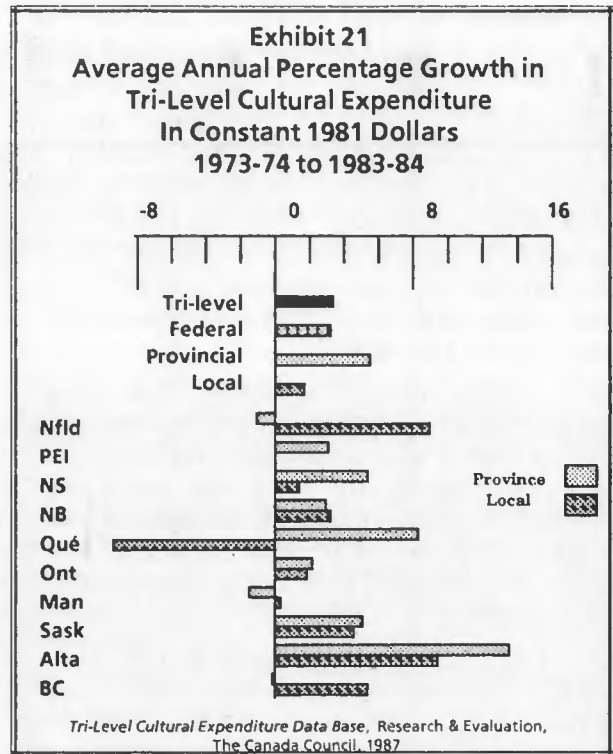
2.37 The most reliable data concerning the public sector is the *Canadian System of Government Financial Management Statistics* (CSGFMS) (Statistics Canada 1972). It is used to determine equalization payments for purposes of the *Fiscal Arrangements Act*. The CSGFMS reports financial information in a standardized way for the federal, provincial and local governments of Canada, i.e. tri-level. Culture in the CSGFMS includes zoos and botanical gardens as well as the literary, media, performing and visual arts (Exhibits 20 and 21). However, it excludes public broadcasting including the CBC and provincial broadcast authorities (Research & Evaluation, December 1987).



2.38 A more focused measure of public support to the arts is available in the Canada Council Performing Arts Data Base (PAD). PAD provides data concerning the activities of performing arts companies receiving operating grant support from the Canada Council between 1967 and 1983 (Exhibit 22).

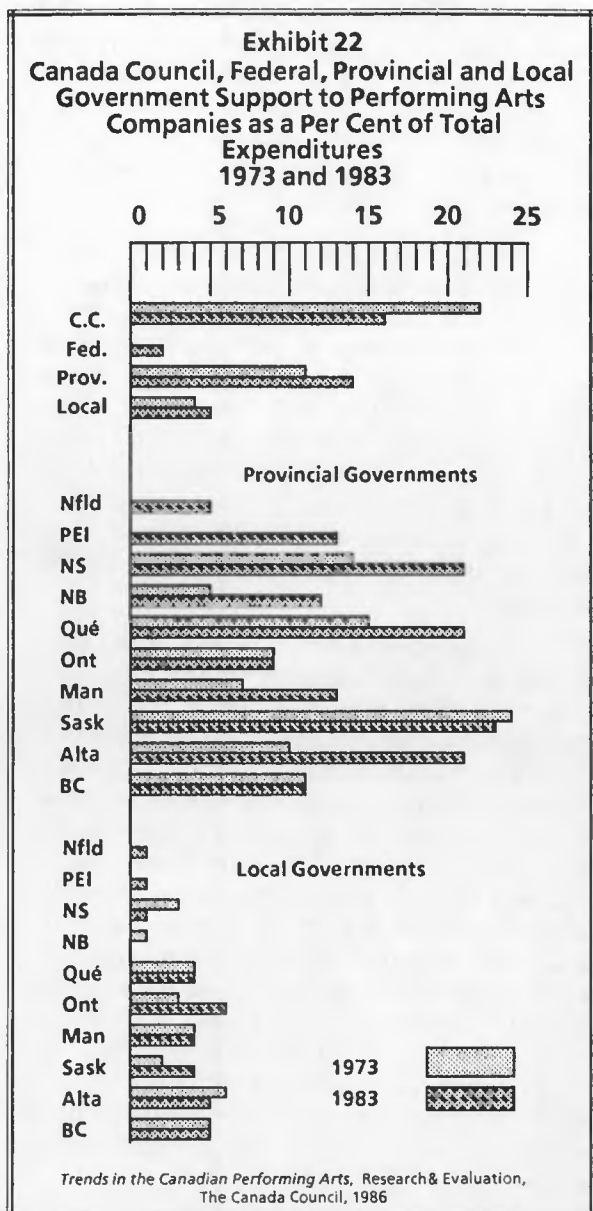
Challenge Grants

2.39 Across Canada, at the provincial and local level, as well as in the USA and Europe



governments have become enamoured with various forms of Challenge or Incentive Grant Programs designed to encourage increased private financing of cultural activity (Schuster 1985). Some programs seek donations from the private sector; others seek marketing sponsorship. A recent survey of 16 arm's length arts councils in 5 English-speaking countries reveals that in the United Kingdom, the United States and Canada, some form of incentive grant program exists at either the national or regional level. At present there are no such programs in Australia or New Zealand. Such programs are, however, expected to be established in the near future (Sullivan, pending June 1988).

2.40 While detailed financial analysis has yet to be conducted, available evidence suggests such incentive programs *do not significantly increase private financing of cultural activities*. Rather, they tend to *displace* existing private funding into the Challenge Program (Schuster 1988). Accordingly, government support to culture goes up, but private financing (the object of the exercise) does not. The cause may be cultural, as in the case of charitable giving. In this case, however, it is *corporate culture* that is involved. It would appear that the small number of corporations and foundations that give to culture



have a relative share of total giving, or of marketing budget in mind. Public sector incentives do not apparently change their assessment.

Publicly Operated Lotteries

2.41 During the 1970s, lotteries were rediscovered as a major source of arts and cultural funding in Canada. In the 18th century, the British Museums' initial collections were earned through lotteries. During the 19th century, only art lotteries were exempted from general prohibition in the United Kingdom (Chartrand, Ruston 1981).

2.42 Lotteries were legalized in Canada, after almost 100 years, in 1969. The amendments to the Criminal Code defined lotteries, however, as all *games of chance, not just ticket lotteries*. Furthermore, the amendments permitted the provinces, or the federal government, to license charitable organizations such as cultural organizations to hold lotteries and bingo games. Provincial, interprovincial and privately-operated lotteries now exist across Canada.

2.43 By the terms of a 1979 agreement between the federal and provincial governments, the provinces have undisputed control over lotteries. Recently, the province of British Columbia legalized *slot machines* on ferries between the USA and Canada. It is also generally accepted that casino-style American gambling will eventually appear somewhere in Canada. Privately-operated lotteries are now a major source of private financing of cultural activities in Canada. The impact of publicly-operated lotteries on cultural financing has been equally dramatic and sudden.

2.44 Public support to the arts in the 1950s and 1960s was dominated by *arm's length* arts councils created by the federal and provincial governments. The few existing provincial departments of cultural affairs played a relatively small role. The pattern of support to the arts by the provinces and their *arm's length* agencies tended to be similar to that of the Canada Council (Pasquill 1973).

2.45 Between the mid-'70s and early '80s, however, the pattern of arts support began to change due to the introduction of publicly- and privately-operated lotteries. Resources available to *arm's length* arts councils such as the Canada Council, Ontario Arts Council, the Manitoba Arts Council and Saskatchewan Arts Board remained frozen in real terms through to the present. New provincial ministries of culture emerged in the mid-'70s, increasingly funded by lottery revenues, e.g. Ontario, Manitoba and Alberta.

2.46 Furthermore, in some provinces, e.g. Quebec and the western provinces, distributor or retail commissions became available to support arts organizations. Also in some provinces, e.g. Ontario and the western provinces, some form of *ear-marking* of lottery funds in support to the arts was initiated. In most provinces, private,

non-profit lotteries held by arts organizations now operate under provincial licence.

2.47 New programs of arts support were initiated directly by federal and provincial governments using lottery revenues, e.g. the federal Program of Special Cultural Initiatives, Ontario's Half-Back and Challenge Grant programs, Quebec's ticket commission program Lotomatique, seven new Alberta arts foundations and capital and equipment grants through the B.C. Lottery Fund. However, much of the lottery support to the arts was directed at amateur rather than the professional fine arts.

2.48 Arm's length arts councils were unable to undertake major initiatives from the mid-'70s to early-'80s because of limited financial resources and increasingly hard-pressed professional clients. The councils tried to maintain levels of professional excellence achieved by the mid-'70s. By the early '80s, however, the role of arm's length arts councils, at both the federal and provincial levels, had declined, both in relative dollar terms, and in terms of initiating new arts support programs (Chartrand, Ruston 1981).

2.49 It is estimated that in 1981-82 direct provincial lottery support to the arts was \$40 million current. Lottery revenues placed in general consolidated revenue is also used to increase total provincial resources and thereby permit increased provincial support to the arts through regular programs. Total provincial cultural expenditure in 1979-80 was \$288.6 million of which direct lottery support was estimated to have been at least 15%. In addition, the federal government, through its Special Cultural Initiatives spent \$13.3 million in lottery funds to support the arts in 1981-82. Privately-operated lottery support to the arts in 1981-82 is estimated at \$20 million. Total direct lottery support to the arts in 1981-82, therefore, is estimated at \$73 million current.

THE ARTS INDUSTRY

2.50 The arts industry embraces UNESCO Category 1 - Printed Matter, Category 2 - Music, Category 3 - Performing Arts, Category 4 - Visual Arts, Category 5 - Cinema and Photography, and Category 6 - Radio and Television. Relative to other cultural constituencies, a great deal of data is available from various sources concerning private financing of artistic activities in Canada.

2.51 There are three distinct segments of contemporary art, namely the fine arts, the commercial arts, and the amateur arts. In each, the creative source is the individual artist who may work in an arts organization. All three arts activities serve to enrich Canadian cultural life and enlighten all Canadians about themselves, their nation and their world.

2.52 The fine arts are a professional activity which serve *art for art's sake* just as *knowledge for knowledge's sake* is the rationale for pure research in the sciences (Chartrand 1980). The commercial arts are a profit-making activity which places profit before excellence. The amateur arts are a recreational activity that serves to re-create the ability of a worker to do his or her job, or a leisure activity that serves to self-actualize a citizen's creative potential, and thereby permits him or her to appreciate life more fully.

2.53 These arts activities are intimately interrelated. The amateur arts, in actualizing the talents and abilities of the individual citizen, provide an educated audience and initial training for the fine and the commercial arts. The fine arts, in the pursuit of artistic excellence as an end in and of itself, provide research and development for the commercial arts. The commercial arts, in the pursuit of profit, provide the means to market and distribute the best of the amateur and the fine arts to an audience large enough and in a form suited to earn a profit. It is in the arts that the most robust data sets exists concerning private financing of cultural activities. To demonstrate certain selected statistics will be presented. A more complete assessment of available numeric evidence will be conducted in the next chapter of this report.

Economic Impact

2.54 Collectively, the fine arts, the commercial arts and the amateur arts make up the arts industry including advertising, broadcasting, motion pictures, the performing and visual arts, publishing, sound, and video recording (Exhibits 23, 24 and 25). Compared to the 22 main Canadian manufacturing industries in 1984, the arts industry was the largest with more than 234,000 employees, the 5th largest with salaries and wages of almost \$3.4 billion, and the 9th largest with revenue of almost \$10.1 billion (Research & Evaluation, December 1987).

Exhibit 23
ESTIMATED SIZE OF THE ARTS INDUSTRY (1)
1977 to 1984

INDUSTRY	a) Number of Establishments							
	1977	1978	1979	1980	1981	1982	1983	1984
ADVERTISING								
Advertising Agencies (2)	300	300	300	300	300	300	300	300
BROADCASTING (3)	1,012	1,077	1,147	1,185	1,209	1,256	1,330	1,418
Radio & Television Broadcasting	569	596	643	661	670	676	663	655
Cable Television	427	463	482	505	524	564	651	747
Manufacturers of Radio & TV (4)	16	18	22	19	15	16	16	16
MOTION PICTURES	1,788	1,762	1,768	1,779	1,876	1,888	1,779	1,722
Motion Picture Theatres & Film Distributors	1,474	1,464	1,454	1,428	1,433	1,368	1,273	1,216
Motion Picture Production (5)	314	298	314	351	443	520	506	506
PERFORMING ARTS (6)	140	149	169	188	199	204	213	213
Dance	19	20	19	23	21	19	22	22
Music	32	31	39	38	38	42	41	41
Opera	6	6	6	6	7	7	8	8
Theatre	83	92	105	121	133	136	142	142
PUBLISHING	13,057	13,505	13,205	13,382	13,404	13,503	13,643	13,901
Publishing only (7)	473	591	669	664	751	817	904	919
Publishing & Printing (8)	557	599	635	619	599	552	576	548
Book & Stationary Stores	405	458	521	541	555	617	653	828
Campus Book Stores	210	212	207	210	214	213	216	274
Public Libraries (9)	2,465	2,698	2,726	2,901	3,039	3,039	3,029	3,067
University & College Libraries (10)	255	255	246	246	246	265	265	265
Central School Libraries (11)	8,692	8,692	8,201	8,201	8,000	8,000	8,000	8,000
RECORDING	116	162	189	217	270	308	345	371
Sound Recording & Musical Instrument Manufacturers	35	44	52	56	54	65	64	63
Record Bars	81	118	137	161	216	280	281	308
VISUAL ARTS	53	53	53	49	57	57	58	60
Public Galleries	28	30	30	28	32	33	35	36
Public Museums	13	13	13	10	14	13	11	11
University Galleries	12	10	10	11	11	11	12	13
TOTAL ARTS INDUSTRY	16,466	17,008	16,831	17,100	17,315	17,516	17,668	17,985

- figures may not add due to rounding -

Notes

(1) This table has been drawn from a variety of sources. Table 7(c) identifies these data sources. Surveys used are prone to changes from one year to the next, and certain data may be unavailable or partial. As such the table represents only a best estimate, and readers are cautioned to consult the publications quoted before making specific comparisons.

(2) Survey was cancelled with publication of 1977 results. Subsequent years are assumed to be the same as 1977.

(3) Number of Establishments includes CBC, for which number of establishments is not shown in Statistics Canada publication. The number of CBC establishments is from the Annual Report of the Canadian Broadcasting Corporation for relevant year, and excludes private affiliates, power relay, and rebroadcast.

(4) 1983 and 1984 figures, based on 1980 SIC, include Record Players, Radio and TV Receivers.

(5) All years, excluding 1977 and 1978, include Production Services. Production Services were not surveyed prior to 1979. 1984 figures not available due to survey redesign. 1983 figures used for 1984.

(6) Performing arts figures for 1984 unavailable. 1983 figures are used for 1984.

(7) Publishing only 1983 and 1984 figures are according to 1980 SIC (283).

(8) Publishing & Printing 1983 and 1984 figures are according to 1980 SIC (284).

(9) Public Libraries survey conducted annually, except for 1982. 1981 figures are used for 1982.

(10) University and College Libraries survey conducted for academic years 76-77, 78-79 and 82-83. 76-77 figures used for 1977 and 1978, 78-79 figures used for 1979, 1980 and 1981; 82-83 figures used for 1982, 1983 and 1984.

(11) Central School Libraries survey conducted for academic years 1976-77, 78-79 and 81-82. 76-77 figures are used for 1977 and 1978; 78-79 figures for 1979 and 1980; and 81-82 figures for 1981, 1982, 1983, and 1984.

Exhibit 23 (cont'd)
ESTIMATED SIZE OF THE ARTS INDUSTRY (1)
1977 to 1984

INDUSTRY	b) Revenue in Millions of Current Dollars (2)							
	1977	1978	1979	1980	1981	1982	1983	1984
	r	r	r	r	r	r	r	r
ADVERTISING								
Advertising Agencies (3)	168	168	168	168	168	168	168	168
BROADCASTING	1,322	1,530	1,822	2,077	2,346	2,603	2,860	3,141
Radio & Television Broadcasting	924	1,085	1,251	1,373	1,525	1,743	1,908	2,107
Cable Television	233	273	314	352	405	472	535	595
Manufacturers of Radio & TV (4)	166	172	258	352	416	388	417	439
MOTION PICTURES	540	620	705	816	872	975	962	989
Motion Picture Theatres & Film Distributors	446	506	565	642	669	752	738	765
Motion Picture Production (5)	94	113	140	174	203	223	224	224
PERFORMING ARTS (6)	66	80	89	101	117	139	157	157
Dance	10	12	12	15	17	21	21	21
Music	19	23	26	28	33	40	41	41
Opera	5	7	7	7	8	11	15	15
Theatre	32	37	44	51	59	67	80	80
PUBLISHING	2,335	2,639	2,981	3,458	3,844	4,154	4,600	5,100
Publishing only (7)	520	663	731	873	1,021	1,152	1,271	1,448
Publishing & Printing (8)	1,214	1,316	1,496	1,740	1,924	1,970	2,156	2,345
Book & Stationary Stores	124	146	182	205	195	225	265	344
Campus Book Stores	82	93	101	116	138	158	185	212
Public Libraries (9)	200	226	243	296	333	333	407	435
University & College Libraries (10)	168	168	202	202	202	285	285	285
Central School Libraries (11)	27	27	26	26	31	31	31	31
RECORDING	226	306	360	334	378	353	390	426
Sound Recording & Musical Instrument Manufacturers (12)	191	259	303	270	291	241	273	294
Record Bars	34	47	57	64	87	112	117	132
VISUAL ARTS	59	67	76	74	81	92	97	108
Public Galleries	25	26	35	31	33	36	41	46
Public Museums	31	38	39	40	44	51	50	56
University Galleries	2	2	2	3	4	5	6	6
TOTAL ARTS INDUSTRY	4,716	5,410	6,201	7,028	7,806	8,484	9,234	10,089

- figures may not add due to rounding -

Notes

(1) This table has been drawn from a variety of sources. Table 7(c) identifies these data sources. Surveys used are prone to changes from one year to the next, and certain data may be unavailable or partial. As such the table represents a best estimate. Readers are cautioned to consult publications quoted before making specific comparisons.

(2) In the case of some industries receiving subsidies (Radio and Television Broadcasting, Performing Arts and Libraries), expenditure rather than revenue figures are used.

(3) Survey was cancelled with publication of 1977 results. Subsequent years are assumed to be the same as 1977.

(4) 1983 and 1984 figures, based on 1980 SIC, include Record Players, Radio and TV Receivers.

(5) 1979, 1980, 1981 and 1982 figures include Production Services which were not surveyed in previous years. 1984 figures not available due to survey redesign. 1983 figures used for 1984.

(6) Performing arts figures for 1984 unavailable. 1983 figures are used for 1984.

(7) Publishing only 1983 and 1984 figures are according to 1980 SIC (283).

(8) Publishing & Printing 1983 and 1984 figures are according to 1980 SIC (284).

(9) Public Libraries survey conducted annually, except for 1982. 1981 figures are used for 1982.

(10) Universities & College Libraries survey conducted for academic years 1976-77, 78-79 and 82-83. 76-77 figures are used for 1977 and 1978; 78-79 figures used for 1979, 1980 and 1981; 1982-83 figures used for 1982, 1983 and 1984.

(11) Central School Libraries Survey conducted for academic years 1976-77, 1978-79 and 1981-82. 1976-77 figures are used for 1977 and 1978; 1978-79 figures are used for 1979 and 1980; and 1981-82 figures are used for 1981, 1982, 1983 and 1984. Represents materials expenditure only.

(12) Revenue figures represent Net Value of Sales (distributor's net selling price) as shown in Statistics Canada Cat. 47-004, Production and Sales of Phonograph Records and Pre-Recorded Tapes in Canada. Other data (Establishments, Staff, and Salaries and Wages figures) are from Cat. 47-20S, Miscellaneous Manufacturing Industries, and refer to Sound Recording and Musical Instrument Manufacturers. The corresponding revenue figures from 47-20S (Value of Shipments of Goods of Own Manufacture) are \$99 million for 1977, \$119 million for 1978, \$130 million for 1979, \$140 million for 1980, \$178 million for 1981, \$197 million for 1982, \$207 million for 1983, and \$204 million for 1984.

Exhibit 23 (cont'd)
ESTIMATED SIZE OF THE ARTS INDUSTRY (1)
1977 to 1984

INDUSTRY	c) Staff (2)							
	1977	1978	1979	1980	1981	1982	1983	1984
ADVERTISING								
Advertising Agencies (3)	5,480	5,480	5,480	5,480	5,480	5,480	5,480	5,480
BROADCASTING	33,979	34,476	36,273	36,705	37,921	37,528	38,138	39,255
Radio & Television Broadcasting	25,651	26,851	27,675	28,336	28,792	28,706	28,905	29,713
Cable Television	4,946	5,293	5,652	5,480	5,802	5,965	6,484	6,866
Manufacturers of Radio & TV (4)	3,382	2,332	2,946	2,889	3,327	2,857	2,749	2,676
MOTION PICTURES	16,476	16,014	16,612	16,597	16,333	16,143	14,641	14,637
Motion Picture Theatres & Film Distributors	14,810	14,192	14,447	14,590	14,002	13,937	12,521	12,517
Motion Picture Production (5)	1,666	1,822	2,165	2,007	2,331	2,206	2,120	2,120
PERFORMING ARTS (6)	..	..	..	..	..	..	..	..
Dance	..	..	..	..	..	..	..	..
Music	..	..	..	..	..	..	..	..
Opera	..	..	..	..	..	..	..	..
Theatre	..	..	..	..	..	..	..	..
PUBLISHING	65,684	68,893	72,238	73,263	71,143	70,373	71,509	71,783
Publishing only (7)	9,515	11,001	10,128	11,002	11,679	12,193	13,707	13,930
Publishing & Printing (8)	33,026	34,334	36,350	36,473	33,764	33,636	32,658	32,270
Book & Stationary Stores	..	..	..	..	..	..	..	..
Campus Book Stores	1,373	1,434	1,475	1,494	1,622	1,574	1,639	1,837
Public Libraries (9)	9,637	9,991	10,456	10,465	10,820	10,820	11,355	11,596
University & College Libraries (10)	8,646	8,646	8,658	8,658	8,658	7,550	7,550	7,550
Central School Libraries (11)	3,487	3,487	5,171	5,171	4,600	4,600	4,600	4,600
RECORDING	2,501	2,653	2,713	2,397	2,559	2,180	2,054	1,946
Sound Recording & Musical Instrument Manufacturers Record Bars	2,501	2,653	2,713	2,397	2,559	2,180	2,054	1,946
VISUAL ARTS	2,603	2,535	2,535	2,420	2,626	2,576	2,725	2,957
Public Galleries	1,023	1,095	1,095	1,051	1,049	1,076	1,118	1,230
Public Museums	1,460	1,360	1,360	1,235	1,435	1,356	1,447	1,555
University Galleries	120	80	80	134	142	144	160	172
TOTAL ARTS INDUSTRY (12)	126,723	130,051	135,581	136,862	136,062	134,275	134,547	136,058

- figures may not add due to rounding -

Notes

- (1) This table has been drawn from a variety of sources. Table 7(c) identifies these data sources. Surveys used are prone to changes from one year to the next, and certain data may be unavailable or partial. As such the table represents a best estimate, and readers are cautioned to consult the publications quoted before making specific comparisons.
- (2) Staff generally includes full and part-time employees, but excludes working owners and partners etc.
- (3) Survey was cancelled with publication of 1977 results. Subsequent years are assumed to be the same as 1977.
- (4) 1983 and 1984 figures, based on 1980 SIC, include Record Players, Radio and TV Receivers.
- (5) 1979, 1980, 1981 and 1982 figures include Production Services which were not surveyed in previous years. 1984 figures not available due to survey redesign. 1983 figures used for 1984.
- (6) Performing arts figures for 1984 unavailable. 1983 figures are used for 1984.
- (7) Publishing only 1983 and 1984 figures are according to 1980 SIC (283).
- (8) Publishing & Printing 1983 and 1984 figures are according to 1980 SIC (284).
- (9) Staff figures are expressed in full-time equivalents, and exclude Quebec part-time positions. Public Libraries survey conducted annually, except for 1982. 1981 figures are used for 1982. Staff figures include professional librarians, other professionals, library technicians and library assistants, and support personnel.
- (10) University and College Libraries survey conducted for academic years 76-77, 78-79 and 82-83. 76-77 figures used for 1977 and 1978; 1978-79 figures used for 1979, 1980 and 1981; 1982-83 figures used for 1982, 1983 and 1984.
- (11) Central School Libraries survey conducted for academic years 76-77, 78-79, and 81-82. 76-77 figures are used for 1977 and 1978; 78-79 figures are used for 1979 and 1980; and 1981-82 figures are used for 1981, 1982, 1983 and 1984.
- (12) Note that data from industry survey sources provide only a partial picture. 1981 Census data reveal arts industry employment to be 234,280. This compares with only 136,062 for 1981 using industry survey sources.

Exhibit 23 (cont'd)
ESTIMATED SIZE OF THE ARTS INDUSTRY (1)
1977 to 1984

INDUSTRY	d) Salaries & Wages in Millions of Current Dollars (2)							
	1977	1978	1979	1980	1981	1982	1983	1984
ADVERTISING								
Advertising Agencies (3)	89	89	89	89	89	89	89	89
BROADCASTING	591	654	761	797	920	1,036	1,161	1,275
Radio & Television Broadcasting	481	550	634	665	762	854	955	1,044
Cable Television	65	75	87	93	109	130	150	171
Manufacturers of Radio & TV (4)	45	29	40	39	49	52	56	60
MOTION PICTURES	91	101	111	121	130	144	140	144
Motion Picture Theatres & Film Distributors	69	74	79	86	91	101	99	103
Motion Picture Production (5)	22	27	32	35	39	43	41	41
PERFORMING ARTS (6)	44	52	58	67	75	90	103	103
Dance	6	8	7	10	10	14	14	14
Music	15	18	20	21	25	30	31	31
Opera	3	5	4	4	5	7	9	9
Theatre	20	21	26	32	35	39	48	48
PUBLISHING	831	924	1,036	1,168	1,268	1,427	1,595	1,696
Publishing only (7)	113	147	144	172	214	242	289	312
Publishing & Printing (8)	466	503	581	656	687	754	813	858
Book & Stationary Stores (9)	20	27	29	34	32	37	44	52
Campus Book Stores	12	13	14	16	18	21	24	32
Public Libraries (10)	112	126	137	158	186	186	238	255
University & College Libraries (11)	109	109	131	131	131	187	187	187
Central School Libraries	..	..	..	..	..	..	..	..
RECORDING	32	39	43	43	55	55	55	56
Sound Recording & Musical Instrument Manufacturers	28	34	35	34	44	41	41	41
Record Bars	4	6	8	8	11	14	14	15
VISUAL ARTS (12)	..	..	..	..	..	..	..	..
Public Galleries	..	..	..	..	..	..	..	..
Public Museums	..	..	..	..	..	..	..	..
University Galleries	..	..	..	..	..	..	..	..
TOTAL ARTS INDUSTRY	1,678	1,859	2,098	2,285	2,537	2,841	3,143	3,363

- figures may not add due to rounding -

Notes

(1) This table has been drawn from a variety of sources. Table 7(c) identifies these data sources. Surveys used are prone to changes from one year to the next, and certain data may be unavailable or partial. As such the table represents a best estimate. Readers are cautioned to consult publications quoted before making specific comparisons.

(2) Salaries & Wages generally represent Total Wages, Salaries and Benefits for Full & Part-time staff where available.

(3) Survey was cancelled with publication of 1977 results. Subsequent years are assumed to be the same as 1977.

(4) 1983 and 1984 figures, based on 1980 SIC, include Record Players, Radio and TV Receivers.

(5) 1979, 1980, 1981 and 1982 figures include Production Services which were not surveyed in previous years. 1984 figures not available due to survey redesign. 1983 figures used for 1984.

(6) Performing arts figures for 1984 unavailable. 1983 figures used for 1984.

(7) Publishing only 1983 and 1984 figures are according to 1980 SIC (283).

(8) Publishing & Printing 1983 and 1984 figures are according to 1980 SIC (284).

(9) Salaries and Wages are estimates for 1981 and 1982. For these years, salaries and wages data were not collected in the Retail Chain and Department Stores survey. Estimates are based on the 1980 ratio of Salaries and Wages to sales, and the 1981 and 1982 value of Sales.

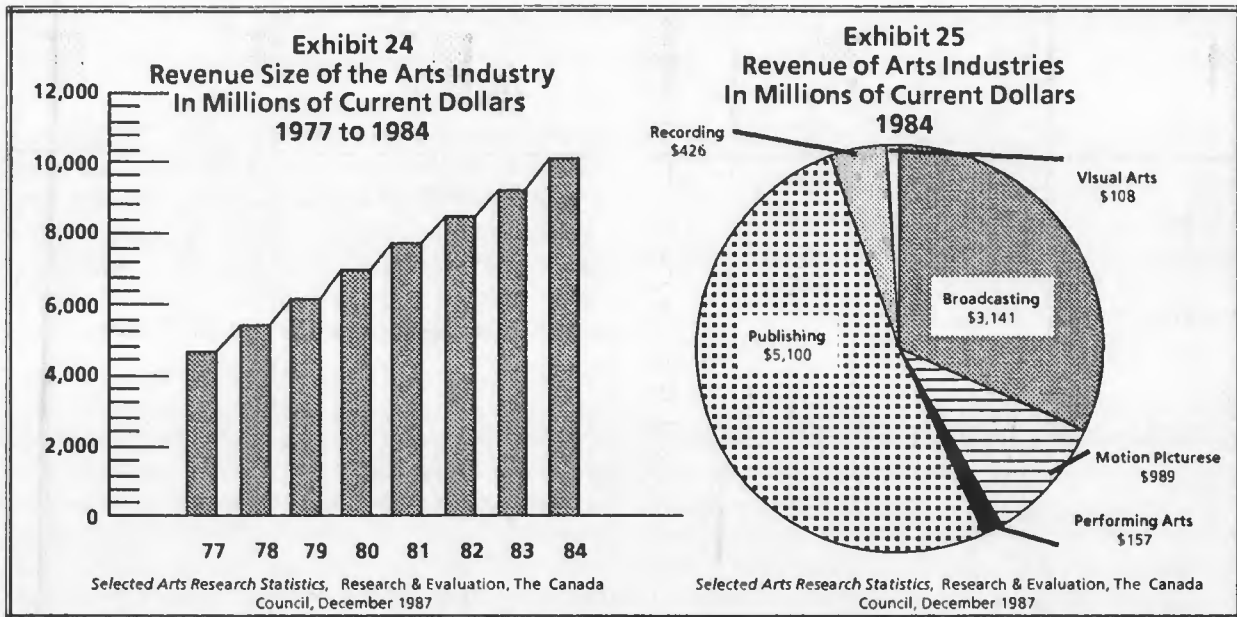
(10) Public Libraries survey conducted annually, except for 1982. 1981 figures are used for 1982.

(11) University and College Libraries survey conducted for academic years 76-77, and 78-79 and 82-83. 1976-77 figures used for 1977 and 1978; 1978-79 figures used for 1979, 1980 and 1981; 1982-83 figures used for 1982, 1983 and 1984.

(12) No salaries and wages data are collected in the CBAC Visual Arts Survey.

Exhibit 23 (cont'd)
ESTIMATED SIZE OF THE ARTS INDUSTRY (1)
1977 to 1984

INDUSTRY	1970	1980	e) Data Sources		
	SIC (1)	SIC (2)	SOURCE	SURVEY NAME	CAT. NO. (3)
ADVERTISING					
Advertising Agencies	86201	7741	Statistics Canada	Advertising Agencies	63-201
BROADCASTING					
Radio & Television Broadcasting	543	4813	Statistics Canada	Radio and Television Broadcasting + CBC Annual Report	56-204
Cable Television	545	4814	Statistics Canada	Cable Television	56-205
Manufacturers of Radio & TV (4)	334	334	Statistics Canada	Manufacturing Industries of Canada	31-203
MOTION PICTURES					
Motion Picture Theatres & Film Distributors	841	962	Statistics Canada	Motion Picture Theatre & Film Distributors	63-207
Motion Picture Production	842	961	Statistics Canada	Motion Picture Production	63-206
PERFORMING ARTS					
Dance	845	963	Canada Council	Performing Arts Database	...
Music	845	963	Canada Council	Performing Arts Database	...
Opera	845	963	Canada Council	Performing Arts Database	...
Theatre	845	963	Canada Council	Performing Arts Database	...
PUBLISHING					
Publishing only	288	283	Statistics Canada	Manufacturing Industries of Canada	31-203
Publishing & Printing	289	284	Statistics Canada	Manufacturing Industries of Canada	31-203
Book & Stationary Stores	69101	651	Statistics Canada	Retail Chain Stores	63-210
Campus Book Stores	691	651	Statistics Canada	Campus Book Stores	63-219
Public Libraries	807	854	Statistics Canada	Public Libraries In Canada	87-651 + 87-514
University & College Libraries	807	854	Statistics Canada	University and College Libraries In Canada	87-652
Central School Libraries	807	854	Statistics Canada	Centralized School Libraries In Canada	87-650
RECORDING					
Sound Recording & Musical Instrument Manufacturers	3994	3994	Statistics Canada	Prod. & Sales of Phonograph Records & Pre-recorded Tapes In Canada + Misc. Manufacturing Industries	47-004 + 47-205
Record Bars	69916	6552	Statistics Canada	Retail Chain Stores	63-210
VISUAL ARTS (5)					
Public Galleries	807	855	C.B.A.C.	Visual Arts Survey	...
Public Museums	807	855	C.B.A.C.	Visual Arts Survey	...
University Galleries	807	855	C.B.A.C.	Visual Arts Survey	...
Notes					
(1) Refers to 1970 Standard Industrial Classification, Statistics Canada Cat. 12-501, Occasional, Revised 1970.					
(2) Refers to Standard Industrial Classification, Catalogue 12-501E, December 1980.					
(3) Refers to Statistics Canada Catalogue Number.					
(4) 334 represents Record Player, Radio and Television Receiver Industry for 1980 SIC.					
(5) C.B.A.C. refers to Council for Business and the Arts in Canada.					



2.55 Arts industry revenue was 2.4% of Gross National Expenditure (GNE). Using a GNE multiplier of 2.1, the accumulated income multiplier effect of the Canadian arts industry was \$19.3 billion in 1983 or 5% of GNE. Perhaps the most significant contribution of the arts industry to the Canadian economy can be seen in its contribution to employment. Between 1971 and 1981 the Canadian labour force grew by 39% (Exhibit 4). During this period the arts labour force, i.e. individuals using arts-related skills in their day-to-day jobs, increased by 74% (Graser, 1984).

Employment

2.56 To the degree that individuals *choose* to study certain subjects and take employment in certain occupations, then to that degree employment in the cultural sector represents a form of private financing. Employment data is *only* available for the arts. No data is available for other cultural activities. In some instances, such data can, however, be derived from Census and other sources. Data does not permit distinction between the fine arts and the commercial arts. Furthermore, arts-related workers cross back and forth. Accordingly total arts-related employment will be reported.

Arts-Related Labour Force

2.57 There are two distinct arts-related employment populations (Exhibit 26). Together they included 414,000 workers or 4% of the Canadian labour force in 1981. In fact, arts-

related employment was as large as the agricultural labour force and federal government employment including crown corporations (Research & Evaluation, January 1984).

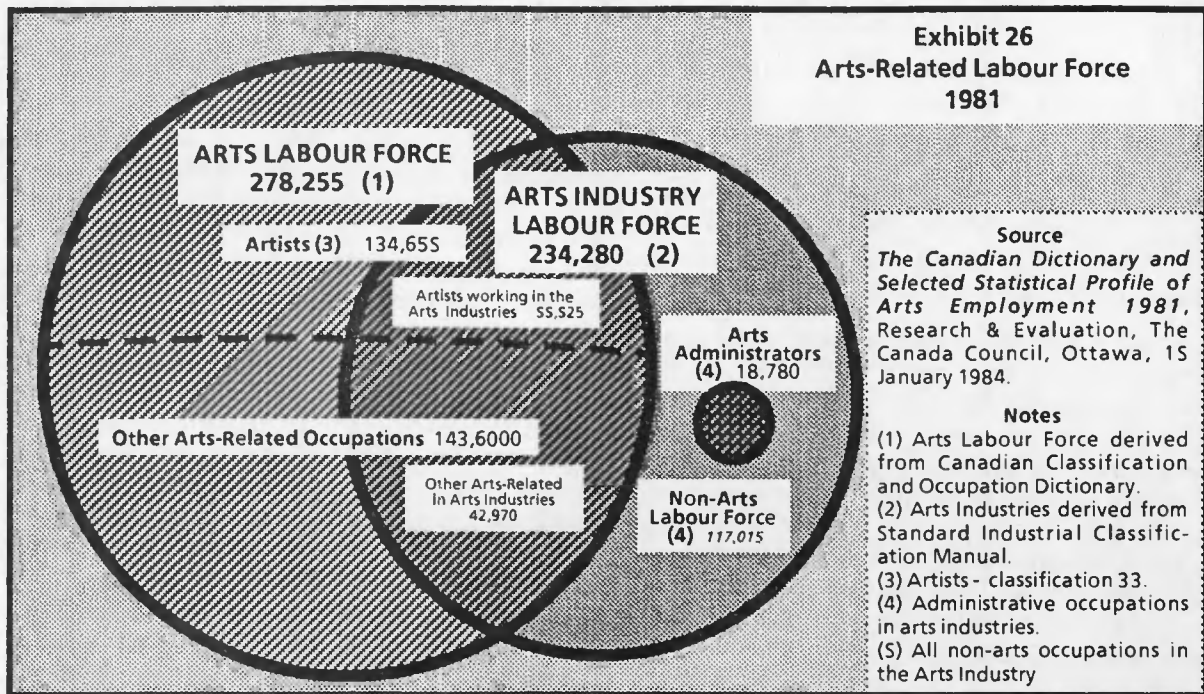
Arts Labour Force

2.58 The first group is the arts labour force comprised of workers who use arts-related skills in their day-to-day jobs such as artists and arts technicians including curators, librarians and camerapersons. According to the *Canadian Classification and Dictionary of Occupations 1971* (Manpower & Immigration 1974) there are at least 278 arts-related occupations including artists, technicians and administrators. Using 1971 definitions, between 1971 and 1981 the arts labour force increased 74% from 156,455 to 272,640 or 2% of the Canadian labour force which, as a whole, increased 39%.

Arts Industry Labour Force

2.59 The second group is the arts industry labour force made up of workers employed in arts industries such as advertising, publishing, motion pictures, live staged events, fine arts schools, libraries, etc. Only 35% of the arts labour force was employed in the arts industry in 1982. The rest of the arts labour force worked in all other parts of the economy, e.g. product designers employed in manufacturing industries and window designers employed in the retail trade industries. Thus, arts occupations are similar to scientific and technical professions in

Exhibit 26
Arts-Related Labour Force
1981



ARTS LABOUR FORCE (1)

ARCHITECTS AND ENGINEERS (214/215)
2141 Architects

LIBRARY, MUSEUMS AND ARCHIVAL SCIENCES (235)
2350 Supervisors
2351 Librarians and Archivists
2353 Technicians
2359 Other, not elsewhere classified - n.e.c.

OTHER TEACHING AND RELATED (279)
2792 Fine Arts Teachers, n.e.c.

ARTISTIC, LITERARY, PERFORMING ARTS AND RELATED (33)
FINE & COMMERCIAL ART, PHOTOGRAPHY & RELATED (331)
3311 Painters, Sculptors and Related Artists
3313 Product and Interior Designers
3314 Advertising and Illustrating Artists
3315 Photographers and Cameramen
3319 Other, n.e.c.

PERFORMING AND AUDIO-VISUAL ARTISTS (333)
3330 Producers and Directors
3331 Conductors, Composers and Arrangers
3332 Musicians and Singers
3333 Related Musicians and Entertainers, n.e.c.
3334 Dancers and Choreographers
3335 Actors/Actresses
3337 Radio and Television Announcers
3339 Other, n.e.c.

ARTS INDUSTRY (2)
288 Publishing, only
289 Publishing and Printing
543 Radio and Television Broadcasting
691 Book and Stationary Stores
803 Schools of Fine and Performing Arts
807 Libraries, Museums and Other Repositories
841 Motion Picture Theatre
842 Motion Picture Producers and Distribution
845 Theatrical and Other Staged Entertainment
862 Advertising Services
863 Offices of Architects

WRITING (335)
3351 Writers and Editors
3359 Other, n.e.c.
3355 Translators

PRINTING AND RELATED (951)
9510 Foremen
9511 Typesetting and Composing
9512 Printing Press
9513 Stereotyping and Electrotyping
9514 Printing/Engraving - except Photoengraving
9515 Photoengraving and Related
9517 Bookbinding and Related
9518 Labour, Other Elemental Work, Printing & Rel.
9519 Other, n.e.c.

ELECTRONIC AND RELATED COMMUNICATIONS EQUIPMENT, n.e.c. (955)
9550 Foremen
9551 Radio & TV Broadcasting Equip. Operators
9555 Sound & Video Record. & Reproduct. Oper.
9557 Motion Picture Projectionists
9559 Other, n.e.c.

OTHER CRAFTS AND EQUIPMENT OPERATING (959)
9590 Foremen
9591 Photographic Processing
9599 Other, n.e.c.

ARTS ADMINISTRATORS (4)
1130 General Managers and Other Senior Officials
1132 Manage. Occupations, Social Sciences & Rel.
1133 Administrators in Teaching & Related Fields
1137 Sales & Advertising Management Occup.
1147 Management Occupat., Transportation and Communications Operations
1149 Other Managers and Administrators, n.e.c.
1171 Accountants, Auditors & Other Fin. Officers
1179 Occupations Rel. to Management & Admin.

NON-ARTS LABOUR FORCE (5)
All non-arts occupations in the Arts Industry

that arts-related skills are used throughout the economy, not just in the arts industry.

2.60 On a comparative 1971 Census basis, between 1971 and 1981 the arts industry labour force increased 58% from 150,080 to 236,610. Using 1981 definitions, the arts industry had a total labour force of 234,280, or 2% of the Canadian labour force. Of this total, 52% were men. Women in the arts industry also represented 2% of all women in the labour force.

2.61 In the airline industry a large number of ground personnel are required to keep an airplane flying. Similarly in the arts industry, a large number of technical and administrative personnel are required to keep artists on stage, in front of the camera, in print or in galleries. In fact, artists made up only 24% of the arts industry labour force; other arts-related occupations such as librarians, camerapersons and projectionists 18%; arts administrators represented 8%; and support personnel 50%.

Artists

2.62 Artists are what is called the *talent* upon which all artistic endeavours ultimately rest. On a comparative 1971 basis, between 1971 and 1981 the number of Canadian artists increased 102% from 65,445 to 131,930. By contrast, the number of artists reported in the Census of the United States of America between 1970 and 1980 increased 51%, i.e. only half as great an increase as in Canada (Bradshaw 1984). In addition, the number of Canadian artists increased more than two-and-a-half times faster in relative terms, than the total Canadian labour force. As a per cent of the total labour force, artists increased from 0.8% in 1971 to 1.1% in 1981.

2.63 In 1981 artists represented 0.8% of the adult population over 15 years of age. However, artists represented 2.1% of employed Canadians and only 1% of unemployed Canadians. In 1981, artists had an average unemployment rate of 6%, compared to 7% for the labour force as a whole.

2.64 Artists were significantly better educated than the Canadian labour force as a whole. Only 48% of the labour force, but 73% of artists had some post-secondary education or more. Similarly artists were, on average, younger than the labour force as a whole. Approximately 60% of artists but only 53% of the labour force were between 15 and 34 years of age. In addition, 3% of all artists worked after 65

years of age compared to 2% of the total labour force.

2.65 In 1981, only 55,525 or 41% of artists actually worked in the arts industry. The remaining 79,130 (59%) were employed in other sectors of the economy. Only in the performing arts did the majority of artists (73%) work in the arts industry. The majority of fine and commercial artists (81%) and writers (56%) were employed in other sectors of the economy.

2.66 An example will serve to illustrate both the spread of artists throughout the economy as well as current problems associated with the Standard Industrial Classification (SIC) treatment of the arts industry. In 1981, there were 7,885 painters, sculptors and related artists in the arts labour force, but only 385 or 5% were employed in the arts industry. The remaining 95% of painters and sculptors were employed in SIC 9999 Other Services, not elsewhere classified.

2.67 There are two distinct groups of artists working in Canada. The first is artists who are self-employed. The second includes artists who are employees. In 1974 there were 9,778 self-employed artists of which 5,983 or 61% had taxable income and 39% had no taxable income. In 1983, there were 16,202 self-employed artists, a 66% increase in 10 years. Some 7,919 or 49% of self-employed artists had taxable income, and 8,283 or 51% had no taxable income.

2.68 Between 1974 and 1983 the number of self-employed artists grew at an average annual rate of 5%. In 1983 self-employed artists paid \$18.3 million in federal and \$6.9 million in provincial income tax. The average income of self-employed artists, measured in constant 1981 dollars, fell from \$11,447 in 1974 to \$10,496 in 1983, making them *second only to pensioners as the lowest paid occupation recognized by Revenue Canada*.

2.69 In 1981 there were 108,000 fine and commercial artists who worked as employees. The artist as employee was, however, as financially distressed as the self-employed artist. On average, no artistic profession such as dancer, musician or actor provided a working season of sufficient length or with sufficient salary to

support a family of four above the poverty line (Research & Evaluation, January 1984).

Arts Administrators

2.69 In 1981, there were 18,780 arts administrators employed in the arts industry. Administrators represented 8% of the arts industry labour force. Some 10% of all men in the arts industry were in administrative occupations while 6% of women were in administrative occupations (Research & Evaluation, January 1984). Arts administrators are highly mobile between industries. The arts industry offer relatively low income job opportunities. Therefore, the ability of the arts and culture to attract and retain administrative personnel is limited. The need for good arts administrators, particularly in the fine arts, is greater than in other industries due to the *cost disease* of the fine arts (Baumol, Bowen 1966).

2.70 While the Canada Council offers some programs of support to apprenticeship training in arts administration, the need far exceeds the resources available at the Council. In September 1984 the Department of Employment and Immigration, partially in response to evidence submitted by the Canada Council (Research & Evaluation, January 1984), designated arts administrators as an occupation of national importance for purposes of the National Training Act.

Arts Technicians

2.71 Within the arts industry there are a number of technical occupations that are critical to production of artistic goods and services. In 1981 there were 27,945 technical personnel or 12% of the arts industry labour force. This included 7,350 library, museum and archival science personnel, 13,315 printing and related personnel, 6,065 electronic and related personnel, and 1,215 other craft and equipment operating personnel. As well, arts technicians are also employed in other industries, e.g. 70% of librarians, 82% of printing and related personnel, 41% of electronic and related personnel and 88% of other crafts and equipment personnel were employed in industries other than the arts industries.

Related Non-Arts Occupations

2.72 In 1981, there were some 117,015 non-arts workers employed in the arts industry, or 50% of the total arts industry labour force. These

included electricians, carpenters, clerks, transportation and maintenance workers among others, as well as some technical personnel for which detailed statistical evidence is not currently available. These included other product fabricating, assembly and repairing occupations such as instrument makers, tuners and repair persons as well as make-up artists and hoisting occupations such as riggers and flymen (Research & Evaluation, January 1984).

3.0 Conclusions

3.01 To conduct a data quality assessment, factors which complicate statistical understanding of private financing of cultural activities were considered. Specifically four issues and the relationships between them were examined:

- Canadian Culture and Cultural Activities
- Adequacy of Data Definition
- Application of Data Definition
- Data Quality Assessment

Canadian Culture and Cultural Activities

3.02 Five terms sum up the nature of Canadian culture and cultural activities. These are: aboriginal, bilingual, commercial, multicultural and regional. Statistical sources should report private financing of:

- native Amerindian peoples and their culture, both before and after settlement by Europeans;
- English- and French-speaking cultural communities;
- non-profit High and Amateur Culture as well as Commercial Culture which, in the arts, represents the most significant source of private financing of cultural activities;
- the demographically most numerous multicultural communities such as German, Dutch, Scandinavian, Ukrainian, Italian and Jewish communities as well as their *heritage languages*; and,
- the highly distinct regional cultures of Canada including Atlantic, Quebec, Ontario, Prairie, British Columbia and Northern cultures.

3.03 There are also 11 identifiable cultural constituencies that are, to varying degrees, highly organized and vocal. These constituencies are:

- Architecture and Urban Design;
- Arts Industries;
- Crafts;
- Design Industries;
- Heritage;
- Multiculturalism;

- Native Culture;
- Official Languages;
- Parks & Recreation;
- Religious Industries; and,
- Sports Industries.

Adequacy of Data Definition

3.04 Two sets of data definitions were examined. The first consists of 4 internationally comparable data systems:

- the Unesco Framework for Cultural Statistics;
- the System of National Accounts;
- the Standard Industrial Classification; and,
- the Standard Classification of Occupations.

3.05 The second set consists of 6 unique Canadian data systems:

- data sets concerning the arts available from the Canada Council Research & Evaluation Monitoring System;
- data sets concerning foundation support to charitable activities available from the Canadian Centre for Philanthropy;
- data sets concerning the arts available from the Council for Business and the Arts in Canada;
- data sets concerning corporate giving and charitable fund raising activities of non-profit institutions available from the Institute of Donations and Public Affairs Research;
- data sets available from Revenue Canada concerning individual and commercial tax information including private financing of artistic activities as well as public information forms completed by registered charitable organizations; and,
- economic and labour data sets prepared by Statistics Canada as well as surveys conducted by the Cultural Statistics Program.

3.06 Each of these data sets generates some relevant statistical information concerning the

private financing of cultural activities in Canada. Each, however, collects and compiles relevant information using different definitional categories, which can, to some degree, be reconciled. It has also been demonstrated that, to a greater or lesser degree, the Unesco Framework of Cultural Statistics can be used as a framework for the collection and display of statistics concerning private financing of cultural activities.

3.07 The data systems all have a common problem in distinguishing corporate donations from commercial sponsorship of cultural activities. This distinction is important in non-profit Amateur and High Culture. In an era of public challenge grants, government has tried to encourage cultural institutions to obtain more private financing. The fact is, however, that both corporate donations and sponsorships represent a small part of total cultural funding. In 1985, for example, corporate donations to culture amounted to only \$10.5 million compared to total arts industry revenue of over \$10 billion. There is also research which suggests challenge grants do not increase the total amount of corporate funding of non-profit cultural activities. Rather, they tend to *displace* existing private funding.

3.08 There are also two types of data sets. The first set is collected and compiled from information obtained through grant leverage or legal requirement. Such data should represent the highest quality of information in terms of accuracy. Data collected by the Canada Council, Revenue Canada and Statistics Canada fall into this set.

3.09 The second set of data is collected through voluntary compliance of cultural institutions to surveys by non-profit research centres. Such data is collected by the Canadian Centre for Philanthropy, the Council for the Business and the Arts in Canada and the Institute of Donations and Public Affairs Research. Such data should, all things being equal, be less reliable than officially sanctioned information.

3.10 What is lost in reliability, however, is made up for by the ability to identify individual cultural organizations. This should allow a finer calibration of statistical information concerning private financing of different forms of cultural activity. There is one exception to this general trade-off between reliability and disclosure, i.e.

Revenue Canada Public Information Forms for registered charitable institutions.

3.11 These public information forms represent a relatively untapped source of information concerning private financing of cultural activities. They include information on assets and liabilities as well as income and expenditure. They are legally required and they identify individual institutions. The Canadian Centre for Philanthropy is commended for its use and application of this significant data set.

Application of Data Definition

3.12 Application of the various data sets currently yields slim results. Total direct sales can be determined at the National Accounts level. There is, however, no breakdown by cultural activity, except for the arts industries. Similarly, merit sales to philanthropic and public sector patrons of non-profit Amateur and High Culture are available only for the arts, and only for the professional fine arts. No organized data is currently available concerning Amateur Culture. Revenue data for the arts industry, however, suggests how important cultural activities have become to the Canadian economy. The arts industry is made up of advertising, broadcasting, motion pictures, the performing and visual arts, publishing, sound, and video recording. Compared to the 22 main Canadian manufacturing industries in 1984, the arts industry was the largest with more than 234,000 employees, the 5th largest with salaries and wages of almost \$3.4 billion, and the 9th largest with revenue of almost \$10.1 billion.

3.13 Experience in generating Census employment data for the arts suggests similar information can be developed for at least some other cultural activities such as the religious and sports industries. Arts employment data also suggests how important culturally-related employment has become to the Canadian economy. In fact, arts-related employment is as large as the agricultural labour force or federal government employment including crown corporations.

3.14 More artists are now employed full-time as artists, outside of the arts industries than within. Artistic skills now permeate and pervade the entire economic system. It is generally forgotten that within the ecology of capitalist realism, advertising is the lubricant of the market economy. And advertising, to a great

extent, is the application of the literary, media, performing and visual arts to sell goods and services. Actors, dancers, singers, musicians, graphic artists, copywriters, and editors are employed to sell fruit and nuts; cars and computers; and beer and toilet paper. In fact, production cost of a one minute commercial on national American television equals or exceeds the cost of an hour-long episode of Dallas.

3.15 It is one of the ironies of contemporary economics that advertising has not been subject to serious theoretical analysis. Except for its role in informing consumers of price, quality and quantity, advertising is considered an allocative waste of resources. It is important to realize, however, that, in terms of the economics of culture, it is private sector advertising that finances most contemporary Canadian broadcasting. Some would say that this has resulted in a media *wasteland*, a wasteland that is home to the most time-consuming of all cultural activities in Canada.

3.16 As well, in both the United States and Canada, higher quality consumer products tend to come from abroad, particularly from Europe. Why? Given that capital plant and equipment in North America is as good as that in Europe, the answer is not superior European production technology. In fact, it results from a feedback between skilled consumption and production. As noted by Tibor Scitovsky in his path-breaking book, The Joyless Economy, the North American

buyer of European imports benefits from the high standards which careful European shoppers' finicky demand imposes on their producers; he does not have to be a careful shopper himself. In other words, he can be what is known as a free rider, enjoying the benefits of other people's careful shopping without paying his share of the cost, in terms of time and effort, that careful and aggressive shopping involves. That explains why producers find it unprofitable to cater to his demand by trying to out-compete high-quality imports, despite the often exorbitant price they fetch. Consumers seem willing to pay a high price, in terms of money, for the reputation of European imports; that is we pay cash to obtain high quality without having to pay for it in terms of careful shopping (Scitovsky 1976: 178).

3.17 When the design advantage of European producers, and that of Japanese producers of consumer electronics, is combined with the wage advantage of offshore or Third World producers, then the North American

producer is left with a narrowing mid-range market. This combination of design and wage disadvantages may explain the de-industrialization of North America. Improved productivity through robotics and new technologies may lower costs of production, but only improved design will secure for North American producers part of the growing Yuppie market.

3.18 And from where do design skills come? They come from the arts.

There is, then, another aspect to culture, namely good taste, good design and creative innovation, that should enable smaller industrial economies to compete effectively in the world economy... In this endeavour, higher quality implies an organic relationship between business and engineering, on the one hand, and design and craftsmanship, on the other... High-quality products, technologies, plants, homes, cities and locales require the presence of creative artists of all kinds. To increase the long-run supply of artists... governments must support the artists and the arts. The long-term return from investment in artists and the arts is real and substantial. In the absence of strong public support of this sector, Canada will not reap these benefits. Governments at all levels should increase their contribution to their respective arts councils (Royal Commission 1985: 115-116).

Data Quality Assessment

3.19 After review of the nature of Canadian culture and cultural activities and of the different data definitions available to monitor private financing, these data definitions were then applied. From this exercise, one must conclude that, with the exception of the arts industries, there are no organized data sources concerning private financing of cultural activities. Organization of *information* in Revenue Canada Public Information Forms would represent a leap in knowledge concerning private financing of non-profit activities. Knowledge, in this usage, means information that is easily and readily available for analysis. With accessible statistical knowledge, understanding of the nature, scale and importance of private financing could significantly increase.

3.20 In the author's mind, the most cost-effective means to significantly increase knowledge and understanding of private financing of cultural activities is computerization of Revenue Canada Public Information Forms. The second most effective means is data basing of administrative records of grant-giving agencies. If non-profit cultural institutions enjoy the

benefits of tax exempt status and private sector philanthropy, then their financial activities should be *transparent* to public scrutiny. Recent scandals in the religious industries in the United States are increasing public standards of financial accountability in Canada.

3.21 A final point must be made about the influences of culture on private financing of cultural activities. Among the OECD nations, only Japan has made private financing the dominant form of support to non-profit High and Amateur Culture. Private corporations have taken upon themselves, as a matter of honour, to conserve and advance traditional cultural activities such as theatre.

3.22 Evolution of public support of the non-profit Amateur and High Culture has also been different in continental Europe, the British Commonwealth and the United States reflecting different political and cultural traditions. The tradition in the United States of America is separation of church and state, free market competition and, particularly before imposition of the income tax, private philanthropy. Based upon this traditions the United States has developed the Facilitator role. In Britain and other Commonwealth countries, governments have distanced themselves from the arts applying the arm's length principle through autonomous arts councils, i.e. the Patron State. The European experience has been interventionist, reflecting the role played by the absolute monarchs from the 17th to late 19th centuries as well as the earlier role of the mediaeval Church, i.e. the Architect State. Furthermore, the European tradition deals with culture as part of social policy along with health, education and welfare. This contrasts with the English-speaking traditions which views culture as more or less outside government responsibility. Czarist *autocracy* combined with Communist ideology has resulted in adoption of the Engineer role by the Soviet Union (Chartrand, McCaughey 1985: 59).

3.23 The apparent success of the USA in using philanthropic financing as the major means of supporting culture has led many countries to explore the possibility of increasing tax incentives. It is generally believed that American success rests on the *level of tax incentives* to charitable giving. An international review of tax incentives to private giving

revealed no significant differences in the quantitative incentives to corporations. The reason for varying levels of private financing appears to be cultural in origin. In Canada, for example, the same financial incentives are available to corporate and private donors in the Provinces of Ontario and Quebec. Yet available statistical evidence indicates that donations are significantly lower in Quebec, reflecting an Architect tradition whereby the State is expected to provide the bulk of support to the arts directly through grants rather than tax expenditures

3.24 There are also problems associated with a reliance on private financing of non-profit Amateur and High Culture. First, standards of excellence are not supported. Rather, the State offers tax expenditures based on the tastes of the donor. The State, therefore, cannot target activities of national importance but must rely on individuals, corporations and foundations. This means that private support tends to follow the business cycle. If business is up, private financing increases. If business is down, private financing of cultural activities declines.

3.25 Second, valuation of private donations *in kind* can be difficult, and on occasion, has led to criminal charges. Thus a painting donated to a public museum or gallery is assessed at its fair market value. A tax deductible receipt is then issued to the donor. The gallery, however, has little interest about the actual price because it does not pay it. Rather, the State pays through tax expenditures, and sometimes it pays too much.

3.26 Third, tax deductible support of some cultural activities may be of questionable benefit to the State and its people. For example, reconstruction of the Versailles Palace in France was funded through tax-exempt contributions of American taxpayers. How does this benefit culture in America?

3.27 Fourth, to the government of a country, tax expenditures can be compared to a leaky automobile gas tank. One can fine tune and overhaul the car (as government has done to direct spending during ten years of fiscal restraint). No improvement in road mileage is possible, however, if, *out-of-sight*, the gas tank is leaking. Invisible tax expenditures drain away scarce public revenue without a statistical trace of their scale or importance in the private financing of cultural activities in Canada.

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PRIVATE SECTOR INTERVIEW LIST

ORGANIZATION	CONTACT	POSITION	ADDRESS
Association for Native Development in the Performing and Visual Arts	Remmelt C.R. Hummelen	Executive Director	27 Carleton St. Toronto, Ont.
Canadian Association of Parks/Recreation	Lloyd Burrige	Former President	355 River Rd. Vanier, Ont.
Canadian Centre for Philanthropy	Alan Arlett	President	3080 Yonge St., Suite 4080 Toronto, Ontario M4N 3N1
Canadian Conference for the Arts	Michelle d'Auray	Director General	126 York St., Suite 400 Ottawa, Canada K1N 5T5
Canadian Crafts Council	Peter Weinrich	Executive Director	46 Elgin St., Suite 16 Ottawa, Canada K1P 5K6
Canadian Museums Association	John McAavity	Director	280 Metcalfe St. Ottawa, Canada K2P 1R7
Council for Business and the Arts in Canada	Arnold Edinborough	President	401 Bay St., Suite 1507 Toronto, Ontario M5H 2Y4
Heritage Foundation Canada	Jacques Dalibard	Executive Director	306 Metcalfe St. P.O. Box 1358 Station "B" Ottawa, Canada K1P 5R4
Institute of Donations and Public Affairs Research	Richard Hopkinson	President	666 Sherbrooke St. W., Suite 504 Montreal, Quebec H3A 1E7
Sports Federation of Canada	Terry Shevciw Coaching Association of Canada	Research Officer	333 River Rd. Vanier, Ontario K1L 8H9
Vancouver Partnership for Business and the Arts	Roberta Beiser	Executive Director	777 Homby St. Suite 760 Vancouver, B.C.

PUBLIC SECTOR INTERVIEW LIST

ORGANIZATION	CONTACT	POSITION	ADDRESS
Canada Council	Harry Hillman Chartrand	Research Director	99 Metcalfe St., P.O. Box 1047 Ottawa Canada K1P 5V8
Indian Affairs & Northern Development	Nancy Greenway	Officer Cultural/Educational Centres	10 Wellington St Hull, Canada K1A 0H4
Environment Canada Parks Canada	Gerry Sealey	Director Visitor Activities Branch	10 Wellington St, Hull, Canada K1A 1G2
Revenue Canada Statistical Services	F.H. Hostetter	Director Statistical Services	123 Slater St. Ottawa, Canada K1A 0L8
Charities	G.J. Murray	Director Charities	400 Cumberland St. Ottawa, Canada K1A 0L8
Secretary of State Multiculturalism	Greg Gauld	Director Policy, Research & Analysis	15 Eddy St., Hull, Canada K1A 0T6
Citizenship	Ruth Watson	Senior Co-Ordinator Social Trends Analysis Directorate	15 Eddy St., Hull, Canada K1A 0T6
Promotion of Official Languages	P.E. Leblanc	Assistant Director Policies, Analysis & Liason Directorate	15 Eddy St., Hull, Canada K1A 0M5
Statistics Canada Corporation Financial Statistics	Albert Dorland	Chief	Jean Talon Bldg., Ottawa, Canada K1A 0T6
Cultural Statistics	Ian McKellar	Assistant Director Cultural Sub-Division	R.H. Coates Bldg., Ottawa, Canada K1A 0T6

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THE CANADA COUNCIL
**PRIVATE FINANCING OF
CULTURAL ACTIVITIES IN CANADA**

A Data Quality Assessment

ADDENDA

Addendum 1: Unesco Framework for Cultural Statistics

*Addendum 2: Standard Industrial Classification Categories of
Cultural Activities, 1980*

*Addendum 3: Canadian Dictionary and Occupation Classification
Arts-Related Occupations, 1984*



**Harry Hillman Chartrand
Research & Evaluation
The Canada Council
March 1988**

A Commission from the Office of Statistics, Unesco (Paris)

ADDENDUM 1

Unesco FRAMEWORK FOR CULTURAL STATISTICS Summary

Category 0	Cultural Heritage
Category 1	Printed Matter and Literature
Category 2	Music
Category 3	Performing Arts
Category 4	Visual Arts
Category 5	Cinema and Photography
Category 6	Radio and Television
Category 7	Socio-cultural Activities
Category 8	Sports and Games
Category 9	Nature and the Environment
Category 10	General Administration of Culture and Non-apportionable Activities

UNESCO FRAMEWORK FOR CULTURAL STATISTICS**Category 0 - Cultural Heritage**

This category includes activities aimed at preserving and developing the cultural heritage and cultural structures by such means as the maintenance of monuments and the depositing, collecting and communication of the treasures of the past:

- 0.0 Historical monuments and sites
- 0.1 Archives
- 0.2 Museums
- 0.3 Archaeological excavations
- 0.4 Other forms of the cultural heritage enjoying official protection
- 0.5 Research and training outside the formal education system
- 0.6 Such activities necessary for the preservation and registration of the cultural heritage as cannot be included in other categories

Category 1 - Printed Matter and Literature

This category includes activities aimed at creating, producing or disseminating literary works in printed form, i.e. books, periodicals, newspapers, etc., and also the setting up and operation of libraries:

- 1.0 Literary creation
- 1.1 Book publishing
- 1.2 Periodical and newspaper publishing
- 1.3 Distribution and marketing of books, periodicals and newspapers
- 1.4 Libraries
- 1.5 Research and training outside the formal educational system
- 1.6 Subsidiary activities necessary for literary production and printing

Category 2 - Music

This category includes activities aimed at creating, producing or disseminating musical works in the form of scores, recordings or concerts:

- 2.0 Musical creation
- 2.1 Musical performances (instrumental or vocal concerts)
- 2.2 Publication of printed music
- 2.3 Lyric performances (including operas, operettas, etc.)
- 2.4 Publication of recorded music (discs, magnetic tape, cassettes, etc.)
- 2.5 Distribution and marketing of printed and recorded music
- 2.6 Production and distribution of musical instruments
- 2.7 Production and marketing of equipment for the reproduction and recording of music (record-players, tape-recorders, etc.)
- 2.8 Training outside the formal education system
- 2.9 Subsidiary activities necessary for the creation and production of music and of equipment

Category 3 - Performing Arts

This category includes activities aimed at creating, producing, or disseminating works for the performing arts. Such works are often literary, musical and visual at one and the same time:

- 3.0 Creation of works for the performing arts
- 3.1 Dramatic performances
- 3.2 Choreographic performances
- 3.3 Other performing arts (circus, music hall, cabarets, variety shows)
- 3.4 Training outside the formal education system
- 3.5 Subsidiary activities necessary for the performing arts (hiring halls, middleman services, production and marketing of equipment).

Category 4 - Visual Arts

This category includes activities aimed at creating, producing, or disseminating works of visual art in the form of painting, sculptures, ornaments or craft objects:

- 4.0 Creation of works for visual arts
- 4.1 Publishing or production of works of visual art
- 4.2 Exhibition of works of visual art
- 4.3 Dissemination and marketing of visual art
- 4.4 Training outside the formal education system
- 4.5 Subsidiary activities necessary for the visual arts (production and marketing of materials and equipment needed for the creation and publishing of works of visual art)

UNESCO FRAMEWORK FOR CULTURAL STATISTICS
(cont'd)

Category 5 - Cinema and Photography

This category includes activities aimed at creating, producing, or disseminating cinematographic or photographic works:

- 5.0 Cinematographic creation (production of cinema films)
- 5.1 Film distribution
- 5.2 Film shows
- 5.3 Photography
- 5.4 Training outside the formal education system
- 5.5 Subsidiary activities necessary for the cinema and photography (production and marketing of films, screens, cinematographic and photographic cameras, sound equipment, projectors, buildings and premises used for projection)

Category 6 - Radio and Television

This category includes activities aimed at creating, producing, or disseminating works for radio or television:

- 6.0 Radio
- 6.1 Television
- 6.2 Training outside the formal education system
- 6.3 Activities necessary for broadcasting and television (production and marketing of transmitters, receivers and networks)

Category 7 - Socio-cultural Activities

This category includes activities aimed at enabling people to express themselves individually or collectively in all aspects of their everyday life:

- 7.0 Socio-cultural initiatives, community cultural centres and promotion of amateur activities
- 7.1 Civic and professional associations
- 7.2 Other socio-cultural activities (ceremonies, social functions connected with religious, moral, ethical or philosophical beliefs)
- 7.3 Training outside the formal education system
- 7.4 Other activities necessary for socio-cultural activities

Category 8 - Sports and Games

This category includes the production of sports equipment, the construction and maintenance of playing fields and other amenities (sports grounds, swimming pools, gymnasiums, etc.) and also related activities and activities connected with the organization of sports and games:

- 8.0 Sporting activities and sports associations (the playing and organization of games, matches, etc.)
- 8.1 Production of sports equipment, construction and maintenance of playing fields and other amenities
- 8.2 Training outside the formal education system

Category 9 - Nature and the Environment

This category includes activities aimed at providing and maintaining installations and services connected with nature and the environment, and with the quality of life:

- 9.0 Recreational activities connected with nature (national parks, nature reserves, public beaches, forest walks, etc.)
- 9.1 Activities connected with the quality of the urban setting (city parks, trees, recreational areas for children, etc.)

Category 10 - General Administration of Culture and Non-apportionable Activities

This category includes activities aimed at providing maintenance, equipment and administrative services, as well as multi-purpose cultural activities which cannot be placed, as a whole, under one of the preceding categories:

- 10.0 General public administration of culture
- 10.1 Provision and maintenance of multi-purpose cultural equipment covering several categories under the functional classification (such as multi-purpose halls serving as concert halls, cinema or conference rooms)
- 10.2 Other activities, which cannot be broken down by the preceding categories

**Source: Recommendation concerning the International Standardization of Statistics on
the Public Financing of Cultural Activities, adopted by the General Conference
at its twenty-first session Belgrade, 27 October 1980.**

ADDENDUM 2
STANDARD INDUSTRIAL CLASSIFICATION
CATEGORIES OF CULTURAL ACTIVITIES, 1980
Summary

<p>E - MANUFACTURING INDUSTRIES</p> <p>MAJOR GROUP 28 - PRINTING, PUBLISHING AND ALLIED INDUSTRIES</p> <p>283 Publishing Industries</p> <p>MAJOR GROUP 33 - ELECTRICAL AND ELECTRONIC PRODUCTS INDUSTRIES</p> <p>334 Record Player, Radio & Television Receiver Industry</p> <p>MAJOR GROUP 35 - NON-METALLIC MINERAL PRODUCTS INDUSTRIES</p> <p>351 Clay Products Industries</p> <p>MAJOR GROUP 39 - OTHER MANUFACTURING INDUSTRIES</p> <p>392 Jewellery & Precious Metal Industries</p> <p>393 Sporting Goods & Toy Industries</p> <p>397 Signs & Display Industry</p> <p>399 Other Manufactured Products Industries</p> <p>F - CONSTRUCTION INDUSTRIES</p> <p>MAJOR GROUP 40 - BUILDING, DEVELOPING & GENERAL CONTRACTING INDUSTRIES</p> <p>402 Non-Residential Building & Development</p> <p>H - COMMUNICATION & OTHER UTILITY INDUSTRIES</p> <p>MAJOR GROUP 48 - COMMUNICATIONS INDUSTRIES</p> <p>481 Telecommunication Broadcasting Industries</p> <p>I - WHOLESALE TRADE INDUSTRIES</p> <p>MAJOR GROUP 59 - OTHER PRODUCTS INDUSTRIES</p> <p>592 Paper & Paper Products, Wholesale</p> <p>594 Toys, Amusements & Sporting Goods, Wholesale</p> <p>595 Photographic Equipment, Musical Instruments & Supplies, Wholesale</p> <p>596 Jewellery & Watches, Wholesale</p> <p>599 Other Products n.e.c., Wholesale</p> <p>J - RETAIL TRADE INDUSTRIES</p> <p>MAJOR GROUP 62 - HOUSEHOLD FURNITURE, APPLIANCES & FURNISHING INDUSTRIES</p> <p>622 Appliance, Television, Radio & Stereo Stores</p> <p>MAJOR GROUP 63 - AUTOMOTIVE VEHICLES, PARTS & ACCESSORIES INDUSTRIES, SALES & SERVICE</p> <p>632 Recreational Vehicle Dealers</p> <p>MAJOR GROUP 65 - OTHER RETAIL STORE INDUSTRIES</p> <p>651 Book & Stationery Stores</p> <p>654 Sporting Goods and Bicycle Shops</p> <p>655 Musical Instrument & Record Stores</p> <p>656 Jewellery Stores & Watch & Jewellery Repair Shops</p> <p>657 Camera & Photographic Supply Stores</p> <p>658 Toy, Hobby, Novelty & Souvenir Stores</p> <p>659 Other Retail Stores</p> <p>K - FINANCE & INSURANCE INDUSTRIES</p> <p>MAJOR GROUP 74 - OTHER FINANCIAL INTERMEDIARY INDUSTRIES</p> <p>749 Other Financial Intermediaries n.e.c.</p> <p>M - BUSINESS SERVICE INDUSTRIES</p> <p>MAJOR GROUP 77 - BUSINESS SERVICE INDUSTRIES</p> <p>774 Advertising Services</p>	<p>N - GOVERNMENT SERVICE INDUSTRIES</p> <p>MAJOR GROUP 81 - FEDERAL GOVERNMENT SERVICE INDUSTRIES</p> <p>816 Human Resource Administration</p> <p>MAJOR GROUP 82 - PROVINCIAL AND TERRITORIAL GOVERNMENT SERVICE INDUSTRIES</p> <p>826 Human Resource Administration</p> <p>MAJOR GROUP 83 - LOCAL GOVERNMENT SERVICE INDUSTRIES</p> <p>836 Human Resource Administration</p> <p>O - EDUCATIONAL SERVICE INDUSTRIES</p> <p>MAJOR GROUP 85 - EDUCATIONAL SERVICE INDUSTRIES</p> <p>851 Elementary & Secondary Education</p> <p>852 Post-Secondary Non-University Education</p> <p>853 University Education</p> <p>854 Library Services</p> <p>855 Museums & Archives</p> <p>Q - ACCOMMODATION, FOOD & BEVERAGE SERVICE INDUSTRIES</p> <p>MAJOR GROUP 91 - ACCOMMODATION SERVICE INDUSTRIES</p> <p>912 Lodging Houses and Residential Clubs</p> <p>913 Camping Grounds and Travel Trailer Parks</p> <p>914 Recreation and Vacation Camps</p> <p>MAJOR GROUP 92 - FOOD & BEVERAGE SERVICE INDUSTRIES</p> <p>922 Taverns, Bars & Night Clubs</p> <p>R - OTHER SERVICE INDUSTRIES</p> <p>MAJOR GROUP 96 - AMUSEMENT AND RECREATIONAL SERVICE INDUSTRIES</p> <p>961 Motion Picture, Audio & Video Production & Distribution</p> <p>962 Motion Picture Exhibition</p> <p>963 Theatrical & Other Staged Entertainment Services</p> <p>965 Sports and Recreation Clubs and Services</p> <p>966 Gambling Operations</p> <p>969 Other Amusement & Recreational Services</p> <p>MAJOR GROUP 97 - PERSONAL AND HOUSEHOLD SERVICE INDUSTRIES</p> <p>973 Funeral Services</p> <p>979 Other Personal and Household Service Industries, n.e.c.</p> <p>MAJOR GROUP 98 - MEMBERSHIP ORGANIZATION INDUSTRIES</p> <p>981 Religious Organizations</p> <p>982 Business Associations</p> <p>983 Professional Membership Associations</p> <p>984 Labour Organizations</p> <p>986 Civic & Fraternal Organizations</p> <p>MAJOR GROUP 99 - OTHER SERVICE INDUSTRIES</p> <p>991 Machinery & Equipment Rental & Leasing Services</p> <p>993 Photographers</p> <p>999 Other Services n.e.c.</p>
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THE CANADIAN CULTURAL INDUSTRIES
Defined According to
THE STANDARD INDUSTRIAL CLASSIFICATION

DIVISION C - LOGGING & FORESTRY INDUSTRIES

For purposes of this report excludes entire Division including Major Group 04 - Logging Industry which supplies inputs into various artistic activities, e.g., sculpting wood, paper and turpentine.

DIVISION D - MINING (INCLUDING MILLING, QUARRYING AND OIL WELL INDUSTRIES)

For purposes of this report excludes whole division including Major Group 06 - Mining Industries and Major Group 07 - Crude Petroleum & Natural Gas Industries. Each provides input into various artistic activities, e.g. precious metals and semi-precious stones for sculpture and jewellery and paints.

MAJOR GROUP 08 - QUARRY & SAND PIT INDUSTRIES**081 - Stone Quarries**

Establishments primarily engaged in extracting, crushing and screening igneous and sedimentary rocks from quarries. Establishments primarily engaged in cutting, shaping and finishing stone are classified in 3599 - Other Non-Metallic Mineral Products Industries n.e.c.

0811 - Granite Quarries

Establishments primarily engaged in quarrying, crushing and pulverizing granite.
granite cutting

0812 - Limestone Quarries

Establishments primarily engaged in quarrying, crushing and pulverizing limestone rock.
limestone, monumental and ornamental, rough

0813 - Marble Quarries

Establishments primarily engaged in quarrying, crushing and pulverizing marble.
monumental and ornamental stone, marble, rough

0814 - Sandstone Quarries

Establishments primarily engaged in quarrying, crushing and pulverizing sandstone rock.
sandstone, monumental and ornamental, rough

DIVISION E - MANUFACTURING INDUSTRIES**MAJOR GROUP 28 - PRINTING, PUBLISHING & ALLIED INDUSTRIES**

For purposes of this report excludes Major Group 17 - Leather & Allied Products Industries; Major Group 24 - Clothing Industries; Major Group 26 - Furniture & Fixture Industries. Each utilizes significant artistic input. Also excludes Major Group 25 - Wood Industries; Major Group 27 - Paper & Allied Products Industries; Major Group 29 - Primary Metal Industries; and Major Group 37 - Chemical & Chemical Products Industries which provide inputs into various artistic activities, e.g., sculpture in wood or metal, paints and paper. Also excluded Major Group 281 - Commercial Printing Industries, and Major Group 282 - Platemaking, Typesetting & Bindery Industry which provide inputs into various artistic activities, e.g., printing and book binding.

283 - Publishing Industries

Establishments primarily engaged in publishing and which do no printing. The term "publishing" as applied in this industry group includes the publishing of books, other reading matter, maps, guides and the like. Establishments primarily engaged in printing, or in printing and publishing combined are classified in Industry Groups 281 - Commercial Printing Industries, or 284 - Combined Publishing & Printing Industries.

2831 - Book Publishing Industry

Establishments primarily engaged in publishing but not in the printing of books. Establishments primarily engaged in printing books are classified in 2819 - Other Commercial Printing Industries, and those primarily engaged in publishing and printing books are classified in 2849 - Other Combined Publishing & Printing Industries.

almanacs
atlases
dictionaries
directories

encyclopedias
fiction books
professional books
school textbooks
yearbooks

2839 - Other Publishing Industries

Establishments primarily engaged in publishing, without printing, not elsewhere classified. Establishments primarily engaged in the printing but not in the publishing of the publications listed hereunder are classified in 2819 - Other Commercial Printing Industries and those primarily engaged in printing and publishing these publications are classified in 284 - Combined Publishing Printing Industries.

magazines
maps
music
newspapers

pamphlets
periodicals
technical magazines and periodicals
trade magazines and periodicals

284 - Combined Publishing and Printing Industries

Establishments primarily engaged in combined publishing and printing of newspapers, magazines, periodicals and other articles. Establishments primarily engaged in printing only or publishing only are classified in industry groups 281 - Commercial Printing Industries, or 283 - Publishing Industries.

2841 - Newspaper, Magazine & Periodical Industry

Establishments primarily engaged in the combined printing and publishing of newspapers, magazines, periodicals and other articles. Establishments primarily engaged in printing newspapers, magazines and periodicals are classified in 2819 - Other Commercial Printing Industries, and those primarily engaged in publishing newspapers, magazines, periodicals and pamphlets are classified in 2839 - Other Publishing Industries.

magazines	technical magazines and periodicals
newspapers	trade magazines and periodicals
periodicals	

2849 - Other Combined Publishing & Printing Industries

Establishments primarily engaged in combined publishing and printing not elsewhere classified. Establishments primarily engaged in the printing of the items listed hereunder are classified in 2819 - Other Commercial Printing Industries, and those publishing these same items are classified in 2839 - Other Publishing Industries.

almanacs	encyclopedias
atlases	guides, street
books	music
dictionaries	pamphlets
directories	

MAJOR GROUP 33 - ELECTRICAL & ELECTRONIC PRODUCTS INDUSTRIES**334 - Record Player, Radio & Television Receiver Industry****3341 - Record Player, Radio & Television Receiver Industry**

Establishments primarily engaged in manufacturing radio and television receiving sets, sound playing and recording equipment and parts (except electronic parts) and video recording and duplicating equipment. Establishments primarily engaged in producing automobile radios are classified here. Establishments primarily engaged in manufacturing records, tapes and other media for recording vocal or instrumental performances are classified in 3994 - Musical Instrument & Sound Recording Industry, and those primarily engaged in manufacturing electronic parts are classified in 3352 - Electronic Parts & Components Industry.

audio and video recording & duplicating equipment	record player and tape recorder parts (excluding electronic)
loud speakers	stereo amplifiers
phonographs	television converters
radio and phonographs combinations	tape players
radio receiving sets, automobile, home, clock, etc.	television receiving sets, domestic
video recording and duplicating equipment	

MAJOR GROUP 35 - NON-METALLIC MINERAL PRODUCTS INDUSTRIES**351 - Clay Products Industries**

Establishments primarily engaged in manufacturing clay products of either domestic or imported clay.

3512 - Clay Products Industry (from Imported Clay)

Establishments primarily engaged in manufacturing ceramics, porcelain and china products.

art and decorative ware, china and porcelain	pottery, ceramic clay
porcelain art and decorative ware	tableware, ceramic

3599 - Other Non-Metallic Mineral Products Industries n.e.c.

Establishments primarily engaged in manufacturing non-metallic products not elsewhere classified. Establishments primarily engaged in buying and selling monuments and tombstones, even though they do some lettering and finishing are classified in either 5999 - Other Products n.e.c., Wholesale, or 6595 - Monument & Tombstone Dealers, retail.

monuments, stone	stone, statuary
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MAJOR GROUP 39 - OTHER MANUFACTURING INDUSTRIES**392 - Jewellery & Precious Metal Industries**

Establishments primarily engaged in manufacturing jewellery and silverware. Included are establishments primarily engaged in refining or rolling precious metals or producing precious metal alloys.

3921 - Jewellery & Silverware Industry

Establishments primarily engaged in manufacturing articles of precious metals with or without precious stones and imitation precious metals and stones.

cigar and cigarette cases	pearls, imitation
costume jewellery	silverware, plating
emblems	table flatware, silverplate or sterling silver
jewellery	table holloware, silverplate or sterling silver
jewellery and silverware, metal embossing, engraving	trophies
jewellery and silverware, metal filigreeing	watch bracelets, metal
pearls jewellery	

393 - Sporting Goods & Toys Industries

Establishments primarily engaged in manufacturing sporting goods, toys and games.

3932 - Toy & Games Industry

Establishments primarily engaged in manufacturing toys and games of any material including handicraft and hobby craft kits.

dolls	stuffed animals
electronic toys and games	toy furniture and household equipment
games (excluding amusement parks and playground)	toy guns and pistols
handicraft supplies	toy vehicles
hobby craft kits	toys
model kits	toys, electric
paint-by-numbers kits	

397 - Sign & Display Industry**3971 - Sign & Display Industry**

Establishments primarily engaged in manufacturing signs, signboards of a permanent nature, advertising display stands, name plates (excluding office), etc. Establishments in this industry are secondarily engaged in performing work on other establishments' materials. Establishments primarily engaged in the rental of signs, sign boards and display booths are classified in 7743 - Outdoor Display & Advertising, Billboard services and those primarily engaged in manufacturing engraved, office name plates are classified in 3999 - Other Manufactured Products Industries n.e.c.

billboards and bulletin boards	mannequins
displays, stands and fixtures, advertising	signs and sign boards, non-electric
exhibition booths	signs, electric (incl. neon)

399 - Other Manufactured Products Industries

Establishments primarily engaged in manufacturing brooms, brushes, and mops; buttons, buckles and fasteners; sound recording and musical instruments; pens, pencils and other products not elsewhere classified.

3994 - Musical Instrument & Sound Recording Industry

Establishments primarily engaged in manufacturing musical instruments and parts. Establishments primarily engaged in pressing phonographic records and duplicating tapes are included here. Establishments primarily engaged in operating sound recording studios are classified in 9614 - Sound Recording Services.

musical instruments	pre-recorded magnetic tapes and cassettes
organs	records, phonograph
percussion instruments	stringed instruments
phonograph records	wind instruments
pianos	

3999 - Other Manufactured Products Industries n.e.c.

Establishments primarily engaged in manufacturing products not elsewhere classified. Establishments primarily engaged in manufacturing Christmas tree lights are classified in 3999 - Other Electrical Products Industries n.e.c.; those primarily engaged in manufacturing articles of precious metals are classified in 3921 - Jewellery & Silverware Industry; those primarily engaged in manufacturing rubber or asbestos gaskets are classified in 1599 - Other Rubber Products Industries, or 3592 - Asbestos Products Industry, respectively; those primarily engaged in manufacturing foundry patterns are classified in 3062 - Metal Dies, Moulds & Patterns Industry.

artificial flowers, foliage, fruits, feathers & trimmings	cases, jewellery (excluding precious metals)
artists' paint brushes	Christmas decorations (excluding lights)
artists' supplies	pens, pencils and crayons
blinds and shades	statues or statuettes
cake ornaments, inedible	wigs, hair falls, toupees
candles	wreaths, artificial
cases, cigar and cigarette (excluding jewellery)	

DIVISION F - CONSTRUCTION INDUSTRIES**MAJOR GROUP 40 - BUILDING, DEVELOPING & GENERAL CONTRACTING INDUSTRIES****402 - Non-Residential Building & Development**

Establishments primarily engaged in the construction and development of buildings providing shelter to light industrial activities and commercial and institutional services other than housing.

4022 - Commercial Building

Establishments primarily engaged in the construction and development of commercial buildings.

arenas	recreational complexes
broadcasting stations	restaurants
cinemas	

4023 - Institutional Building

General contracting establishments primarily engaged in erecting institutional buildings.

churches	synagogues
libraries	temples
museums	

DIVISION H - COMMUNICATION AND OTHER UTILITY INDUSTRIES**MAJOR GROUP 48 - COMMUNICATION INDUSTRIES**

Establishments primarily engaged in providing telecommunications broadcasting and transmission services and those operating postal and courier services. Establishments primarily engaged in publishing are classified in industry groups 283 - Publishing Industries, or 284 - Combined Publishing & Printing Industries.

481 - Telecommunication Broadcasting Industries

Establishments primarily engaged in broadcasting audio or video signals by radio and television including cable systems.

4811 - Radio Broadcasting Industry

Establishments primarily engaged in operating radio broadcasting studios and facilities for programs of entertainment, news, talks and the like. This industry includes establishments primarily engaged in operating radio broadcasting networks and relay systems. Establishments primarily engaged in broadcasting messages for a fee or radio systems to provide a communication service are classified in 4839 - Other Telecommunication Industries.

network broadcasting service	radio broadcasting service
radio broadcasting network service	radio program producing & directing
radio broadcasting relay system operation	studio operation

4812 - Television Broadcasting Industry

Establishments primarily engaged in television broadcasting and in the operation of television broadcasting studios for programs of entertainment news, talks and the like. This industry includes establishments primarily engaged in operating television broadcasting networks and relay systems. Establishments primarily engaged in operating closed circuit television systems are classified in 4839 - Other Telecommunication Industries and those primarily engaged in producing programs for television are classified in 9611 - Motion Picture & Video Production.

network broadcasting service	television broadcasting service
relay systems, operation	television rebroadcasting station
studio operation	

4813 - Combined Radio & Television Broadcasting Industry

Establishments primarily engaged in an integrated radio and television broadcasting operation for programs of entertainment, news, talks and the like. This industry includes establishments primarily engaged in operating integrated radio and television broadcasting networks and relay systems. Establishments primarily engaged in operating closed circuit radio or television systems providing a variety of programs to particular subscribers are classified in 4839 - Other Telecommunication Industries.

integrated broadcasting service	integrated broadcasting relay system
integrated broadcasting network	

4814 - Cable Television Industry

Establishments primarily engaged in broadcasting television and frequency modulated radio signals to subscribers by means of co-axial cable and community antennas.

cable television service
community antenna television service (CATV)

DIVISION I - WHOLESALE TRADE INDUSTRIES***MAJOR GROUP 59 - OTHER PRODUCTS INDUSTRIES, WHOLESALE**

Establishments primarily engaged in wholesale dealing in waste materials; paper and paper products; agricultural supplies; toys, amusement and sporting goods; photography and musical instruments and supplies; jewellery and watches; industrial and household chemicals; general merchandise and other products not elsewhere classified.

592 - Paper & Paper Products, Wholesale

Establishments primarily engaged in wholesale dealing in newsprint, stationery and office supplies and other paper products.

5921 - Newsprint, Wholesale

Establishments primarily engaged in wholesale dealing in newsprint.
newsprint

5922 - Stationery & Office Supplies, Wholesale

Establishments primarily engaged in wholesale dealing in stationery and supplies. Establishments primarily engaged in wholesaling office furniture are classified in 5791 - Office & Store Machinery, Equipment & Supplies, Wholesale, and those primarily engaged in wholesale dealing in school classroom equipment and supplies are classified in 5793 - Professional Machinery, Equipment & Supplies, Wholesale.

gift wrapping paper, cut to size	ink, paste and solvent, office supply
greeting cards	pens, pencils and marking devices

5929 - Other Paper & Paper Products, Wholesale

Establishments primarily engaged in wholesale dealing in paper and paper products not elsewhere classified, or in combinations of products classified to the above industries, with none predominating.

fine papers (excluding stationery)

594 - Toys, Amusements & Sporting Goods, Wholesale

Establishments primarily engaged in wholesale dealing in toys, novelties, fireworks; and amusement and sporting goods. Excludes Major Group 53 - Apparel & Dry Goods Industries, Wholesale; and Major Group 54 - Household Goods Industries, Wholesale. Each has a significant artistic input.

5941 - Toys, Novelties & Fireworks, Wholesale

Establishments primarily engaged in wholesale dealing in toys, novelties, games, (except electronic games) and fireworks. Establishments primarily engaged in wholesaling electronic television games are classified in 5412 - Electronic Household Appliances, Wholesale.

board games
card games
dolls
fireworks
games (excluding television games)

handicraft and hobby craft kits
model building kits
puzzles
toy furniture and household equipment
toys

5942 - Amusement and Sporting Goods, Wholesale

Establishments primarily engaged in wholesale dealing in amusement and sporting goods. Establishments primarily engaged in wholesaling snowmobiles, tent trailers and motorized bicycles are classified in 5519 - Other Motor Vehicles and Trailers, Wholesale and those primarily engaged in wholesaling pleasure boats are classified in 5799 - Other Machinery, Equipment and Supplies n.e.c., Wholesale.

archery equipment and supplies
baseball equipment and supplies
bicycles (exc. motorized)
bowling accessories and supplies
camping equipment
field sports equipment
firearms and ammunition
fishing equipment and supplies
football equipment and supplies
golf equipment and supplies

gymnasium equipment
hunting equipment and supplies
ice hockey equipment and supplies
skiing equipment and accessories
sporting goods
tennis equipment and supplies
tents (exc. tent trailers)
track sports equipment and supplies
trap shooting equipment and supplies

595 - Photographic Equipment & Musical Instruments & Supplies, Wholesale

Establishments primarily engaged in wholesale dealing in photographic equipment and supplies and musical instruments and accessories.

5951 - Photographic Equipment & Supplies, Wholesale

Establishments primarily engaged in wholesale dealing in photographic equipment and supplies, including photographic chemicals.

cameras and accessories
dark room apparatus
enlarging equipment
home movie cameras, equipment and supplies
photo-finishing equipment
photographic chemicals

photographic equipment and supplies
photographic film and plates
photographic paper and cloth
processing & finishing equipment
projection equipment, home movie apparatus & accessories

5952 - Musical Instruments & Accessories, Wholesale

Establishments primarily engaged in wholesale dealing in musical instruments, sheet music, records, needles and other accessories.

brass instruments
musical instrument cases
musical instruments, accessories and supplies
organs
percussion instruments
phonograph records

pianos
sheet music
string instruments, musical
tapes or cassettes, music
wind instruments, musical

596 - Jewellery & Watches, Wholesale**5961 - Jewellery & Watches, Wholesale**

Establishments primarily engaged in wholesale dealing in jewellery, watches and related items. Establishments primarily engaged in the repair of jewellery and watches are classified in 6562 - Watch & Jewellery Repair Shops.

bracelets, precious metal and imitation
clocks, mechanical
costume jewellery
diamonds, jewellery
gold, silver and platinum jewellery
jewellers' findings, precious metal

necklaces, precious metal
plated ware, precious metal
precious metal jewellery
silverware
flatware and holloware, sterling and silverplate
watches

599 - Other Products n.e.c., Wholesale

Establishments primarily engaged in wholesale dealing in books, periodicals and newspapers, second-hand goods (except machinery and automotive), forest products and other products not elsewhere classified.

5991 - Books, Periodicals & Newspapers, Wholesale

Establishments primarily engaged in wholesale dealing in books, periodicals and newspapers.

atlases
books and pamphlets
children's picture books
dictionaries
encyclopedias

magazines
newspapers
periodicals
school manuals
textbooks

5992 - Second-Hand Goods, Wholesale (Except Machinery & Automotive)

Establishments primarily engaged in wholesale dealing in second-hand goods, except machinery and automotive. Establishments primarily engaged in wholesaling second-hand machinery are classified in Major Group 57 -

Machinery, Equipment & Supplies Industries, Wholesale, and those primarily engaged in wholesaling second-hand automotive equipment are classified in Major Group 55 - Motor Vehicle, Parts & Accessories Industries, Wholesale.

books, second-hand

5999 - Other Products n.e.c., Wholesale

Establishments primarily engaged in wholesale dealing in products not elsewhere classified. Establishments primarily engaged in wholesaling silverware are classified in 5961 - Jewellery & Watches, Wholesale.

fireworks

wigs and hairpieces

DIVISION J - RETAIL TRADE INDUSTRIES

MAJOR GROUP 62 - HOUSEHOLD FURNITURE, APPLIANCES & FURNISHINGS INDUSTRIES, RETAIL

Establishments primarily engaged in retail dealing in household furniture; household appliances, television, radio and stereo; and in household furnishings. Establishments primarily engaged in selling used furniture, appliances and home furnishings are classified in 6591 - Second-Hand Merchandise Stores n.e.c.

Excludes Major Group 61 - Shoe, Apparel, Fabric & Yarn Industries, Retail; Minor Group 621 - Household Furniture Stores; and Minor Group 623 - Household Furnishings Stores. Each has a significant artistic input.

622 - Appliance, Television, Radio & Stereo Stores

Establishments primarily engaged in retail dealing in major household appliances, small electric appliances, television, radio and stereo equipment. Repair shops for such appliances are included in this industry group.

6221 - Appliance, Television, Radio & Stereo Stores

Establishments primarily engaged in retail dealing in household appliances, radios, television sets and sound equipment. Establishments primarily engaged in retail dealing in television and radio receiving sets and record and stereophonic equipment, but which sell no household appliances are classified in 6222 - Television, Radio & Stereo Stores.

appliances, radio, television and stereo stores

6222 - Television, Radio & Stereo Stores

Establishments primarily engaged in retail dealing in television and radio receiving sets and sound equipment. Such stores may be secondarily engaged in selling records, tapes, musical instruments and parts for television and radio sets and sound equipment as well as some repairing of such equipment. Establishments primarily engaged in repairing television and radio sets are classified in 6223 - Appliance, Television, Radio & Stereo Repair Shops; those primarily engaged in retailing musical instruments are classified in 6551 - Musical Instrument Stores. Establishments which sell television sets, radios and sound equipment in addition to electrical appliances are classified as 6221 - Appliance, Television, Radio & Stereo Stores, and those primarily engaged in retailing motor vehicle stereos and radios (including C.B. and GRS) are classified in 6342 - Tire, Battery, Parts & Accessories Stores.

loud speakers
radio receiving sets, household
sound equipment, components and parts
stereo record players, household
tape players and recorders, household
television

television and radio stores
television, radio and stereo stores
television sets
tuners and amplifiers
video recorders

6223 - Appliance, Television, Radio & Stereo Repair Shops

Establishments primarily engaged in the repair and maintenance of radios, television sets, stereo equipment, tape recorders and household electrical appliances. Such shops may be secondarily engaged in selling such equipment and parts. Establishments primarily engaged in retail dealing in such equipment and appliances are classified in one of the preceding classes of this industry group.

radios
stereo equipment

television sets

MAJOR GROUP 63 - AUTOMOTIVE VEHICLES, PARTS AND ACCESSORIES INDUSTRIES, SALES AND SERVICE

Establishments primarily engaged in retail dealing in automobiles, recreational vehicles and automotive parts and accessories. Included are gasoline stations, motor vehicle repair shops and other motor vehicle services.

632 - Recreational Vehicle Dealers

Establishments primarily engaged in retail dealing in motor homes and travel trailers; boats and outboard motors, motorcycles and snowmobiles; and other recreational vehicles. These establishments may also be engaged in the sale of parts and accessories for, and in the repair of, the vehicles they sell.

6321 - Motor Home and Travel Trailer Dealers

Establishments primarily engaged in retail dealing in new and used recreational trailers, campers and motor homes. Establishments primarily engaged in retail dealing in mobile homes are classified in 6598 - Mobile Home Dealers

Campers, recreational, retail

Trailers, recreational, retail

6322 - Boats, Outboard Motors and Boating Accessories Dealers

Establishments primarily engaged in retail dealing in new and used boats and other watercraft, outboard motors and marine supplies. These establishments may be secondarily engaged in boat storage. Establishments primarily engaged in boat storage are classified in 9654 - Boat Rentals and Marina

Boating supplies and accessories, retail
Boats, retail

Canoes, retail
Motorboats, retail

6323 - Motorcycles and Snowmobile Dealers

Establishments primarily engaged in retail dealing in motorcycles and/or snowmobiles including parts and accessories. Such establishments may repair the items they sell.

Motor bicycles, retail
 Motor scooters, retail
 Motorcycle parts and accessories

Motorcycles, retail
 Snowmobile parts and accessories, retail
 Snowmobiles, retail

6329 - Other Recreational Vehicle Dealers

Establishments primarily engaged in retail dealing in recreational vehicles not elsewhere classified.

All terrain vehicles (A.T.V.'s), retail
 go-carts, retail

Golf carts, powered, retail

MAJOR GROUP 65 - OTHER RETAIL STORE INDUSTRIES

Establishments primarily engaged in retail dealing in books and stationery; flowers, lawn and garden supplies; hardware, paint, glass and wallpaper; sporting goods; musical instruments and records; watch repair; jewellery; cameras and photographic supplies; toys, novelties and souvenirs; and other retail stores not elsewhere classified.

651 - Book & Stationery Stores

6511 - Book & Stationery Stores

Establishments primarily engaged in retail dealing in new books and stationery. Establishments primarily engaged in retail dealing in used books are classified in 6591 - Second-Hand Merchandise Stores n.e.c.

book stores

greeting cards

654 - Sporting Goods and Bicycle Shops

Establishments primarily engaged in retail dealing in sporting goods and bicycles including parts and accessories.

6541 - Sporting Goods Stores

Establishments primarily engaged in retail dealing in sporting goods, playground and gymnasium equipment. Establishments primarily engaged in retailing boats, motorcycles and snowmobiles and tent trailers are classified in Industry Group 632 - Recreational Vehicle Dealers.

archery equipment
 athletic clothing (incl. uniforms)
 athletic footwear
 baseball equipment
 bowling equipment
 camping equipment (exc. tent trailers)
 exercise and fitness equipment
 fishing tackle, sports
 football equipment
 golf equipment

hockey equipment
 hunting equipment
 playground equipment
 skiing equipment
 soccer equipment
 softball equipment
 sporting goods stores
 tennis equipment
 track and field equipment

6542 - Bicycle Shops

Establishments primarily engaged in retail dealing in bicycles including parts and accessories. Bicycle repair shops are included here.

bicycle parts and accessories
 bicycles, repairing
 bicycles

tires and tubes, bicycle
 tricycles and parts

655 - Musical Instrument & Record Stores

Establishments primarily engaged in retail in musical instruments, sheet music, records and tapes.

6551 - Musical Instrument Stores

Establishments primarily engaged in retail dealing in musical instruments including ancillary electronic equipment and sheet music.

drums, musical
 guitars
 musical instruments amplifying equipment
 musical instruments repairing and tuning
 musical instruments
 organs

percussion instruments
 pianos
 sheet music
 stringed instruments, musical
 wind instruments, musical

6552 - Record & Tape Stores

Establishments primarily engaged in retail dealing in phonograph records and pre-recorded tapes and cassettes.

records, phonograph

tapes and cassettes, pre-recorded

656 - Jewellery Stores & Watch & Jewellery Repair Shops

Establishments primarily engaged in retail dealing in jewellery including watch and jewellery repair.

6561 - Jewellery Stores

Establishments primarily engaged in retail dealing in new jewellery, watches and clocks. Many such establishments have a department engaged in watch, clock and jewellery repair. Establishments primarily engaged in this repair work are classified in 6562 - Watch & Jewellery Repair Shops.

costume jewellery
 custom jewellery
 flatware and holloware, precious metal
 jewellery

precious metal jewellery
 precious stone jewellery
 watches and clocks

6562 - Watch & Jewellery Repair Shops

Establishments primarily engaged in watch, clock and jewellery repair or engraving. Many such establishments are secondarily engaged in retailing jewellery and watches. Establishments primarily engaged in retailing watches and jewellery are classified in 6561 - Jewellery Stores.

jewellery engraving
jewellery repair

metal insignia engraving

657 - Camera & Photographic Supply Stores**6571 - Camera & Photographic Supply Stores**

Establishments primarily engaged in retail dealing in cameras, film and photographic supplies. Secondary activities include photograph finishing and framing. Establishments primarily engaged in film developing and photograph printing are classified in 2821 - Platemaking, Typesetting & Bindery Industry.

camera shops
cameras, photographic
home movie cameras and projectors
photographic camera parts and accessories
photographic film and plates (unexposed)

photographic stores
photographic supplies (paper, chemicals)
pick-up depots, exposed film
picture projection screens
slide projectors

658 - Toy, Hobby, Novelty & Souvenir Stores

Establishments primarily engaged in retail dealing in toys, hobby supplies, gifts, novelties and souvenirs.

6581 - Toy & Hobby Stores

Establishments primarily engaged in retail dealing in hobby items, games and toys. Establishments primarily engaged in retail dealing in artists' supplies are classified in 6593 - Art Galleries & Artists' Supply Stores, and those primarily engaged in selling coins and stamps are classified in 6597 - Coin & Stamp Dealers.

board games
clay modelling supplies
macrame supplies
model building kits
paint-by-numbers sets

playing cards
puzzles (game)
rug hooking supplies
toy vehicles, children's

6582 - Gift, Novelty & Souvenir Stores

Establishments primarily engaged in retail dealing in gifts, novelty merchandise and souvenirs. Establishments primarily engaged in retailing paintings are classified in 6593 - Art Galleries & Artists' Supply Stores.

carvings and art craft
ceramics, handicraft
decorations, seasonal and holiday
découpage, handicraft
Eskimo carvings
gift wrap supplies

gift shops
handcrafted goods (novelties, souvenirs)
macrame, handicraft
novelty merchandise
pottery, handicraft
souvenirs

659 - Other Retail Stores

Establishments primarily engaged in retail dealing in second-hand merchandise, optical goods, artists' supplies, luggage and leather goods, tombstones, pets, coins, stamps, mobile homes and other merchandise lines sold in stores not elsewhere classified.

6591 - Second-Hand Merchandise Stores n.e.c.

Establishments primarily engaged in retail dealing in used merchandise, not elsewhere classified. Pawnshops are included in this industry.

antiques
books
crockery
furniture

glassware and china
jewellery
musical instruments

6593 - Art Galleries & Artists' Supply Stores

Establishments primarily engaged in retail dealing in original oil paintings, prints and/or artists' supplies such as oil paints, water colours, pastels and canvas. Such establishments may be secondarily engaged in picture framing. Establishments primarily engaged in picture framing are classified in 6599 - Other Retail Stores n.e.c., and those primarily engaged in retailing handcrafted articles are classified in 6582 - Gift, Novelty & Souvenir Stores.

art galleries
art restoration
artists' paint, colours, canvases and brushes

drawing (artists') supplies
oil paintings, original and prints

6595 - Monument & Tombstone Dealers

Establishments primarily engaged in retail dealing in prepared monuments and tombstones including lettering and some finishing. Establishments primarily engaged in manufacturing tombstones are classified in 3599 - Other Non-Metallic Mineral Products Industries n.e.c.

burial monuments
tombstone engraving

tombstones

6597 - Coin & Stamp Dealers

Establishments primarily engaged in retail dealing in coins, stamps and related supplies.

albums for coins and stamps
coin and stamp dealing
coin collection sets

collectors' coins
collectors' stamps
stamp collection sets

6599 - Other Retail Stores n.e.c.

Establishments primarily engaged in retail dealing in merchandise sold in stores not elsewhere classified.

newspaper and magazines stores
picture framing

religious goods

DIVISION K - FINANCE & INSURANCE INDUSTRIES**MAJOR GROUP 74 - OTHER FINANCIAL INTERMEDIARY INDUSTRIES****749 - Other Financial Intermediaries n.e.c.****7499 - Other Financial Intermediaries n.e.c.**

Establishments of financial intermediaries not elsewhere classified including holders of intellectual properties such as patents and copyrights.

copyright holders

intellectual property holders

DIVISION M - BUSINESS SERVICE INDUSTRIES**MAJOR GROUP 77 - BUSINESS SERVICE INDUSTRIES**

Establishments primarily engaged in providing services more to the business community than to the general public. Included in this major group are employment agencies and personnel suppliers; computer services; accounting and bookkeeping services; advertising services; architectural, engineering and other scientific services; lawyer and notary services; management consulting services; and business services not elsewhere classified.

774 - Advertising Services

Establishments primarily engaged in operating advertising agencies; acting as media representatives; renting space on outdoor displays and billboards; and providing other advertising services.

7741 - Advertising Agencies

Establishments primarily engaged in creating and/or placing advertising with the publications, radio and television media.

advertising placement services
advertising servicesconsulting services, advertising and publicity agency
sales promotion campaign services**7742 - Media Representatives**

Establishments primarily engaged in selling time and space for various media.

media advertising representatives
media time and space sellingnewspaper advertising representative
radio and television advertising representatives**7743 - Outdoor Display & Billboard Advertising**

Establishments primarily engaged in the rental of space on signs, displays and billboards of all kinds whether of own construction or manufactured by others. Establishments primarily engaged in manufacturing neon signs, non-electric signs or other sign material are classified in 3971 - Sign & Display Industry.

billboard advertising services
outdoor display advertising servicesposter advertising services, outdoor
signs and display space, rental service**775 - Architectural, Engineering & Other Scientific & Technical Services**

Establishments primarily engaged in providing architectural, consulting engineering and other scientific and technical services. Establishments primarily engaged in construction project management are classified in 4411 - Project Management, Construction.

7751 - Offices of Architects

Establishments primarily engaged in the planning and designing of buildings and structures.

architectural consultants
architectural servicesbuildings and structures, architectural design services
plans and drawings, architectural**DIVISION N - GOVERNMENT SERVICE INDUSTRIES****MAJOR GROUP 81 - FEDERAL GOVERNMENT SERVICE INDUSTRIES****816 - Human Resource Administration**

Establishments of federal government primarily engaged in the administration of programs oriented towards personal well being.

8164 - Recreation & Culture Administration

Establishments of federal government primarily engaged in the administration of programs to provide recreational and cultural services. However libraries, museums, archives and art galleries are classified in Major Group 85 - Educational Service Industries, and establishments primarily engaged in providing amusement and recreational services are classified in Major Group 96 - Amusement & Recreational Service Industries.

amateur sports program
arts and cultural programs
cinema grants
cultural and recreational programs
fitness and amateur sport programsperforming arts program
recreation policy and planning
recreation, culture and arts grants, distribution
recreational and cultural activities, sponsoring

MAJOR GROUP 82 - PROVINCIAL AND TERRITORIAL GOVERNMENT SERVICE INDUSTRIES**826 - Human Resource Administration**

Establishments of provincial and territorial governments primarily engaged in the administration of programs oriented towards personal well being.

8264 - Recreation & Culture Administration

Establishments of provincial and territorial governments primarily engaged in the administration of programs to provide recreation and culture to people. However libraries, museums, archives and art galleries are classified in Major Group 85 - Educational Service Industries, and establishments primarily engaged in providing amusement and recreational services are classified in Major Group 96 - Amusement and Recreational Services Industries.

cultural affairs programs	parks commission
cultural development support programs	performing arts support programs
cultural heritage	recreation and athletic support programs

MAJOR GROUP 83 - LOCAL GOVERNMENT SERVICE INDUSTRIES**836 - Human Resource Administration**

Establishments of local governments primarily engaged in the administration of programs oriented towards personal well being.

8364 - Recreation & Culture Administration

Establishments of local governments primarily engaged in the administration of programs to provide recreational and cultural services. However libraries, museums, archives and art galleries are classified in Major Group 85 - Educational Service Industries, and establishments primarily engaged in providing amusement and recreational services are classified in Major Group 96 - Amusement and Recreational Service Industries.

community recreation programs	recreation programs
parks and recreation commission	

DIVISION O - EDUCATIONAL SERVICE INDUSTRIES**MAJOR GROUP 85 - EDUCATIONAL SERVICE INDUSTRIES**

Establishment primarily engaged in providing formal academic or technical training to students through classroom or correspondence instruction. Libraries, museums and other repositories are included in this division.

851 - Elementary & Secondary Education**8511 Elementary & Secondary Education**

Establishments primarily engaged in providing education at the elementary and secondary school levels, that is from kindergarten to senior matriculation. This industry includes school boards or boards of education operating primary or secondary school systems as well as private, public or sectarian schools at those levels. Also included are correspondence schools primarily engaged in offering general elementary and secondary education and schools for the handicapped or exceptional children. Establishments primarily engaged in providing pre-kindergarten training such as nursery schools are classified in 8641 - Child Day-Care and Nursery School Services.

852 - Post-Secondary Non-University Education**8521 - Post-Secondary Non-University Education**

Establishments primarily engaged in providing education at the post-secondary school level but excluding university education. Industrial schools, by whatever name they are known, are classified in 822 - Correctional Services, provincial. Schools where the emphasis is on recreation or sports instruction rather than education are classified in Major Group 96 - Amusement and Recreational Service Industries.

ballet schools	modelling schools
fine arts schools	performing arts schools

853 - University Education**8531 - University Education**

Establishments primarily engaged in operating universities and degree-granting institutions. Included in this industry are such institutions as professional schools, theological colleges and seminaries.

854 Library Services**8541 - Library Services**

Establishments primarily engaged in providing library services. Establishments primarily engaged in retail dealing in books are classified in 6511 - Book and Stationery Stores, or 6591 - Second-Hand Merchandise Stores n.e.c., and those primarily engaged in operating motion picture film libraries are classified in 9619 - Other Motion Picture, Audio and Video Services.

bibliographic services, library	library (excluding motion picture)
bookmobile	readers' services, library
circulation library	reference library
information retrieval, library service	rental of books
lending library	

855 Museums & Archives**8551 - Museums & Archives**

Establishments primarily engaged in operating museums and archives. Heritage villages and public art galleries are included here. Establishments primarily engaged in operating wax museums are classified in 9699 - Other Amusement and Recreational Services n.e.c.

archives	historic sites
art galleries	museums
heritage villages	

DIVISION Q - ACCOMMODATION, FOOD AND BEVERAGE SERVICE INDUSTRIES**MAJOR GROUP 91 - ACCOMMODATION SERVICE INDUSTRIES****912 - Lodging Houses and Residential Clubs****9121 - Lodging Houses and Residential Clubs**

Establishments primarily engaged in renting rooms, with or without board, to permanent guests or members. This industry includes rooming houses open to the public and lodging hotels operated by membership organizations and not open to the public.

fraternity houses	sorority houses
residential clubs	

913 - Camping Grounds and Travel Trailer Parks**9131 - Camping Grounds and Travel Trailer Parks**

Establishments primarily engaged in providing overnight or short-term sites, with or without utilities, for campers with trailers, recreational vehicles or tents. Establishments primarily engaged in operating trailer sites of a "permanent" nature are classified in 7599 - Other Real Estate Operators.

camping grounds	tourist camping ground services
parks, travel trailer	travel trailer campsites

914 - Recreation and Vacation Camps

Establishments primarily engaged in operating hunting, fishing and other recreation and vacation camps.

9141 - Outfitters (Hunting and Fishing Camps)

Establishments primarily engaged in operating hunting and fishing camps open to the public which may provide supplies, equipment rentals and guide services.

fishing camps	outfitters (fishing and hunting)
hunting camps	

9149 - Other Recreation and Vacation Camps

Establishments primarily engaged in operating recreational and vacation camps.

boys' camps	recreation camps (ex. hunting and fishing camps)
dude ranch operations	trail riding camps
girls' camps	vacation camps (ex. hunting and fishing camps)
nudist camps	wilderness camps (ex. hunting and fishing camps)
private beach operation	

MAJOR GROUP 92 - FOOD & BEVERAGE SERVICE INDUSTRIES**922 - Taverns, Bars & Night Clubs****9221 - Taverns, Bars & Night Clubs**

Establishments primarily engaged in selling alcoholic beverages for consumption on the premises. Food may be sold as a secondary activity. Taverns, bars, night clubs and discos which are operated as an integral part of a hotel or accommodation establishment are classified in 911 - Hotels, Motels & Tourist Courts. Establishments primarily engaged in preparing and serving food with a licence to serve alcoholic beverages are classified in 9211 - Restaurants, Licensed.

cabarets (night clubs)	night clubs
discotheques	

DIVISION R - OTHER SERVICE INDUSTRIES

Excludes Hotels & Restaurants.

MAJOR GROUP 96 - AMUSEMENT AND RECREATIONAL SERVICE INDUSTRIES

Establishments primarily engaged in operating amusement, entertainment or recreational facilities.

961 - Motion Picture, Audio & Video Production and Distribution

Establishments primarily engaged in the production and the distribution of motion pictures, operating motion picture and video laboratories, providing sound recording services and other motion picture, audio and video services.

9611 - Motion Picture & Video Production

Establishments primarily engaged in the production of motion pictures and all forms of video production.

casting bureau	motion picture studios
films	television commercial (advertisement) production

Addendum 2

location facility management
motion picture production

television film production
video production

9612 - Motion Picture & Video Distribution

Establishments primarily engaged in the rental or sales of film and video productions to motion picture theatres, television studios and commercial exhibitors.

film distribution, motion picture and video productions
film exchange service
motion picture films, leasing

motion picture films, renting
motion pictures distributing
video productions distributing

9613 - Motion Picture Laboratories & Production Facilities

Establishments primarily engaged in processing and duplicating motion picture films and providing video production facilities.

film processing laboratories, motion picture
motion picture developing and duplicating services
motion picture editing services
motion picture laboratories

sound dubbing service, motion picture
video production facilities
video tape duplicating

9614 - Sound Recording Services

Establishments primarily engaged in recording musicians and other entertainers in studios and recording meetings and conferences. Establishments primarily engaged in pressing phonograph records and duplicating pre-recorded tapes are classified in 3994 - Musical Instrument & Sound Recording Industry.

recording seminars and conferences
sound recording services

sound recording studio

9619 - Other Motion Picture, Audio & Video Services

Establishments primarily engaged in motion picture and video services not elsewhere classified.

booking agencies, motion picture and video productions
film libraries

motion picture library operating
video tape library, operating

962 - Motion Picture Exhibition

Establishments primarily engaged in operating regular and outdoor motion picture theatres and other motion picture exhibition services.

9621 - Regular Motion Picture Theatres

Establishments primarily engaged in showing motion pictures on a regular basis. Halls used for showing motion pictures on an occasional basis are classified in 9629 - Other Motion Picture Exhibition. Establishments primarily engaged in operating drive-in theatres are classified in 9622 - Outdoor Motion Picture Theatres.

cinemas

indoor motion picture theatres

9622 - Outdoor Motion Picture Theatres

Establishments primarily engaged in exhibiting motion pictures outdoors and commonly known as "Drive-in" or "Open-air" theatres.

drive-in theatres, motion picture

motion picture theatres, outdoor

9629 - Other Motion Picture Exhibition

Establishments primarily engaged in motion picture exhibition not elsewhere classified. Included are establishments primarily engaged in providing motion picture occasional exhibition services and transient motion picture exhibiting.

motion pictures (excluding regular theatre and drive-ins)

963 - Theatrical and Other Staged Entertainment Services

Establishments primarily engaged in the production, promotion and/or presentation of theatrical and other staged entertainment. Entertainment groups and own-account entertainers are classified in this industry.

9631 - Entertainment Production Companies & Artists

Establishments primarily engaged in promoting, producing and performing in "live" theatrical productions and staged entertainment. Promotion agencies primarily engaged in arranging the advertising, location, ticket sales, etc., of such productions are included here.

actors, own-account
ballet and other dance companies
band and orchestra
entertainer, own-account
musicians, own-account
opera company
orchestra
performers (entertainer) own-account
pop groups

road company
singers, own-account
staged entertainment
stock (theatrical) company
theatre companies
theatre production agencies
theatrical promotion agencies
vocalist, own-account

9639 - Other Theatrical and Staged Entertainment Services

Establishments primarily engaged in providing services not elsewhere classified to the theatrical and entertainment industry.

booking agencies
costume designing
sales agency
scenery designing

set designing
talent agency services, theatrical
ticket sales agency, theatrical

964 - Commercial Spectator Sports

Establishments primarily engaged in operating sports clubs, performing on an own-account basis in professional sports, promoting and training of professional athletes and operating all types of race tracks.

9641 - Professional Sports Clubs

Establishments primarily engaged in operating sports clubs which have professional or semi-professional standing. Establishments which are individual athletes and promoters are classified in 9642 - Professional Athletes and Promoters on Own-Account.

baseball clubs, professional and semi-professional
 football clubs, professional and semi-professional
 hockey clubs, professional and semi-professional

professional sports clubs
 semi-professional sports clubs
 soccer clubs, professional and semi-professional

9642 - Professional Athletes and Promoters on Own Account

Establishments which are individuals on their own account primarily engaged in either performing in or promoting sports at the professional level.

athletes, professional, own-account
 baseball players, own-account
 boxers, professional
 football players, own-account
 golfers, professional
 hockey players, own-account

performing professional athletes, own-account
 professional skiers, own-account
 professional sports players/athletes, own-account
 soccer players, own-account
 wrestlers, own-account
 wrestling promoters

9643 - Horse Race Tracks

Establishments primarily engaged in horse race track operations, horse training and operating racing stables.

horse race track operation
 jockey clubs

race horse training
 racing stables, horse

9644 - Other Race Tracks

Establishments primarily engaged in operating race tracks not elsewhere classified.

automobile race track operation
 drag strip operation
 motorcycle race track operation

snowmobile race track operation
 speedway operation (stock car)

965 - Sports and Recreation Clubs and Services

Establishments primarily engaged in operating golf courses, curling clubs, skiing facilities, boat rentals, marinas and other sports and recreation clubs and services.

9651 - Golf Courses

Establishments primarily engaged in operating golfing facilities. Included are both membership operations and those which are open to the public on a fee basis. Secondary activities may include operating facilities for curling, tennis, dancing, food and beverage service, etc. Establishments primarily engaged in operating driving ranges and miniature golf courses and tennis facilities are classified in 9699 - Other Amusement and Recreation Services n.e.c.; those primarily engaged in operating curling clubs are classified in 9652 - Curling Clubs; those primarily engaged in providing dancing facilities are classified in 9693 - Dance Halls, Studios and Schools; and those primarily engaged in serving food and beverages are classified in Major Group 92 - Food and Beverage Service Industries.

golf and country clubs

golf course operations (exc. miniature)

9652 - Curling Clubs

Establishments primarily engaged in operating curling facilities. Included are both membership operations and those which are open to the public on a fee basis.

curling club facilities
 curling clubs

curling rink operations

9653 - Skiing Facilities

Establishments primarily engaged in the operation and maintenance of ski areas and ski lifts or tows. Secondary activities may include equipment rentals and sales, food and beverage serving, repairs, etc. Establishments primarily engaged in selling skiing equipment are classified in 6541 - Sporting Goods Stores and those primarily engaged in serving food and beverages are classified in Major Group 92 - Food and Beverage Services.

alpine skiing facilities
 cross country skiing facilities

ski lift and tow operation

9654 - Boat Rentals and Marinas

Establishments primarily engaged in renting boats, canoes or yachts for pleasure and offering a variety of services to pleasure craft owners such as docking, anchorage, fueling, boat storage, repairs and maintenance, provisioning, etc. Establishments primarily engaged in the rental of boats for commercial uses are classified in 4549 - Other Water Transport Industries.

boat docking facilities, pleasure craft
 canoe rentals
 marina operations
 mooring pleasure boats at marinas

pleasure boat rentals
 pleasure boat storage
 sailboat rental
 yacht rentals

9659 - Other Sports and Recreation Clubs

Establishments primarily engaged in operating sports and recreational clubs not elsewhere classified. Establishments primarily engaged in operating health spas and reducing salons are classified in 9799 - Other Personal and Household Services n.e.c. and flying clubs are classified in 4513 - Non-Scheduled Air Transport, Specialty, Industry.

athletic clubs	sailing clubs
boat clubs	squash clubs
boxing clubs, amateur	swimming clubs
health clubs (exc. health spas and reducing salons)	tennis clubs
martial arts clubs	track and field clubs
rifle clubs	

966 - Gambling Operations**9661 - Gambling Operations**

Establishments primarily engaged in gambling operations (except race tracks). Included are government establishments primarily engaged in operating lotteries. Establishments primarily engaged in operating race tracks are classified in 9643 - Horse Race Tracks or 9644 - Other Race Tracks.

bingo operation	lotteries
casinos	off track betting
gambling operations	

969 - Other Amusement & Recreational Services

Establishments primarily engaged in operating bowling alleys and billiard parlours; amusement parks, carnivals and circuses; dance hall studios and schools; coin-operated amusement facilities; roller skating rinks; botanical and zoological gardens; and other amusement and recreational facilities not elsewhere classified.

9691 - Bowling Alleys and Billiard Parlours

Establishments primarily engaged in operating bowling alleys and/or billiard parlours. Secondary activities may include food and beverage service, shoe rentals, etc. Establishments primarily engaged in food and beverage service are classified in Major Group 92 - Food and Beverage Services.

billiard parlours	bowling alleys and billiard parlours (combined)
bowling alley operations	operations
poolroom operations	

9692 - Amusement Park, Carnival & Circus Operations

Establishments primarily engaged in the operation of amusement parks which include mechanical rides, games and refreshment stands. Such establishments may lease space to others on a concession basis. Establishments primarily engaged in operating carnivals and circuses are included in this industry. Establishments primarily engaged in operating amusement devices independently on a concession basis are classified in 9699 - Other Amusement & Recreational Services n.e.c., and those primarily engaged in providing coin-operated amusement devices are classified in 9694 - Coin-Operated Amusement Services.

amusement parks	carnivals
amusement park concession leasing	circuses
amusement park facilities	

9693 - Dance Halls, Studios & Schools

Establishments primarily engaged in providing facilities for dancing including schools. Establishments primarily engaged in selling alcoholic beverages and which provide dancing facilities are classified in 9221 - Taverns, Bars & Night Clubs, and those primarily engaged in teaching ballet are classified in 8521 - Post-Secondary Non-University Education.

dance halls	dance studios
dance schools (excluding performing arts)	studios, dance

9694 - Coin-Operated Amusement Services

Establishments primarily engaged in providing coin-operated amusement services, including the servicing and repair of such devices.

amusement arcades	coin-operated amusement device repairs
coin-operated amusement device services	juke box rental services
pinball machine rental services	

9695 - Roller Skating Facilities

Establishment primarily engaged in the operation of roller skating rinks. Secondary activities may include skate rentals, food and beverage serving, teaching roller skating, etc. Establishments primarily engaged in food and beverage serving are classified in Major Group 92 - Food and Beverage Services.

roller skating rink operations

9696 - Botanical and Zoological Gardens

Establishments primarily engaged in keeping animals in captivity for public display and scientific study including menageries, animal parks, marine animal displays and those primarily engaged in growing, studying and exhibiting plants and trees.

animal parks, amusement	menageries
aquariums	tree and plant exhibition
arboretums	zoological gardens
botanical gardens	zoos
marine animal displays	

9699 - Other Amusement and Recreational Services n.e.c.

Establishments primarily engaged in providing amusement services not elsewhere classified. Included in this industry are establishments primarily engaged in operating amusement devices independently on a concession basis at fairs and exhibitions; those primarily engaged in operating agricultural fairs are included in this industry. Establishments primarily engaged in operating trade fairs are classified in 9999 - Other Services n.e.c.

agricultural fair	planetariums
fortune tellers	riding schools, horse
go-kart tracks	swimming pools
golf courses, miniature	tennis facilities
golf driving range operations	trainers, own-account, all types
hockey schools	wax museums
horseback riding operations	

MAJOR GROUP 97 - PERSONAL AND HOUSEHOLD SERVICE INDUSTRIES**973 - Funeral Services**

Establishments primarily engaged in providing undertaking, funeral, cemetery and crematory services.

9731 - Funeral Homes

Establishments primarily engaged in preparing the dead for burial and conducting funerals.

funeral director service	funeral parlours
funeral facilities rental	undertaking service, funeral
funeral home services	

9732 - Cemeteries and Crematoria

Establishments primarily engaged in cremating and burying the dead.

cemeteries	crematoria
cemetery plot care services	memorial gardens (burial place)

979 - Other Personal and Household Services

Establishments primarily engaged in providing shoe repair service, fur cleaning, repair and storage and other personal or household services not elsewhere classified.

9799 - Other Personal and Household Services n.e.c.

Establishment primarily engaged in providing personal and household services not elsewhere classified. Establishments primarily engaged in operating cold storage warehouses are classified in 4791 - Refrigerated Warehousing Industry.

body building studios	formal wear rental
costume rental	guide service, hunting and fishing
escort service	

MAJOR GROUP 98 - MEMBERSHIP ORGANIZATION INDUSTRIES

Establishments primarily engaged in operating organizations for religious activities, business associations, professional membership associations, labour organizations, political organizations and civic and fraternal organizations, or for promoting the interests of its members.

981 - Religious Organizations**9811 - Religious Organizations**

Establishments primarily engaged in providing facilities for holding religious services or for the promotion of religious activities. Establishments maintained by religious organizations primarily for educational, health, charitable, publishing or other purposes are classified according to principal activity in the appropriate industry.

bible society	missions, religious organization
churches	monasteries (exc. schools)
convents (exc. schools)	religious organizations
ecumenical institutes	retreat houses, religious
evangelical organizations	synagogues
faith healers, religious organization	temples, religious
missionary service centres	

982 - Business Associations**9821 - Business Associations**

Establishments primarily engaged in operating membership organizations promoting business interests.

dealers' association	producers' association
industrial associations, non-profit	trade association, non-profit

983 - Professional Membership Organizations**9839 - Other Professional Membership Associations**

Establishments primarily engaged in operating professional membership organizations (except those in health or social services fields) such as engineers, lawyers and accountants, promoting the interests of their profession.

architects' association

984 - Labour Organizations**9841 - Labour Organizations**

Establishments primarily engaged in operating membership organizations of workers such as tradesmen, public servants and teachers for the improvement of wages and working conditions.

federation of workers, labour organization	labour union
labour association	trade union
labour organization	worker union, labour organization

986 - Civic & Fraternal Organizations**9861 - Civic & Fraternal Organizations**

Establishments primarily engaged in operating membership organizations to promote civic or fraternal activities. Establishments primarily engaged in operating as fraternal benefit societies registered to transact insurance and annuity business is classified in 7311 - Life Insurers.

civic organization	fraternal organization
community benefit association/club services	social organization, civic and fraternal
ethnic community association	young peoples organization, fraternal

MAJOR GROUP 99 - OTHER SERVICE INDUSTRIES

Establishments primarily engaged in the rental or leasing of machinery, equipment, furniture and fixtures. Establishments primarily engaged in finance leasing are classified in 7124 - Financial Leasing Companies, and those primarily engaged in renting aircraft are classified in 4522 - Aircraft Rental Industry.

9912 - Audio-Visual Equipment Rental & Leasing

Establishments primarily engaged in renting or leasing audio-visual equipment.

audio-visual equipment	sound equipment rental
projection equipment	tape recorder rental
rental of audio-visual equipment	television rental

9919 - Other Machinery and Equipment Rental and Leasing

Establishments primarily engaged in renting and leasing machinery and equipment not elsewhere classified.

exercise (physical fitness) equipment rental	painting equipment rental
photographic equipment rental	sports and recreation equipment rental

993 - Photographers**9931 - Photographers**

Establishments primarily engaged in portrait and commercial photography.

commercial photographers	portrait photographers
photographic studios	

996 - Travel Services

Establishments primarily engaged in providing ticket travel, tour wholesaling and tour operating services.

9961 - Ticket and Travel Agencies

Establishments primarily engaged in furnishing travel information, acting as agents in arranging tours, accommodation and transportation for travellers or acting as independent agencies for transportation establishments.

booking accommodation for travellers	travel booking and planning services
booking transportation for travellers	travel information services
travel arranging	vacation travel service

9962 - Tour Wholesalers and Operators

Establishments primarily engaged in wholesaling and operating travel tours.

package vacation tours, wholesaling	travel tour plans, wholesaling
tour developing and designing, tour wholesaling	travel tour services, tour operators
tour operators	

999 - Other Services n.e.c.

Establishments primarily engaged in operating parking lots and parking garages and providing services not elsewhere classified.

9999 - Other Services n.e.c.

Establishments primarily engaged in providing services not elsewhere classified. Establishments primarily engaged in wholesale auctioneering are classified in Division I - Wholesale Trade Industries.

artists (painters), own-account	freelance writers
auctioneers (excluding wholesale)	lecturers and speakers, own-account
freelance broadcasters	

ADDENDUM 3
CANADIAN DICTIONARY AND OCCUPATION CLASSIFICATION
ARTS-RELATED OCCUPATIONS, 1984
Summary

MAJOR GROUP 11 - MANAGERIAL, ADMINISTRATIVE AND RELATED OCCUPATIONS

Minor Group 113/114 - Other Managers and Administrators

- 1130 General Managers and Other Senior Officials
- 1132 Management Occupations, Social Sciences & Related
- 1133 Administrators in Teaching and Related Fields
- 1137 Sales and Advertising Management Occupations
- 1147 Management Occupations, Transport and Communications Operations
- 1149 Other Managers and Administrators, n.e.c.

Minor Group 117 - Occupations Related to Management and Administration

- 1171 Accountants, Auditors & Other Financial Officers
- 1179 Occupations Related to Management and Administration

MAJOR GROUP 21 - OCCUPATIONS IN THE NATURAL SCIENCES, ENGINEERING AND MATHEMATICS

Minor Group 214/215 - Architects & Engineers

- 2141 Architects

MAJOR GROUP 23 - OCCUPATIONS IN THE SOCIAL SCIENCES AND RELATED FIELDS

Minor Group 235 - Library, Museum & Archival Sciences

- 2350 Supervisors
- 2351 Librarians & Archivists
- 2353 Technicians
- 2359 Other, n.e.c.

MAJOR GROUP 27 - TEACHING AND RELATED OCCUPATIONS

Minor Group 279 - Other Teaching & Related Occupations

- 2792 Fine Arts Teachers, n.e.c.

MAJOR GROUP 33 - ARTISTIC, LITERARY PERFORMING ARTS AND RELATED OCCUPATIONS

Minor Group 331 - Occupations in Fine & Commercial Art, Photography & Related Fields

- 3311 Painters, Sculptors & Related Artists
- 3313 Product & Interior Design
- 3314 Advertising & Illustrating Artists
- 3315 Photographers & Camera Operators
- 3319 Other, n.e.c.

MAJOR GROUP 33 - ARTISTIC, LITERARY PERFORMING ARTS AND RELATED OCCUPATIONS (cont'd)

Minor Group 333 - Occupations in Performing & Audio-Visual Arts

- 3330 Producers & Directors
- 3331 Conductors, Composers & Arrangers
- 3332 Musicians & Singers
- 3333 Related Musicians & Entertainers, n.e.c.
- 3334 Dancers & Choreographers
- 3335 Actors/Actresses
- 3337 Radio & TV Announcers
- 3339 Other, n.e.c.

Minor Group 335 - Occupations in Writing

- 3351 Writers & Editors
- 3355 Translators & Interpreters
- 3359 Other, n.e.c.

MAJOR GROUP 95 - OTHER CRAFTS AND EQUIPMENT OPERATING OCCUPATIONS

Minor Group 951 - Printing & Related Occupations

- 9510 Foremen
- 9511 Typesetting and Composing
- 9512 Printing Press
- 9513 Stereotyping and Electrotyping
- 9514 Printing/Engraving - Except Photoengraving
- 9515 Photoengraving
- 9517 Bookbinding and Related Occupations
- 9518 Labour, Other Elemental Work, Printing & Related Occupations
- 9519 Other, n.e.c.

Minor Group 955 - Electronic & Related Communications Equipment Operating Occupations, n.e.c.

- 9550 Foremen
- 9551 Radio & TV Broadcasting Equipment Operators
- 9555 Sound & Video Recording & Repro. Equipment
- 9557 Motion Picture Projectionists
- 9559 Other, n.e.c.

Minor Group 959 - Other Crafts & Equipment Operating Occupations, n.e.c.

- 9590 Foremen
- 9591 Photographic Processing
- 9599 Other, n.e.c.

1130 - GENERAL MANAGERS AND OTHER SENIOR OFFICIALS

This unit group includes occupations in the senior levels of managerial and administrative work, as described under the master title, 01-190 GENERAL MANAGER (prof. & tech., n.e.c.) concerned with planning, organizing, directing and controlling on owner's or own behalf, an industrial, commercial, or other enterprise, establishment or organization. Chief executive officers of chains of establishments are classified in this unit group. Senior officials, such as presidents and vice-presidents, are also included. General Managers and Managers, unique to government, are classified in 1113, GOVERNMENT ADMINISTRATORS. Middle management occupations are classified in the appropriate unit groups of Minor Group 113/114, OTHER MANAGERS AND ADMINISTRATORS.

1130-134 GENERAL MANAGER, SALES AND ADVERTISING (prof. & tech., n.e.c.)
GED: 6 SVP: 8 EC: 1 PA: S 5 6

DPT: 018

Plans, organizes, directs and controls, through subordinate managers, activities of sales and advertising organizations, (Unit Group 1137):

Performs duties as described under master title, 01-090 GENERAL MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of sales and advertising management practices.

May specialize in managing sales or advertising activities and be designated accordingly; for example,

General Manager, Advertising

General Manager, Sales

1130-199 OTHER GENERAL MANAGERS AND SENIOR OFFICIALS

This group includes general managers and senior officials, not elsewhere classified; for example, those who carry out senior management activities in business associations, political parties, trade unions, professional sport organizations and publishing enterprises. Typical examples of occupational titles covered by this residual group definition are:

Executive Director, Social Service Organization (social wel.)

General Manager, Business Association (misc. serv.)

General Manager, Employment Agencies (bus. serv.)

General Manager, Hockey Association (amuse. & rec.)

General Manager, Political Organization (misc. serv.)

General Manager, Publishing House (print. & pub.)

President, Labour Organization (misc. serv.)

1132 - MANAGEMENT OCCUPATIONS, SOCIAL SCIENCES AND RELATED FIELDS

This unit group includes occupations concerned with carrying out managerial and administrative activities, as described under the master title, 01-170 MANAGER (prof. & tech., n.e.c.) in fields such as economics, sociology and psychology; social and welfare work; law and jurisprudence; library, museum and archival sciences; educational and vocational counselling and community services. Occupations in this unit group are engaged in managerial and administrative activities related to Major Group 23, OCCUPATIONS IN SOCIAL SCIENCES AND RELATED FIELDS. Supervisors of community service workers are classified in Unit Group 2333, OCCUPATIONS IN WELFARE AND COMMUNITY SERVICES.

1132-110 DIRECTOR, MUSEUM (educ.)
gallery director.
GED: 5 SVP: 9 EC: 1 PA: S 5 6 7

DPT: 118

Plans, organizes, directs and controls through subordinate supervisors, and within authority delegated by senior management, museum or art gallery to conserve traditions, cultivate aesthetic tastes, and provide intellectual enrichment, through research and recreational and educational activities:

Performs duties as described under master title, 01-170 MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of subjects, such as museum science, painting, sculpture, history, geology, sociology, anthropology, education and the art of display. Approves, or recommends for approval, the purchase or collection of specimens, artifacts and works of art. Analyzes various programs and display projects and weighs favourable or unfavourable criticism of them as a basis for further planning or corrective action. Plans suitable programs for research and scholarly activities related to science, technology, humanities and fine arts.

May provide guidance to other museums and galleries on research programs, represent museum or gallery at national or international conferences, and present learned papers. May be designated according to type of institution managed; for example,

Director, Art Gallery

1132-114 DIRECTOR, LIBRARY (educ.)
chief librarian; branch librarian.
GED: 5 SVP: 7 EC: 1 PA: S 5 6 7

DPT: 118

Plans, organizes, directs and controls, through supervisory personnel, library department of organization or chain of affiliated libraries serving community:

Performs duties as described under master title, 01-170, MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of library services. Establishes policy for evaluating and developing library collections. Appraises, selects and modifies procedures, or develops new methods and techniques for library operations; such as, use of automatic data processing and photocopying equipment to improve services. Reviews and evaluates orders for books, periodicals, films and phonograph records. Examines trade publications and samples, and interviews publishers' representatives to select stock for library.

1133 - ADMINISTRATORS IN TEACHING AND RELATED FIELDS

This unit group includes occupations concerned with carrying out managerial and administrative activities, as described under the master title, 01-170 MANAGER (prof. & tech., n.e.c.) in universities; elementary and secondary schools; technological, trades, vocational and fine arts schools; and training and instructional organizations in government, industry, private business and other agencies. Occupations in this unit group are primarily concerned with managerial and administrative activities related to Major Group 27, TEACHING AND RELATED OCCUPATIONS. Directors of athletics in

an educational institution are classified in Unit Group 3710, Coaches, Trainers, Instructors and Managers, Sport and Recreation. Occupations concerned with administering major educational programs and policies at the provincial level are classified in Unit Group 1113, GOVERNMENT ADMINISTRATORS. University presidents and directors of education are classified in Unit Group 1130, GENERAL MANAGERS AND OTHER SENIOR OFFICIALS.

1133-110 ACADEMIC DEAN, UNIVERSITY OR COLLEGE (educ.) DPT: 118
 master, college; principal, college.
 GED: 6 SVP: 8 EC: 1 PA: S 5 6

Plans, organizes, directs and controls, through departmental or division chairmen, academic activities of university or college:

Performs duties as described under the master title, 01-170 MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of faculty or college programs. Recommends and approves faculty appointments. Determines scheduling of courses and recommends curriculum revisions and additions. Advises students on selection of major academic areas, and co-ordinates academic counselling services of teachers in faculty or college. Directs, through subordinates, staff activities, such as research program. Participates in activities of various faculty and college committees. Acts as advisor to president of university and reports directly to him.

May be appointed or elected for a specific term. May be designated according to name of college, or type of faculty administered; for example,

Dean, Faculty of Arts
 Dean of Graduate Studies
 Dean of Science

1137 - SALES AND ADVERTISING MANAGEMENT OCCUPATIONS

This unit group includes occupations in managerial and administrative work, as described under the master title, 01-170 MANAGER (prof. & tech., n.e.c.), concerned with sales, advertising and public relations activities in industrial, commercial, advertising or other establishments. Managers in this unit group direct the activities of advertising, sales and public relations departments of large organizations or manage advertising agencies belonging to a chain of such establishments. General managers of chains of department stores are classified in Unit Group 1130, GENERAL MANAGERS. Working proprietors and managing supervisors of stores and service establishments and supervisors of departments in stores are classified in Major Group 51, SALES OCCUPATIONS and Major Group 61, SERVICE OCCUPATIONS.

1137-110 MANAGER, ADVERTISING (prof. & tech., n.e.c.) DPT: 118
 director, advertising.
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Plans, organizes, directs and controls, through subordinate managers or supervisors, activities of department, agency or branch engaged in advertising and promoting products and services of companies or other organizations:

Confers with senior management and heads of departments to determine advertising needs and budgetary requirements. Directs research activities concerning information and statistics relative to the planning and execution of advertising and sales promotion programs, including market potential, competitors' activities, and general economic conditions and forecasts. Confers with senior management of all advertising media; such as, billboards, radio, television and magazines, and approves contracts for type of advertising decided upon. Reviews and approves program before release. Confers with manufacturing personnel to co-ordinate production of new products or packaging with advertising or promotional programs. Authorizes release of information and determines when programs will start and end. Receives and evaluates reports concerning the overall effect of the advertising programs. Directs advertising and promotional activities through subordinate supervisory personnel.

May manage promotional activities, other than sales, such as those concerning services organizations, people and environmental conditions and be designated accordingly,

Manager Promotions

1137-114 DIRECTOR, PUBLIC RELATIONS (prof. & tech., n.e.c.) DPT: 118
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Plans, organizes, directs and controls, through subordinate managers or supervisors, activities of department of non-governmental organization or agency that evaluates public attitudes, identifies the policies and procedures of an individual or organization with the public interest, and that executes programs designed to earn public understanding and acceptance:

Performs duties as described under master title, 01-170 MANAGER (prof. & tech., n.e.c.). Directs and co-ordinates efforts to develop a public-relations policy for entire organization for approval of chief executive. Administers approved policy and program throughout organization, and informs, guides, assists or directs all concerned with carrying out activities. Directs preparation, release and distribution of publicity conforming with established policies. Develops and maintains effective relations with press, broadcast and other mass-communications media. Oversees arrangements for interviews between executives and representatives of the media. Reviews and approves public statements and speeches, broadcast scripts and articles, films and pictures prepared for organization conforming with established policies and suggests necessary changes. Reviews and approves, from public relations standpoint, all company advertising and sales promotion programs. Confers with associates in industrial relations concerning issuance of printed information to employees on the organization and all its activities, and on matters of general interest. Advises on selection of outside public relations counsel as needed and supervises and appraises performance of such counsel. Recommends trade, professional and service organizations in which the organization should participate, and proposes the name of best qualified employees to represent organization in these outside activities.

May serve as corporate contact with organizations soliciting advertising or financial support of charitable or civic undertakings. May supervise editing, publication and distribution of employee newspaper or magazine.

1137-118 MANAGER, SALES (prof. & tech., n.e.c.) DPT: 118
 director, sales.
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Plans, organizes, directs and controls, through subordinate managers or supervisors, sales activities for industrial or commercial organizations or for chains of retail and wholesale businesses:

Directs various activities of sales department, through managerial or supervisory staff, reporting to senior management respecting all phases of sales. Co-ordinates sales distribution function by approving establishment of sales territories, quotas, and objectives. Confirms assignment of sales territories to salesmen. Evaluates dealer-sales reports and approves dealer-assistance programs, such as training and sales promotion programs. Reviews market analyses to determine customer needs, potential volume, price schedules, discount rates and competitive operations, and develops sales campaigns to meet company goals. Contacts volume purchasers personally to influence sales.

May, in co-operation with other senior management, recommend and approve budget expenditures and appropriations for research and development work. May negotiate with advertising agencies concerning the preparation of sales advertising, and approve material before publication. May specialize in managing a particular sales function depending on the nature and size of the organization and be designated accordingly; for example,

Manager, Agency Marketing Department
 Manager, Bulk Plant (oil & nat. gas)
 Manager, Circulation (print. & pub.)
 Manager, Distribution
 Manager, Export Sales
 Manager, Marketing
 Superintendent of Agencies

1147 - MANAGEMENT OCCUPATIONS, TRANSPORT AND COMMUNICATIONS OPERATIONS

This unit group includes occupations in managerial and administrative work, as described under the master title, 01-170 MANAGER (prof. & tech., n.e.c.), concerned with transporting people or goods or transmitting and receiving communications. Transport activities in this unit group include managing the movement of persons or materials by air, highway, railway, water and pipeline and the management of airports, harbours, and railway and busline terminals. Communications activities in this unit group include managing the transmitting and receiving of information through telephone, telegraph and broadcast systems. Occupations in this unit group are engaged in managerial and administrative activities primarily related to Major Group 91, TRANSPORT EQUIPMENT OPERATING OCCUPATIONS; Minor Group 953, STATIONARY ENGINE AND UTILITIES EQUIPMENT OPERATING AND RELATED OCCUPATIONS; and Minor Group 955, ELECTRONIC AND RELATED COMMUNICATIONS EQUIPMENT OPERATING OCCUPATIONS, N.E.C.

1147-166 **MANAGER, RADIO STATION** (broadcast., motion pic. & stage) DPT: 118
 GED: 5 SVP: 8 EC: 1 PA: S 5 6

Plans, organizes, directs and controls, through supervisors and technical staff, activities of one of a series of affiliated radio broadcast stations:

Performs duties as described under master title, 01-170 MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of radio-broadcast-station operations. Confers with senior management to define matters such as station policy and administrative procedures. Consults with governmental-regulatory agencies concerning radio-broadcast regulations implementation of directives, and operation of radio-broadcast transmitters. Directs, through supervisors, administrative functions, such as cost and payroll accounting; and engineering activities, such as maintenance of studio equipment and radio broadcast transmitters. Consults with organizations such as service clubs, civic agencies and religious groups concerning radio broadcasts of community-oriented activities.

1147-170 **MANAGER, TELEVISION STATION** (broadcast., motion pic. & stage) DPT: 118
 GED: 5 SVP: 8 EC: 1 PA: S 5 6

Plans, organizes, directs and controls, through supervisors and technical staff, activities of one of a series of affiliated television stations:

Performs duties as described under master title, 01-170 MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of television-broadcast-station operations. Confers with senior management to establish company and administrative procedures. Consults with governmental-regulatory agencies and reviews department programs to ensure conformance to regulations. Co-ordinates activities of each department within station, and ensures compatibility with national network.

1149 - OTHER MANAGERS AND ADMINISTRATORS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with carrying out managerial and administrative activities, as described under the master title, 01-170 MANAGER (prof. & tech., n.e.c.), in organizations; such as, publishing houses, newspaper firms, zoos, professional associations, real estate firms, public utilities, and warehouse complexes. Occupations concerned with managing administrative, or methods and procedures services of an establishment are also classified in this unit group.

1149-110 **MANAGER, NEWSPAPER** (print. & pub.) DPT: 018
 managing editor.
 GED: 5 SVP: 9 EC: 1 PA: S 5 6 7

Plans, organizes, directs and controls, through subordinate managers or supervisors, operations of one of a series of affiliated newspapers:

Performs duties as described under master title, 01-170 MANAGER (prof. & tech., n.e.c.). Confers with owner or representative to establish editorial policy, make-up plans and determine news coverage of special events. Appoints editorial and department heads, and directs their work in accordance with newspaper policy. Relays information to department heads and directs development of publication as a whole, with particular attention to front page. Originates plans for special features or projects, and assigns department heads to implement them. Writes policy editorials or advises subordinates of position to be taken on specific public issues. Represents publication at professional and community functions. May perform duties of one or more subordinate editors, as well as direct activities of advertising, circulation or production personnel.

1149-114 MANAGER, SCIENTIFIC, TECHNICAL AND OTHER PERIODICAL PUBLICATIONS (print. & pub.) DPT: 118
 GED: 5 SVP: 9 EC: 1 PA: S 5 6 7

Plans, organizes, directs and controls, through subordinate managers and supervisors, activities of department of publication or other company engaged in preparation, editing and production of scientific, technical and other periodical publications: Performs duties described under master title, 01-170 MANAGER (prof. & tech., n.e.c.). Analyzes industrial, technological and other relevant developments and problems to determine suitable subject matter for publication as hand books, manuals, pamphlets, magazines or articles. Engages writers or assigns staff, specializes in fields; such as, commerce, chemistry, electronics and business administration to prepare proposed authoritative material. Reviews or directs subordinates engaged in reviewing final drafts of manuscripts preparatory to printing, to ascertain that most effective treatment of subject matter has been made, utilizing knowledge of business, industrial, scientific, technical or other specialized subject matter. May co-ordinate and direct staff engaged in research programs and publish research findings and results. May direct distribution of publications to available markets and promote sale of advertising space in publication. May represent publication at meetings and make speeches on newsworthy topics at public gatherings.

1149-126 MANAGER, ADMINISTRATION (prof. & tech., n.e.c.) DPT: 118
 administrative services manager; office manager.
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Plans, organizes, directs and controls through subordinate managers or supervisors, administrative activities of department, product division, program, regional office or other unit of an industrial, commercial, governmental or other establishment: Performs duties as described under master title, 01-170 MANAGER (prof. & tech., n.e.c.), applying specialized knowledge of accounting, auditing, supplies procurement, records management and other aspects of business administration. Directs preparation of operating budget for submission to management and maintains control of approved budget, including collection, custody, investment, disbursement and accounting of all funds. Organizes administrative services; such as, typing, bookkeeping, preparation of payrolls, reproduction, filing, data-processing and communications. Maintains efficient flow of work by evaluating office operations and revising procedures accordingly. Confers with other officials to formulate and standardize new or revised policies and procedures. Directs administration of other services for organization; such as, warehousing, parking lots, protective services and maintenance.

1171 - ACCOUNTANTS, AUDITORS AND OTHER FINANCIAL OFFICERS

This unit group includes occupations concerned with planning and administering accounting services, advising on accountancy problems and planning and conducting audits of accounts of industrial, governmental, other organizations, and private persons. Includes financial officers concerned with other financial programs, such as mortgage approval, credit analysis, and foreign exchange trading.

1171-114 ACCOUNTANT (prof. & tech., n.e.c.) DPT: 158
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Plans and administers accounting systems for organizations and private persons to provide records of assets, liabilities and financial transactions, and advises on accounting problems: Assists in preparing budgets and advises on financial problems. Maintains accounts or supervises subordinates in such bookkeeping activities as cash disbursements, travel and transport expenses, raw-materials, purchases, wages, taxes, insurance charges, overhead expenses, stock-on-hand, and receipts from sales. Monitors expenditures or credits on contracts in progress or contracted-out programs. Prepares or reviews tax returns and contests claims before tax officials. Conducts financial investigations into such matters as low level of net return on manufactured product, high overhead, suspected fraud, abnormally high inventory, use of working capital and deviation from predicted or budgeted profit. Acts as liquidating trustee in dissolution proceedings and insolvency or bankruptcy cases. Arranges credit for customers and reports repeated delinquent accounts to management. Prepares and Certifies financial statements for presentation of management, board of directors, stockholders or statutory public bodies.

1179 - OCCUPATIONS RELATED TO MANAGEMENT AND ADMINISTRATION, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with carrying out activities directly related to management and administration in government, industry or other organizations. Includes occupations such as business agents, public relations men, sales promotion men, contract administrators, and specialized management consultants. Publicity writers are classified in Unit Group 3359, OCCUPATIONS IN WRITING, N.E.C. Personnel and industrial relations officers are classified in Unit Group 1174, PERSONNEL AND RELATED OFFICERS.

1179-118 AGENT (amuse. & rec.; broadcast., motion pic. & stage) DPT: 318
 business manager.
 GED: 4 SVP: 6 EC: 1 PA: S 5 6

Administers business affairs of entertainers and theatrical companies and negotiates contracts with officials of unions and places of entertainment: Negotiates with officials of unions, motion picture or television studios, theatrical production, or entertainment houses on behalf of performing artist, troupe or company for contracts and financial returns to be received. Manages business details of tours and engagements. Advises clients concerning contracts, wardrobe, and effective presentation of act, using knowledge of show business. Obtains reservations for transportation and hotel accommodations. Represents client in public contacts, such as handling fan mail, telephone inquiries, and requests for personal appearance on behalf of charitable organizations.

1179-138 CAMPAIGN CONSULTANT (bus. serv.) DPT: 118
 development officer; fund-raising consultant.
 GED: 5 SVP: 7 EC: 1 PA: L 5 6

Assists chief executive of gift-supported institutions, agencies and enterprises in administration of fund-raising campaigns: Gathers and assesses facts and opinions concerning fund-raising potential of client institutions, and analyzes information according to principles of successful fund-raising. Prepares workable plan, operating schedule, terms of reference, goals and quotas for volunteer organization, and suggests strategies for reaching goals and quotas to chief executive. Implements approved strategies. Directs workers engaged in development, assignment and canvas control of lists of prospective donors,

and directs the preparation of the statement of fund-raising case and of other essential materials used to communicate the statement to campaign workers and prospective donors. Briefs volunteer leaders concerning their responsibilities, and trains volunteer workers in effective face-to-face soliciting techniques. Directs campaign headquarters activities, such as supervision of treasury procedures and setting up of controls for all expenditures. See also definition for term title, 02-080 CONSULTANT (any ind.).

May direct fund-raising activities of nation-wide benevolent organization. May co-ordinate fund-raising operation with those of similar organizations, or with sub-units in numerous communities. May approach individuals or community group for donations.

1179-146 PUBLIC-RELATIONS MAN (prof. & tech., n.e.c.) DPT: 158
publicity director.
 GED: 5 SVP: 7 EC: IPA: S 5 6 7

Plans, organizes and carries out a program of information designed to influence the public favourably towards employer's organization, product or services, by performing any combination of the following duties:

Plans, organizes, and co-ordinates public-relations activities, explains requirements, and assigns tasks to own or free-lance publicity writers. Prepares news releases. Obtains photographic or other illustrative material. Appraises and revises material submitted by publicity writers, photographers, illustrators and others. Selects written material, photographs and illustrations, judged most likely to create favourable publicity. Organizes special exhibitions, entertainment, competitions and social functions to promote goodwill and favourable publicity. Represents employer in dealings with press, radio, television and other publicity media, and attends business, social and other functions.

May conduct public-opinion polls to ascertain effectiveness of advertising program. May be designated accordingly to specific area of public relations work, and be designated accordingly; for example,

Press Agent
 Visits Co-ordinator

1179-154 SALES-PROMOTION ADMINISTRATOR (prof. & tech., n.e.c.) DPT: 238
sales-promotion manager.
 GED: 5 SVP: 7 EC: IPA: S 4 5 6 7

Prepares, administers and analyzes programs to promote sale of products or services, by performing any combination of the following duties:

Reviews publications and confers with knowledgeable persons to obtain information regarding existing market conditions. Analyzes market conditions, sales possibilities, consumer-buying habits, competitive conditions, production costs and product lines to determine promotional approach. Develops sales promotion programs to achieve objectives. Recommends research studies, new or improved products and packaging, pricing and dealer-shared advertising expenditures. Informs other departments of marketing strategies and promotional plans to ensure efficiency and co-ordination. Evaluates promotional and marketing results against budgeted sales, costs, profits and effect on future sales. Maintains and analyzes records of pertinent statistical information. Supervises workers engaged in preparing promotional material, displays and other forms of advertising. Plans and organizes demonstrations to promote product or service. Prepares and administers direct-mail advertising programs. Visits customers to advise on such matters as floor layout, training programs and incentive objectives. May be designated according to type of promotional activity; for example,

Account Executive
 Direct-Mail Specialist
 Media-Advertising Director
 Product Promoter (food & bev., n.e.c.)
 Promotion Representative Vehicle-Leasing-and-Sales (ret. trade)
 Spare-Parts-Field Representative (motor vehicle)

1179-194 STATIONS-RELATIONS ADMINISTRATOR (broadcast., motion pic. & stage) DPT: 118
 GED: 5 SVP: 6 EC: IPA: S 5 6

Co-ordinates and controls broadcasting-program schedules between network and affiliated independently-owned radio and television stations:

Determines and controls schedules of network programs for affiliated stations. Notifies the network of time changes to broadcasting schedules. Advises station personnel regarding operating procedures to disseminate programs to all parts of network. Ensures that broadcasting policies are enforced throughout the network and informs affiliated stations of policy changes. Negotiates network fees with affiliated stations. Acts as liaison officer between various stations and other networks. Assists in formulating network policies.

1179-299 OTHER OCCUPATIONS RELATED TO MANAGEMENT AND ADMINISTRATION

This group includes workers, not elsewhere classified; related to management and administration, for example, those who engage individual performers or companies for entertainment establishments; interpret and explain hospital- and medical-insurance plans to contracting subscribers; negotiate and settle compensation claims due to prospecting and drilling for oil; investigate and collect information concerning oil-well drill operations and geological and geophysical prospecting; co-ordinate activities to provide facilities and service for conventions; plan locations of franchised-retail outlets; and develop and implement security procedures for confidential material. Typical examples of occupational titles covered by this residual group definition are:

Booking Agent (amuse. & rec.)
 Claims Agent, Properties (petrol. & coal prod., trans., n.e.c.)
 Conference Co-ordinator (bus. serv.; cater. & lodg.)
 Franchise-Outlet Promoter (bus. serv.)
 Hospital-Medical-Insurance Plan Representative (gov. serv.; insur. & real estate)
 Leaseman (bus. serv.)
 Scout (oil & nat. gas)

2141 - ARCHITECTS

This unit group includes occupations concerned with design and construction of buildings and related structures and the aesthetic landscaping for parks, road development and other projects.

2141-110 ARCHITECT (prof. & tech. n.e.c.) **DPT: 011**
GED: 6 SVP: 8 EC: B PA: S 4 7

Designs buildings, develops plans, specifications and detailed drawings, arranges contracts and exercises general supervision over construction:

Consults with client to determine type, style and size of building. Provides information regarding design, materials, costs and estimated building time. Plans layout, interior walls and location of equipment in project. Prepares sketches and documents of proposed project for client. Prepares or supervises the preparation of scale drawings, integrating structural, mechanical and aesthetic elements in unified design. Writes specifications and other contract documents for use by building contractors and craftsmen. Consults with engineers for specialized advice on soil, structural, electrical, mechanical and other technical problems. Confers with other consultants to develop feasibility studies, financial analyses and arrangements, site location and land assembly. Exercises general supervision over, and inspects construction work to ensure buildings are erected according to specifications.

May act as a consultant and advise clients for a fee, or specialize in design and layout of industrial, commercial, residential, recreational and institutional buildings and be designated accordingly; for example,

Architect, Industrial and Commercial Buildings
Architect, Residential Buildings
Architect, School
Consulting Architect

2141-114 LANDSCAPE ARCHITECT (prof. & tech. n.e.c.) **DPT: 011**
GED: 6 SVP: 8 EC: B PA: S 4 7

Plans and designs aesthetic lay-outs for optimum usage of land areas; such as, parks, airports, industrial, commercial and residential subdivisions:

Confers with clients, economists, engineers and other architects on overall proposal. Compiles and analyzes site data, directing particular attention to geographic location, ecology of area, vegetation, soil, rock features, drainage and location of structures. Prepares site plans, development, showing ground contours, vegetation to be planted, location of structures, and facilities such as roads, walks, fences, parking areas, walls and utilities. Inspects construction work in progress to ensure compliance with landscape specifications. Approves quality of materials and work and advises clients, engineers and contractors on landscape problems.

2350 - SUPERVISORS: OCCUPATIONS IN LIBRARY, MUSEUM AND ARCHIVAL SCIENCES

This unit group includes occupations concerned with supervising and co-ordinating activities of workers engaged in library, museum and archival sciences as well as superintending, preparing and organizing art galleries and similar establishments. Curators are classified in this unit group. Chief librarians, and directors of museums and art galleries are classified in Unit Group 1132, MANAGEMENT OCCUPATIONS, SOCIAL SCIENCES AND RELATED FIELDS.

2350-110 CURATOR (educ.) **DPT: 018**
GED: 6 SVP: 8 EC: I PA: S

Co-ordinates and administers activities of museum or gallery staff engaged in research, educational and cultural programs: Recommends acquisition of artifacts, paintings, books, documents or other items to develop museum or gallery collections and improve educational or research facilities. Conducts research on items acquired for collections and supervises documentation and cataloguing of acquisitions. Ensures that acceptable storage conditions are maintained for collections. Decides on general themes of displays and exhibition programs. Co-ordinates selection of material, design and installation of displays and exhibitions. Prepares catalogues, articles and promotional publications related to exhibitions and museum collections. Conducts research in area of specialization and organizes expeditions or field parties engaged in research or discovery. Exchanges scientific, educational or cultural information with scientists, institutions and other organizations.

2350-114 CHIEF-DISPLAY OFFICER, MUSEUM (educ.) **DPT: 118**
GED: 5 SVP: 8 EC: I PA: L

Supervises and co-ordinates activities of exhibit designers, preparators and other workers preparing and arranging exhibits in museums:

Develops plans and reviews proposals for permanent and temporary exhibits. Establishes themes and sets job priorities. Co-ordinates and supervises activities of exhibit designers, preparators and other workers responsible for preparing and arranging exhibits. Co-ordinates operations of exhibit and project divisions with operations of commercial firms awarded contracts to install permanent or temporary exhibits. Consults with senior scientific and other departmental officers and advises on exhibit methods. Prepares exhibit cost estimates and exercises budgetary control over exhibit funds.

2350-118 SUPERVISING LIBRARIAN, TECHNICAL SERVICES (educ.) **DPT: 138**
GED: 5 SVP: 7 EC: I PA: S 5 6

Supervises and co-ordinates activities of staff engaged in selecting, acquiring, cataloguing and disposing of library materials, (Unit Group 2351):

Performs duties as described under master title, 01-250 SUPERVISOR; FOREMAN/WOMAN (any ind.). Approves publication orders. Initiates action to ensure prompt acquisition of items through purchase, gift or exchange. Develops or adapts cataloguing procedures to suit the collection and users' needs, and ensures a consistent cataloguing system throughout the library. Applies library policies to implement disposal or storage of unused or unwanted materials.

2350-120 REGISTRAR, MUSEUM (educ.) **DPT: 337**
GED: 5 SVP: 7 EC: I PA: L

Supervises and participates in compilation of records and classification of articles in museum or gallery collections: Numbers and records items acquired for collections. Classifies and catalogues items and records their condition and provenance. Prepares inventory files and conducts periodic inventories of collections. Supervises activities of subordinates

engaged in numbering, cataloguing and preparing files. Conducts research in co-operation with appropriate curator to fully document objects. Records gifts, loans and bequests and makes appropriate contractual arrangements. Plans and supervises handling and storage of items. Supervises maintenance of museum storage areas. Arranges for insurance, shipping, customs handling, and packing for loaned exhibits and prepares condition reports for loaned items.

2350-122 CHIEF PREPARATOR (educ.) DPT: 138
GED: 4 SVP: 8 EC: 1 PA: L

Supervises and co-ordinates activities of workers engaged in the preparation and installation of showcases, lighting equipment and other special items for museum exhibits:
Performs duties as described under master title, 01-250 SUPERVISOR; FOREMAN/WOMAN (any ind.). Supervises and instructs subordinate workers in construction and installation of exhibit furnishings and lighting, matting and framing of prints, fabrication of models, reception and shipping of objects and in other duties related to preparation of museum exhibits. Assists in selection of materials to be used in fabrication of exhibits.

2351 - LIBRARIANS, ARCHIVISTS AND CONSERVATORS

This unit group includes occupations concerned with organizing; developing and maintaining systematic collections of books and other recorded materials and making them available to users; collecting and preserving permanent records and historically valuable documents; and planning and participating in conservation and restoration of antiquities and works of art.

2351-110 REFERENCE LIBRARIAN (educ.) DPT: 167
GED: 6 SVP: 7 EC: 1 PA: L 4 5 6

Develops and maintains reference section of library, and provides information or refers clientele to appropriate sources:
Searches information sources, compiles bibliographies and reading lists; prepares abstracts, and indexes materials to develop and augment reference collection. Arranges or supervises arrangement of reference materials. Answers clients' questions. Refers clientele to relevant source material to assist them with research. Performs duties of 2351-114 LIBRARIAN (educ.), if required.

2351-114 LIBRARIAN (educ.) DPT: 167
GED: 5 SVP: 7 EC: 1 PA: L 4 5 6

Develops, organizes, maintains and promotes use of a collection of library materials and provides related advisory services for clientele:
Recommends acquisition of books, periodicals, audio-visual (records, tapes and films) and other library materials for inclusion in library collection. Classifies and catalogues library material according to title, author and subject matter. Prepares bibliographies, indexes, reading lists and other finding aids. Explains use of microfilm reader, indexes and reading guides in locating specific information. Informs individuals or groups about available library services. Directs assembling and arranging of book displays. Supervises clerical personnel engaged in activities such as issuing and receiving library material and shelving books.

2351-118 SPECIAL LIBRARIAN (educ.) DPT: 167
GED: 5 SVP: 7 EC: 1 PA: L 4 5 6

Develops, organizes, maintains and promotes use of a collection of library materials in special field of knowledge:
Evaluates and selects books, periodicals, technical reports and other materials of special interest to company, institution, organization or interest group. Classifies and catalogues or indexes materials in manner suitable to subject and clientele. Collects information or materials on specific topics to provide reference service. Checks library materials to ensure that they are in good condition and up-to-date. Collects and displays old or unusual materials relating to library collection. Performs duties of 2351-114 LIBRARIAN (educ.), if required.

2351-122 BIBLIOGRAPHER (educ.) DPT: 267
GED: 5 SVP: 7 EC: 1 PA: S 4

Analyzes, and indexes published or unpublished materials, and arranges citations or references on designated subjects for use by library clientele:
Searches library catalogues, subject and periodical indexes, and other reference sources to become familiar with subjects and to select relevant titles. Lists and describes selected titles in standardized form, with or without annotation. Arranges citations or references according to subject, author, date or other criteria suited to type of material and purpose of bibliography. Supplies information about literature available on specific subjects to clientele.

2351-126 CATALOGUER (educ.) DPT: 287
GED: 5 SVP: 7 EC: 1 PA: S 4

Classifies and catalogues and assigns subject headings to publications and other materials to ensure accessibility of materials in library collection:
Determines correct catalogue headings for library materials according to standard cataloguing rules, and refers to authoritative bibliographic sources to verify determination. Reviews library materials to determine subject content. Selects and assigns classification code numbers and subject headings according to Dewey Decimal, Library of Congress or other accepted classification schemes, and from subject heading lists or thesauri. Determines and records bibliographic detail necessary to identify and describe each publication according to standard rules for bibliographic description. Revises and updates bibliographic information in various catalogues. Performs duties of 2351-114 LIBRARIAN (educ.), if required.

2351-146 ARCHIVIST (educ.) DPT: 167
GED: 5 SVP: 7 EC: 1 PA: S 5 6 7

Appraises, acquires, arranges and directs safekeeping of permanent records and historically valuable documents:
Appraises historical value of government and private records, manuscripts, photographs, maps, tape recordings and other documents. Searches for valuable records and documents, and purchases or secures their donation in either original or copied form. Arranges or directs arrangement of records and documents in order best suited to their nature and probable use. Prepares accession lists, indexes and other finding aids. Selects records and documents for publication and display. Directs researchers to appropriate records and documents. Conducts historical research to obtain complete information for the proper

identification, authentication and establishment of historical significance and interrelationship of records and documents. Directs or takes part in processes to preserve or restore records and documents. Disposes of records and documents no longer of value. Prepares speeches, lectures, articles and reports.

2351-166 CONSERVATOR (educ.) DPT: 121
GED: 5 SVP: 8 EC: IPA: L 4 5 6 7

Plans, co-ordinates and participates in conservation program to conserve and restore antiquities and works of art, and supervises activities of subordinate workers:
 Recommends analytical tests and performs technical examinations to determine conservation and restoration treatments. Conserves and restores antiquities and works of art using scientific knowledge, aesthetic sensibility, technical procedures and manual and artistic skills. Directs and supervises activities of technicians assisting in conservation and restoration of antiquities and works of art. Advises curators regarding identification, authenticity and condition of antiquities and works of art under historical or archaeological study or being considered for acquisition. Advises curators concerning environmental needs, suitability for loan or travel, physical condition and security of collections. Directs curatorial, technical and other museum staff in handling, mounting, care and storage of antiquities and works of art. Trains technicians and junior conservator staff members. Researches and evaluates new conservation and restoration techniques. Prepares progress, technical and other reports on operations of conservation laboratories. Writes articles for publication and presents papers regarding conservation and restoration techniques and other matters.

2353 - TECHNICIANS IN LIBRARY, MUSEUM AND ARCHIVAL SCIENCES

This unit group includes occupations concerned with performing specialized tasks usually in direct support of librarians, curators, conservators, and archivists. Activities include: assisting in conservation and restoration of art; compiling information on museum collections; assisting in development and maintenance of collections of library materials; preparing museum and gallery exhibits; and preparing and mounting skins of animals.

2353-110 PAINTINGS RESTORER (educ.) DPT: 281
GED: 4 SVP: 8 EC: IPA: L 4 7

Restores and preserves paintings, applying a variety of techniques and knowledge of art and art materials:
 Makes detailed examination of paintings, using such techniques as ultra-violet photography, and radiographic and microscopic examination of pigments and canvas, to determine age and nature of painting, proper conservation treatment and its reaction to various chemical agents and solvents. Removes accretions, discolorations and deteriorated varnish from painting with chemicals and solvents. Reconstructs and blends retouched areas into original painting to compensate for paint losses and tears, ensuring that character of painting is not changed. Relines painting by applying special glue, gauze and new canvas to reverse side, or by infusing wax preservative to support canvas, textile or panel. Irons and stretches relined painting. Restores deteriorated varnish with solvents, heat rays and vapors. Removes paint layer from damaged canvas or wood backing. Remounts paint layer on primed canvas or wood by applying pressure or using special adhesives. Resurfaces painting with a non-yellowing synthetic varnish or other preserving agents. Keeps records of conservation treatments. May examine collections and keep records of cursory or detailed examinations. May repair or restore figurines, vases or urns by painting blemished lines, fitting, gluing, filling or wiring and restoring decorative patterns, and be designated accordingly,
 Conservator, Art Objects

2353-114 DOCUMENT RESTORER (educ.) DPT: 281
GED: 4 SVP: 7 EC: IPA: L 4 7

Restores and preserves documents, maps and rare books for libraries and archives:
 Examines documents, maps and rare books to determine restoration or preservation treatment required, using knowledge of paper, inks, chemicals and resizing techniques. Cleans articles using such techniques as dry-cleaning, solvent immersion and bleaching. Conducts tests on paper and inks to determine acidity by using pH meter on an unimportant part of the document and observing reading which determines quality of ink and paper. Immerses documents or maps in de-acidification bath to remove acidity from ink and paper. Places document or map between felts, to dry, or inserts in drum-type rotary drier. Inspects maps and documents, after drying, and reassembles, if fragmented, for lamination. Seals documents or maps in such materials as cellulose acetate and tissue. Backs maps with cotton batting and places them in laminator. Removes from laminator and trims to specified size. Places document or map in acid-free cover, folder or binder. Restores rare books by re-sewing in original manner, cleaning and dusting papers, restoring cords, repairing covers and spines and replacing missing parts, ensuring that parts replaced match original paper. Matches missing titling from type stock and reprints data on spine cover, when necessary. Restores documents using classical method with Japanese tissue paper or silk chiffon, together with methol-cellulose paste. Places document between felts and inserts in press to ensure adhesion.
 May specialize in restoring a particular item and be designated accordingly,

Rare-Book Restorer

2353-126 EQUIPMENT RESTORER (educ.) DPT: 281
GED: 4 SVP: 6 EC: I 5 6 PA: L 2 3 4 7

Cleans, restores and repairs machines and equipment exhibited in museums of science and technology under supervision of conservator or curator:
 Assembles parts for machinery, implements, railway-rolling stock, motor cars, aircraft, war relics and other items, using hand and power tools. Designs and fabricates items to replace missing or broken parts. Removes old paint, rust and blemishes, and refinishes to restore to original state. Prepares sketches and takes photographs to ensure proper re-assembly of equipment. Repairs and restores technical instruments and communication equipment. Records work done on each machine or artifact. Assists in installation and arrangement of exhibits. Assists in research to determine authenticity of machine, specimen or artifact, if required.

2353-127 PREPARATOR (educ.) DPT: 361
GED: 4 SVP: 6 EC: I 6 PA: M 4 7

Constructs, arranges and prepares museum or art gallery exhibits:
 Designs exhibit furnishings, display cases and display areas, and constructs them using tradesmen's skills, or supervises workers engaged in the design and construction activities. Sets up lighting and appropriate display equipment. Mounts and prepares objects for display. Mats and frames prints and drawings. Constructs scale models, makes castings or moulds of

artifacts for display purposes, and cleans displays, if required. Receives, ships, packs and unpacks objects and exhibits or supervises other workers in performance of these duties. Constructs protective containers for travelling exhibits using hand and power tools.

2353-128 CONSERVATION AND RESTORATION TECHNICIAN (educ.) DPT: 381
GED: 4 SVP: 6 EC: 1 PA: L 3 4 7

Performs technical tasks under conservator's supervision to assist in conservation and restoration of specimens and artifacts: Cleans dirt, paint, varnish and other substances from specimens and artifacts using various tools, cleaning agents and chemicals and technical procedures. Employs water or chemical baths to remove concretions and to stabilize specimens or artifacts. Performs minor repairs to specimens and artifacts, using adhesives and other materials. Immerses, coats or impregnates specimens or artifacts to preserve or consolidate them. Records treatment of each specimen or artifact. Packs and stores specimens and artifacts after treatment. Prepares condition reports. Assists in construction of duplicate specimens or artifacts. Monitors humidity and temperature recordings and reports problems to supervisor. Prepares stock chemical solutions for use in conserving and restoring specimens and artifacts.

2353-130 CATALOGUER, MUSEUM (educ.) DPT: 367
GED: 4 SVP: 6 EC: 1 PA: L 4 7

Compiles information on items in museum or gallery collection: Prepares worksheets containing identification information, provenance, and condition of antiquities or works of art. Numbers items using standardized accession procedures. Types catalogue cards for each item. Photographs or arranges for photographing of items. Files catalogue cards and photographs. Assists other workers in handling, storage and preparation of items for shipping. Assists in research into origin and nature of artifacts and their conservation, if required.

2353-134 LIBRARY TECHNICIAN (educ.) DPT: 367
GED: 4 SVP: 6 EC: 1 PA: L 4

Assists in developing, organizing and maintaining a collection of library materials and assists library clientele in use of materials:

Searches bibliographic data, publishers' catalogues and other sources for information necessary to prepare acquisition lists. Orders and verifies receipt of library materials. Records title, author and other data from newly acquired materials on catalogue cards. Updates and revises catalogue data and maintains other library files. Assists clientele in locating suitable reference material in files and shelf collection. Describes or demonstrates procedures to clientele for searching files and shelf collections to obtain reading material, and explains use of audio-visual equipment and microform readers. Assembles and arranges displays of books and other library materials for publicity purposes. Arranges interlibrary loans. Supervises clerical staff and operation of circulation or other library department, if required. See also definition for term title, 02-040 ASSISTANT (any ind.).

2359 - OCCUPATIONS IN LIBRARY, MUSEUM AND ARCHIVAL SCIENCES, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with designing exhibits for museums, co-ordinating extension services for museums, developing and conducting museum educational programs, and searching for data requested by encyclopedia owners.

2359-110 EXHIBIT DESIGNER, MUSEUM (educ.) DPT: 111
GED: 5 SVP: 8 EC: 1 PA: L 5 6 7

Designs museum exhibits and co-ordinates activities of workers engaged in constructing, arranging and preparing exhibits: Confers with curators, and other staff members regarding proposed exhibits. Designs exhibits and develops or supervises development of working drawings and models. Prepares or receives preliminary cost estimates and assists at briefings of mechanical, electrical or other contractors bidding on exhibit contracts, and in selecting contractors. Co-ordinates and supervises activities of museum workers preparing exhibits and monitors progress of exhibit contracts. Ensures deadlines are met and quality of workmanship and materials are as specified. Reviews completed exhibits for conformity to design objectives. Prepares articles on various aspects of exhibit design for publication.

2359-114 CHIEF CONSERVATIONIST, ART GALLERY (educ.) DPT: 061
GED: 5 SVP: 9 EC: 1 PA: L 7

Plans, organizes and supervises inspection and conservation of paintings and art objects in art gallery: Conducts detailed examination of valuable paintings, prints, drawings and sculpture to determine their condition. Recommends scientific tests and analyzes to determine their condition and causes of deterioration of art works. Supervises conservators and technicians in the implementation of restoration procedures to correct deterioration or accidental damage. Plans new equipment, instruments and procedures to be used in restoration and conservation. Conducts precise examination of works of art to confirm their identification and authenticity, if requested, prior to purchase by gallery authorities. Provides technical advice on packaging and transporting of art objects. Advises other institutions and agencies with respect to conservation procedures. Organizes systematic inspection of art collections and prepares written reports. Lectures on topics related to restoration and conservation of art, if required.

2359-115 EXTENSION OFFICER, MUSEUM (educ.) DPT: 138
GED: 5 SVP: 7 EC: 1 PA: S 5 6

Co-ordinates and oversees production and scheduling of travelling exhibitions originating in museum or gallery: Develops requirements and objectives for travelling exhibits in association with curator and designer. Develops themes and related interpretative material for travelling exhibits. Plans and co-ordinates production of exhibits and exhibition schedules. Maintains liaison with other institutions, organizations and centres for the distribution of exhibits. Arranges for travelling exhibits from other institutions and co-ordinates related public programming.

2733 - SECONDARY SCHOOL TEACHERS

This unit group includes occupations concerned with teaching academic, technical or vocational subjects in high-school grades between elementary school and university or degree-granting college levels. Teachers may be required to instruct students in more than one subject area. Elementary and secondary school department heads are classified in this unit group according to

area of subject specialization. Guidance counsellors are classified in Unit Group 2391, EDUCATIONAL AND VOCATIONAL COUNSELLORS.

2733-118 SECONDARY-SCHOOL TEACHER, ARTS (educ.) DPT: 221
GED: 5 SVP: 7 EC: IPA: L 4 5 6 7

Teaches arts in secondary school:

Performs duties similar to those of 2733-110 SECONDARY-SCHOOL TEACHER, GENERAL (educ.). Specializes in teaching one or more subjects in arts such as, drama, music, art and crafts.

2791 - COMMUNITY COLLEGE AND VOCATIONAL SCHOOL TEACHERS

This unit group includes occupations concerned with teaching vocational and academic subjects in community colleges, agricultural colleges, institutes of technology, or private schools or other vocational schools. Duties include: preparing teaching outlines for courses of study within approved curricula; instructing students by means of lectures, demonstrations, discussions, seminars, case studies, laboratory and shop sessions; operating audiovisual and other teaching aids; preparing, administering and marking tests to evaluate students' progress, and recording results; advising students on college curricula; assisting students to conduct activities of scholarly, cultural and political clubs or societies; serving on faculty committees concerned with matters such as curricula revision, course and diploma requirements, and budget for provision of teaching facilities; attending conferences related to subject specialty; participating in staff and professional meetings; keeping informed of new developments in specialty; preparing reports; requisitioning and caring for inventory of instruction equipment and supplies; and participating in adult training or college extension programs. Secondary school teachers of similar subjects are classified in Unit Group 2733, SECONDARY SCHOOL TEACHERS.

2791-114 VOCATIONAL TEACHER, APPLIED-ARTS SUBJECTS (educ.) DPT: 227
GED: 5 SVP: 7 EC: IPA: L 4 5 6 7

Teaches applied arts subjects in a community college, technical institute or other organization which prepares students for employment:

Performs duties described in the definition for Unit Group 2791, COMMUNITY COLLEGE AND VOCATIONAL SCHOOL TEACHERS. Specializes in teaching one or more subjects such as, graphic arts, interior design, journalism, law enforcement, child care, library services, recreation, or fine arts.

2792 - FINE ARTS TEACHERS

This unit group includes occupations concerned with teaching or instructing individuals or groups in art, music, drama, or dancing in private homes, studios, academies and similar establishments. Fine arts teachers in educational institutions are classified in the following Unit Groups: 2711, UNIVERSITY TEACHERS; 2731 ELEMENTARY AND KINDERGARTEN TEACHERS; 2733, SECONDARY SCHOOL TEACHERS; and 2791, COMMUNITY COLLEGE AND VOCATIONAL SCHOOL TEACHERS. Occupations concerned with conducting instrumental or vocal group performances are classified in Unit Group 3332, MUSICIANS.

2792-110 MUSIC TEACHER, VOCAL (educ.) DPT: 228
GED: 5 SVP: 8 EC: IPA: L 4 5 6 7

Teaches singing to individuals or groups:

Plans program of studies of vocal music according to interest and ability of individuals or groups. Instructs students in fundamentals of music and singing. Instructs choral groups in musicianship and trains groups in ensemble singing. Assigns special exercises to develop breath control and singing voice. Teaches music theory, history, harmony, form or counterpoint. Prepares students for music festivals, recitals, concerts and examinations, if required. Arranges music and conducts choral groups at musical performances, if required.

2792-114 MUSIC TEACHER, INSTRUMENTAL (educ.) DPT: 221
GED: 5 SVP: 8 EC: IPA: L 4 5 6 7

Teaches individuals or groups to read music and to play musical instruments:

Plans program of studies of instrumental music according to interest and ability of students. Demonstrates instrumental techniques and provides audiovisual aids and illustrations to instruct students. Assigns exercises to develop finger, hand and foot dexterity. Teaches music theory, history, harmony, form or counterpoint. Prepares students for music festivals, recitals, concerts and examinations, if required. Arranges music and conducts band or orchestral performances, if required.

2792-118 TEACHER, ART (educ.) DPT: 221
GED: 5 SVP: 7 EC: IPA: L 4 5 6 7

Teaches art to individuals or groups:

Plans program of study and participation for art students. Prepares and delivers lectures on history and theory of art. Demonstrates use and advises on selection of materials used in painting, ceramics, sculpturing and other forms of art. Assigns individual projects involving student's knowledge of art materials and design, and student's originality of expression to assist in development of creative talents. Provides audiovisual teaching aids and arranges for tours of art galleries and museums. Grades students' work, and offers advice, criticism and encouragement. Arranges for exhibition of students' work, if required.

2792-122 TEACHER, DRAMATIC ART (educ.) DPT: 228
GED: 5 SVP: 7 EC: IPA: L 5 6

Teaches techniques and methods of acting to amateur or professional performers:

Conducts impromptu readings to evaluate performer's abilities. Selects suitable training methods based on competence of performer. Instructs and drills performer in camera, stage, vocal and other techniques. Instructs and assists performer in interpretation of role in dramatic productions. Advises performer on wardrobe, grooming and manner. Teaches correct methods and techniques for auditions for specific parts in plays. Coaches actors for stage, screen or television performances, if required.

2792-126 TEACHER, DANCING (educ.) DPT: 221
 GED: 4 SVP: 7 EC: 1 PA: L 2 3 4 5 6

Teaches ballet, ballroom, tap or other forms of dancing to individuals or groups:
 Interviews and observes student to determine interests and physical and artistic abilities and plans suitable dancing program. Explains and demonstrates techniques and methods of regulating movements of body and feet, to musical or rhythmic accompaniment. Trains pupils in execution of dance steps and routines. Prepares students for dance festivals, recitals, concerts and examinations, if required. Teaches baton twirling and formation marching and dancing, if required.

2792-199 OTHER FINE ARTS TEACHERS

This residual group includes teachers of fine arts not presently classified in Unit Group 2792.

2799 - OTHER TEACHING AND RELATED OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with teaching and related activities; such as, coordinating content and presentation of courses within a school system; providing audiovisual, consultative and other educational resource assistance; and conducting correspondence courses and recreational or self-improvement training.

2799-110 PROGRAM CO-ORDINATOR (educ.) DPT: 128
 GED: 5 SVP: 8 EC: 1 PA: S 5 6

Consults with teachers, principals and administrative officials of school system to co-ordinate programs, provide leadership and serve as resource person in particular subject area:
 Serves on curriculum committee to plan, develop and modify educational programs in particular subject area. Assists in selection of textbooks and teaching aids. Prepares curriculum guides for teachers. Visits schools on request to assist teachers in strengthening their skills in assigned subject, through discussion, advice and demonstration. Keeps aware of new developments in education. Organizes and conducts workshops and conferences to train teachers in new programs and methods. Plans interschool activities in subject areas such as music and physical education, if required.

2799-114 AUDIOVISUAL SPECIALIST (educ.) DPT: 138
 GED: 5 SVP: 7 EC: 1 PA: L 4 5 6 7

Plans and co-ordinates selection and use of audiovisual teaching aids and materials to meet needs of school or school system:
 Advises teaching staff regarding selection of audiovisual materials for specific classes, based on knowledge of educational needs, and materials available. Consults with teaching staff to develop or improve audiovisual teaching methods and materials, and recommends purchase of additional equipment. Plans and supervises production of films, records and slides to present new teaching material. Supervises distribution, operation and maintenance of audiovisual equipment and supplies. Provides technical assistance to teaching staff in setting up and operating audiovisual equipment, if required.

3139 - NURSING, THERAPY AND RELATED ASSISTING OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with nursing, therapy and related assisting occupations. Activities include: assisting surgical team before and during surgical procedures; providing art, dance, music, recreational and other therapy programs; providing supportive services in diagnostic and therapeutic procedures; and assisting as member of an ambulance team.

3139-113 MUSIC THERAPIST (medical) DPT: 104
 GED: 5 SVP: 7 EC: 1 PA: L 4 5 6

Plans, organizes and conducts music therapy program as part of care and treatment of patients in hospitals and similar institutions:
 Consults with other members of health team and speaks with patients to determine patients' needs, capabilities and interests. Plans musical activities for patients. Instructs patients in instrumental or vocal music. Plays musical instruments, records, or tapes to entertain, calm or comfort patients. Conducts music sessions to encourage spontaneous expression of feelings and emotions. Plans and conducts individual behaviour modification programs using music as technique. Conducts musical activities requiring patients' participation such as sing-songs or dances to assist patients to develop or recover socializing abilities. Prepares and submits reports on patients' progress.

3139-115 ART THERAPIST (medical) DPT: 108
 GED: 5 SVP: 7 EC: 1 PA: S 5 6 7

Plans, organizes and conducts art sessions in schools and other institutions to provide therapy for individuals with emotional problems:
 Reviews reports from physicians, teachers, counsellors and others concerning individuals referred for art therapy. Plans, organizes and conducts spontaneous art sessions for groups or individuals. Encourages participants to talk freely about their art work and themselves. Observes and analyzes participants' behaviour during art sessions. Analyzes art work of individuals to determine areas of stress. Assists individuals to discuss and to recognize own emotional problems as part of therapy. Records observations and participants' comments, and maintains art portfolio for each individual. Discusses individual cases with psychiatrists, psychologists, teachers and counsellors, and suggests courses of action.

3139-116 DANCE THERAPIST (medical) DPT: 108
 GED: 5 SVP: 7 EC: 1 PA: L 2 3 5 6

Plans, organizes and conducts dance therapy program as part of treatment to rehabilitate mentally, emotionally or physically handicapped patients in hospitals or similar institutions:
 Consults with psychiatrist to diagnose and interpret problems of patient and to discuss patient's progress. Plans and organizes free expression dance program for patients. Interprets body movement signals expressed in dance to determine feelings of patient. Employs dance therapy techniques to assist individual in coping with emotional problems. Prepares reports on behaviour and progress of patients.

3311 - PAINTERS, SCULPTORS AND RELATED ARTISTS

This unit group includes occupations concerned with creating and executing original artistic works in a personally interpreted manner, by painting, drawing, sculpturing, engraving and etching. Activities include: creating pictures, abstract designs and similar artistic compositions, employing paints, pencils, pastels, ink or other media; creating three-dimensional decorative and representational forms by shaping materials such as wood, stone, clay or metal; and creating original designs and engraving or etching them on metal, wood or other materials for reproduction. Occupations concerned with painting, sculpturing, engraving and etching in which work is performed on a production basis are classified in other major, minor, and unit groups. Occupations concerned with conserving and restoring art works are classified in Minor Group 235, OCCUPATIONS IN LIBRARY, MUSEUM AND ARCHIVAL SCIENCES. Carvers in wood, stone or other materials engaged in commercial reproduction of artistic objects are classified in Unit Group 3319.

3311-110 ARTIST, PICTORIAL (prof. & tech., n.e.c.) DPT: 061
GED: 4 SVP: 8 EC: B PA: L 4 5 7

Creates pictures, abstract designs, and similar original compositions, employing various media and techniques: Conceives picture or design, and selects medium, such as oil, water colours, pencil, pastels or ink, and prepares material to be used for the painting or drawing. Arranges objects in required composition, or directs model to pose for desired effect. Sketches preliminary outline of composition on paper, canvas, wood panel or other chosen surface. Mixes liquid colouring matter, if required, and applies medium, using appropriate techniques to harmonize relationships of line, colour, design and mass into a unified and artistic arrangement. Coats or sprays finished artwork with fixative or preservative, such as varnish or acrylic solution.

May produce illustrations for publication. May be designated according to specialization in medium, technique and subject matter; for example,

Artist, Charcoal
Painter, Landscape
Painter, Oils
Portrait Painter
Sketcher, Ink

3311-114 SCULPTOR (prof. & tech., n.e.c.) DPT: 061
GED: 4 SVP: 8 EC: B 6 PA: L 4 5 7

Creates three-dimensional decorative and representational forms by shaping materials, such as wood, stone, clay or metal, performing any combination of the following duties:

Conceives design for sculpture, and decides on material and techniques to be used. Selects material of suitable proportions, quality and texture. Sketches design of proposed sculpture, or makes models of wax or plaster. Arranges objects for required composition, or directs model to pose for artistic works. Carves, or otherwise shapes, material to desired form, using hand or power tools, such as hammers, drills, chisels and knives. Models plastic substances, such as clay or wax, using fingers or hand tools to form objects. Fires clay objects in kiln, or prepares moulds for casting sculpture in metal. Devises artistic forms from metal, using welding or metal-working equipment, or from stone, using masonry tools.

May be designated according to technique or medium employed, or type of sculpture executed; for example,

Modeler Clay
Sculptor, Eskimo Art
Sculptor, Metal
Sculptor, Monument
Sculptor, Wood

3311-118 PRINTMAKER (prof. & tech., n.e.c.) DPT: 081
engraver and etcher, artistic.
GED: 4 SVP: 7 EC: IPA: S 4 7

Creates, engraves, etches and prints fine-art graphics, by any of the following methods:

1. Conceives, and draws design on plate or block of metal, wood or other material, using ink, crayon or chalk. Cuts design into plate or block following lines of drawing to produce a surface-in-relief, using graving tools. 2. Cleans surface of plate and coats surface of plate with acid-resistant compound. Conceives, and cuts design through compound, exposing parts of plate to be etched, using graving tools. Immerses plate in acid solution to corrode exposed parts and produce a surface-in-relief. Removes plate and washes plate to halt etching action. Repeats etching process, coating parts of the design with compound when they are sufficiently etched, until desired effect is achieved. 3. Conceives and draws design or sketch on paper, using pen and ink, pencil or charcoal. Perforates outline of design by hand, using perforating tool. Lays perforated design, face down, on smooth block of soft stone and applies marking material to perforations. Removes perforated design, leaving marked outline on surface of block. Cuts and chips along lines of outline using stone-working tools. Positions plate or block in hand press. Coats printing surface of block or plate with ink, using roller or fills depressions in surface with ink. Lays sheet of paper, cloth or other material on inked printing surface. Pulls lever or turns screw of press to exert pressure on sheet and print design. Corrects engraving or etching as required after trial impression.

3311-122 CARVER, TOTEM POLE (woodworking) DPT: 281
GED: 3 SVP: 8 EC: B PA: H 3 4 7

Carves and paints designs or figures of people or animals representing Canadian Indian tribal history, legends, and motifs on wooden pole, using hand tools:

Positions pole in cradle or in wood blocks, preparatory to carving, using crow bars or jacks. Analyzes information concerning family lineage or tribal history to be depicted, and draws outline of appropriate symbols on pole, using pencil or chalk. Carves symbols in relief, cutting along outlines, using hand tools such as axe, adze, and double-bladed curved and straight knives. Paints carved totem pole in appropriate colours, using brush and native-dye mixtures or commercial paints.

May select tree to be used for totem pole in forest or lumberyard, trim, de-bark, and transport it to workshop.

3313 - PRODUCT AND INTERIOR DESIGNERS

This unit group includes occupations concerned with creating designs for industrial and commercial products and interior decoration, by harmonizing aesthetic considerations with technical and other requirements. Activities include: creating designs for a wide variety of manufactured products, such as furniture and furnishings, clothing, textiles, pottery, handbags,

shoes, paper securities, and packaging containers; designing interior decorations and planning furnishing of homes, public buildings and other places; setting-up advertising displays; designing and laying-out stained-glass windows, and designing sets for stage, motion picture, and television productions.

3313-110 EXHIBITION AND DISPLAY DESIGNER (prof. & tech., n.e.c.) **DPT: 031**
 designer, shows and demonstrations.
 GED: 5 SVP: 8 EC: B PA: L 4 5 6 7

Designs and sets up exhibitions and displays, for purposes such as advertising, publicity and education:
 Discusses design project with supervisor or client. Examines site of proposed display, and sketches or photographs area. Studies sketches or photos to determine colours, shading and perspective, and to formulate a suitable arrangement of materials and background. Makes, or directs other workers to make working drawings and models of displays, using drafting instruments, scissors and cardboard. Submits final design to supervisor or client for approval. Directs workers erecting displays from materials; such as, wood, plastic, plaster, cloth and crepe paper. Designs and positions explanatory signs or pictures to assist understanding of exhibit or display by viewers. Directs positioning of spotlights, coloured lighting and other illumination.

3313-122 SET DESIGNER (broadcast., motion pic. & stage) **DPT: 061**
 stage-scenery designer.
 GED: 5 SVP: 8 EC: I PA: L 4 5 6 7

Designs set for stage, television and motion picture productions:
 Reads script to determine setting in time, place and mood. Studies pictorial and written information in libraries and archives, and visits museums and art galleries to become familiar with architecture and decor of locale and period to be portrayed. Sketches and paints plans, using artists' materials. Submits plans to director and producer for approval. Constructs miniature sets in cardboard, plaster or plastic material, using hand tools. Prepares working drawings indicating elevation and detailed plan of set for scene builders. Oversees construction of setting and furnishings according to miniature set. Creates special stage lighting patterns to achieve dramatic or decorative effects.

3313-126 STAINED-GLASS ARTIST (glass) **DPT: 061**
 painter, glass; stained-glass-window designer.
 GED: 5 SVP: 8 EC: I PA: L 4 5 6 7

Designs and creates stained-glass for windows, lampshades and other articles, utilizing knowledge of portraiture, church symbolism, heraldry, ornamental design, and effect of colour, light and shade on glass:
 Consults with client or supervisor to determine subject matter to be portrayed. Creates colour design in miniature or facsimile, for customer's approval, using coloured papers. Discusses, with other workers, technical problems encountered. Indicates on design, where glass is to be cut and leaded. Stains and paints pieces of coloured glass. Accents mosaic design by darkening hair, painting out background around head, and marking features of face, folds of drapery and other details, using artist's brush and powder colours blended with liquid base.
 May fire pieces of glass in kiln to harden colours, and retouch glass between firings. May specialize in a particular aspect of production and be designated accordingly,

Cartoon Maker, Stained Glass

3313-150 COMMERCIAL-DESIGN ARTIST (prof. & tech., n.e.c.) **DPT: 081**
 GED: 5 SVP: 7 EC: I PA: S 4 7

Designs decorative patterns for application to commercial products:
 Studies purpose, technical specifications, cost limitations and other factors influencing decoration of products such as, fabrics, wallpaper, ceramics, and glassware. Creates and executes design, using artists' materials, and submits design for approval. Makes alterations as required by management or customer. Does not design shape or texture of industrial products, such as appliances, furniture and textiles.
 May make drawings or samples of decoration for guidance of production engineers or craftsmen. May specialize in decoration of particular type of product and be designated accordingly.

3314 - ADVERTISING AND ILLUSTRATING ARTISTS

This unit group includes occupations concerned with creating and executing illustrations, designs, cartoons and caricatures for books, magazines, posters, newspapers, roadside billboards, television commercials, animated motion pictures and for other purposes related to advertising, illustration, entertainment, and the distribution of information. Scientific illustrators are classified in this unit group. Technical illustrators in the fields of engineering and architecture are classified in Unit Group 2163, DRAUGHTSMEN.

3314-110 SUPERVISOR, ART (prof. & tech., n.e.c.) **DPT: 031**
 GED: 5 SVP: 8 EC: I PA: L 4 5 6 7

Supervises and co-ordinates activities of artists engaged in preparing illustrations and layouts for publications or for posters, signs and films:
 Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.). Designs artwork, either with or without specifications, and prepares layouts for single and multicolour illustrations, using knowledge of graphic-arts techniques.
 May direct photographing of machines, machine parts, or other subject matter to illustrate texts. May supervise artists engaged in a particular activity, such as illustrating and laying out advertisements for newspapers publication, and be designated accordingly; for example,

Supervisor, Advertising Art

3314-114 ANIMATOR (broadcast., motion pic. & stage) **DPT: 061**
 animation artist; cartoonist, motion picture, computer.
 GED: 5 SVP: 7 EC: I PA: S 4 7

Creates and draws motion-picture-animated cartoons, delineating in successive drawings, action necessary to portray and dramatize movement of characters:

Prepares script or story board for production of film. Makes layout of scenes, and labels each section with designated colours, or indicates colours to be used. Creates and prepares sketches and model drawings of characters. Draws detailed cartoons of all moving objects for all frames of animated films, delineating sufficient number of successive drawings to create illusion of animated characters when sequence is projected. Co-ordinates work of assistants. May prepare successive drawings to portray wind, rain, fire and similar effects. May direct and edit sound recording of dialogue to prepare audio-video synchronization.

3314-118 COMMERCIAL ARTIST (prof. & tech., n.e.c.) DPT: 061
 graphic artist.
 GED: 5 SVP: 7 EC: IPA: S 4 5 6 7

Creates and executes illustrations and designs for reproduction in newspapers, books or other publications, or for posters, signs and billboards:

Studies proposals, sketches or written instructions, and confers with colleagues and clients to determine style of illustrations, space limitations, colour restrictions and similar considerations. Sketches subject to be illustrated, rendering details from memory, models or reference materials, and submits drawings for approval. Executes approved work in medium best suited to produce desired visual effect in proposed method of reproduction. Designs lettering for captions, titles, advertisements and other purposes.

May specialize in a particular field and be designated accordingly; for example,

Advertising Illustrator
 Fashion Artist
 Litho Artist
 Poster Artist
 Sign Writer, Hand

3314-122 MEDICAL ILLUSTRATOR (prof. & tech., n.e.c.) DPT: 061
 GED: 5 SVP: 7 EC: IPA: L 4 5 6 7

Develops drawings, paintings, diagrams, cartoons and models, illustrating medical findings for use in publications, exhibits, visual aids, consultations, and in teaching and research activities:

Confers with medical and teaching personnel to determine requirements and subject treatment. Makes preliminary sketches while observing actual or recorded surgical and medical research procedures, anatomical and pathological specimens, unusual clinical disorders, magnified micro-organisms, and plant and animal tissue. Completes illustration in pen and ink, monochromatic wash, watercolour, carbon dust and mixed media. Constructs or advises on construction of three dimensional models in plaster, wax, plastic and other materials. Devises material for visual aids, such as animated cartoon films and film strips, preparing sequential illustrations to suggest motion or continuity.

3314-126 SCIENTIFIC ILLUSTRATOR (prof. & tech., n.e.c.) DPT: 061
 GED: 5 SVP: 6 EC: IPA: S 4 5 6 7

Draws illustrations and diagrams, and constructs models of scientific subjects for use in publications, exhibits, research and teaching activities, using a basic knowledge of science:

Confers with teachers, publishers and other personnel to determine observation, of scientific experiments and specimens, or from photographs, using artist's tools and optical instruments, such as microscope and camera lucida. Completes illustration in a variety of media and colours depending on purpose of finished work. Prepares graphs, charts and schematic diagrams and other visual aids to assist in interpreting subject matter. Assembles or advises in assembly of teaching models in materials, such as, plastic, plaster and wax.

May specialize in illustrations in a particular scientific field and be designated accordingly; for example,

Biological Illustrator

3314-130 BACKGROUND-AND-TITLE ARTIST (broadcast., motion pic. & stage) DPT: 081
 GED: 5 SVP: 7 EC: IPA: L 4 7

Draws and paints motion picture titles, sub-titles, narratives and title backgrounds:

Studies rough layout to lettering, and selects technique and media; such as, pen and ink, watercolour, pastels, scratchboard, tempera or oils, best suited to produce desired visual effect and to conform with photographic requirements. Executes finished layout on celluloid or paper, using specified type of lettering. Draws and paints scenes, patterns and layouts used as title backgrounds. Letters explanatory copy on sketches to show filming instructions. Submits sketches for approval. Renders final artwork to be photographed.

May prepare typographical lettering by phototypesetting and operate hand press to print lettering on celluloid. May compose paste-ups of titles and texts drawn or imprinted on celluloid sheets. May write original captions, titles and narrative after film is completed.

3314-134 CARTOONIST (print. & pub.) DPT: 081
 GED: 5 SVP: 7 EC: IPA: S 4 7

Creates cartoons to illustrate stories or to depict persons and events, often in caricature:

Determines subject-matter, such as illustration of a story by sequence of drawings, or humorous or satirical portrayal of a current social or political event. Sketches cartoon in pencil on cardboard or paper, and completes shading and colouring, using pens, brushes, inks, paints or pressure adhesive patterns.

May prepare captions for cartoons. May submit cartoon to editorial or engraving departments. May sketch likenesses or caricatures of prominent persons, or specialize in politics or sports and be designated accordingly; for example,

Political Cartoonist
 Sketch Cartoonist
 Sports Cartoonist

3314-136 LAYOUT MAN (prof. & tech., n.e.c.) DPT: 081
 art layout man.
 GED: 4 SVP: 7 EC: IPA: S 4 7

Designs art layouts for use in preparing advertisements or to illustrate books, magazines and newspapers:

Studies drawings, illustrations, photographs and text to be used in layout, or sketches illustrations, using clients' specifications to plan design layout. Determines portion of photographs to be reproduced, cropping extraneous elements to conserve space and obtain most desirable effect. Paints or draws comprehensive (sample of finished layout), and submits it for approval. Executes approved design, arranging drawings photographs and text in well-balanced artistic layout. Decides size and style of type to be used. Marks work sheets with explanatory legends for printing.

May retouch photographs with ink and brush. May specialize in designing advertising layouts, and be designated accordingly; for example,

Advertising Lay-Out Man

3314-140 CARTOON-BACKGROUND ARTIST (broadcast., motion pic. & stage)
GED: 4 SVP: 7 EC: IPA: S 4 7

DPT: 061

Assists in artistic creation of motion-picture-animated films:

Examines sketches of cartoon characters and action sequences, evaluating them in relation to background layouts and other scenic effects, and determines colours to be used in painting scenes. Discusses with animator the effect of colour patterns and combinations to be used in scenes. Attaches colouring instructions to pictures or develops colour patterns and inoods, and paints background layouts for animated cartoon scenes, using water colours, oils or ink. See also definition for term title, 02-040 ASSISTANT (any ind.).

3314-146 LETTERING ARTIST (prof. & tech., n.e.c.)
GED: 4 SVP: 6 EC: IPA: S 4 7

DPT: 281

Paints, or draws precise lettering for advertisements, books and other printed materials:

Studies order form and subject matter layout to determine nature and style of lettering required. Outlines lettering, using pencils, rulers, straight edge and curves. Draws or paints final lettering, using lettering pen and inks, or brush and paints, in a form suitable for reproduction by printing.

May do involved decorative lettering for formal documents, such as diplomas, and be designated accordingly; for example,

Engrosser

3315 - PHOTOGRAPHERS AND CAMERAMEN

This unit group includes occupations concerned with photographing people, events, scenes, materials and products with still, motion-picture and television cameras. Activities include: conceiving artistic and special effects, arranging and preparing subject matter, and devising and setting up special photographic equipment.

3315-110 PHOTOGRAPHER, GENERAL (prof. & tech., n.e.c.)
GED: 4 SVP: 7 EC: B PA: L 4 5 6 7

DPT: 062

Operates a still camera to take photographs of persons, places, merchandise and other subjects, and processes exposed film, applying knowledge of effect of light on sensitized material, camera capabilities and artistic composition.

Studies requirements of particular assignment and decides on type of camera, and film. Chooses artificial-lighting accessories, such as reflecting screens or ultra-high-speed flash, if required. Transports and sets up or directs helper to set up equipment at assigned location. Selects or arranges suitable background setting and positions subject and accessories. Measures light reflectivity of subject, using photo-electric meter. Loads film in camera or film holders. Sets camera at desired angle, adjusts lens for focus, aperture for light conditions, and shutter for desired speed of exposure. Studies subject through view-finder and adjusts camera angle to achieve appropriate artistic composition of picture. Rearranges lighting equipment, if necessary, to bring out highlights and colours. Presses button, lever or bulb to expose film, and winds film to next exposure or changes film plate. Takes exposed film to dark room, mixes chemicals, and processes film to make negatives and prints, either by hand or using processing machines.

May direct and instruct other photographers. May use lens filters, when appropriate, to alter type of light reaching film. May retouch negatives, using air brush, make enlarged prints from negatives using projector, and mount and frame prints.

3315-114 SCIENTIFIC PHOTOGRAPHER (prof. & tech., n.e.c.)
GED: 4 SVP: 7 EC: B PA: L 4 5 6 7

DPT: 060

Photographs plant, animal and mineral specimens to provide illustrations and visual evidence for scientific or medical publications, records, research and teaching purposes:

Performs duties similar to those of 3315-110 PHOTOGRAPHER, GENERAL (prof. & tech., n.e.c.). Specializes in making still and motion pictures of patients, anatomical structures, gross and minute specimens, plant and animal tissues, and physiological and pathological processes. Utilizes basic scientific knowledge and special techniques, such as time-lapse and high-speed pictures, and ultraviolet or infra-red light to produce visible records of normally invisible phenomena involving the design and setting up of a special equipment. Prepares chemicals for processing photosensitive materials to make transparencies, lantern slides, photomontages, colour prints, and enlargements, using projection technique. Designs special equipment and processing formulae. Makes copies of X-ray and similar film.

May conduct research studies in the field of photography to develop new methods for the presentation of scientific data. May specialize in a particular field or technique and be designated accordingly; for example,

Biological Photographer
Medical Photographer
Photomicrographer

3315-118 COMMERCIAL PHOTOGRAPHER (prof. & tech., n.e.c.)
GED: 4 SVP: 7 EC: B PA: L 4 5 6 7

DPT: 062

Takes photographs for commercial and industrial purposes, such as advertising and publicity:

Performs duties similar to those of 3315-110 PHOTOGRAPHER, GENERAL (prof. & tech., n.e.c.). Specializes in photographing merchandise, industrial products, fashion clothes, machinery, buildings, persons and other subjects for use in advertising displays or literature, public relations, instruction-manual illustration and other commercial and industrial subjects. Confers with clients or employer to determine photographic requirements. Consults with advertising personnel, artists and other staff to arrive at desired motivational quality of photographs. Instructs models to strike poses best suited to illustrate manufacturers' products when engaged in photographing fashion clothes.

3315-122 CHIEF PHOTOGRAPHER (any ind.) DPT: 138
 GED: 4 SVP: 7 EC: IPA: S 4 5 6 7

Supervises and co-ordinates activities of industrial and commercial photographers:
 Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.). Directs photographer in taking and developing all types of pictures, to meet company's and client's requirements. Trains and supervises darkroom technicians in processing film. Plans technical aspects of picture taking to prepare representations or publications. Develops and maintains good public relations with company's personnel and customers.

3315-126 PORTRAIT PHOTOGRAPHER (prof. & tech., n.e.c.) DPT: 052
 GED: 4 SVP: 7 EC: IPA: L 4 7

Photographs persons in studio or other location to produce pictures which faithfully represent the subject's physical features and personality:
 Performs duties similar to those of 3315-110 PHOTOGRAPHER, GENERAL (prof. & tech., n.e.c.). Specializes in portrait photography. Discusses customer's requirements to determine preferences, and to allow customer to become relaxed before sitting. Persuades individual to assume poses which will emphasize desirable features and subdue less attractive ones. May specialize in passport or identification photography or in photographing people at social functions. May own and operate photographic gallery or studio and be designated accordingly.

3315-130 NEWS PHOTOGRAPHER (print. & pub.) DPT: 182
 GED: 4 SVP: 7 EC: B PA: L 4 7

Photographs newsworthy subjects and events for use in newspaper, magazines and other publications using a still camera:
 Performs duties similar to those of 3315-110 PHOTOGRAPHER, GENERAL (prof. & tech., n.e.c.). Specializes in travelling to locations to photograph people and events of current interest. Personally returns exposed film for processing or issues film to messengers for forwarding to headquarters.
 May transmit processed film to office or other locations, using wire-photo equipment to facilitate immediate publication. May specialize in a particular news field, such as sports or international affairs and be designated accordingly.

3315-134 ANIMATION CAMERAMAN (broadcast., motion pic. & stage) DPT: 262
 GED: 4 SVP: 7 EC: I 6 PA: L 4 5 6 7

Operates special cameras to make single frame exposures used to produce colour or monochrome-film cartoon, graphic animation and titles:
 Studies film work order, and decides on equipment and techniques needed for desired results. Places background drawing on moveable table over which camera is suspended. Positions one or more acetate sheets, on which animation or lettering has been drawn, over background, and covers drawings, with glass plate. Exposes one frame of motion picture film and repeats process, using next drawing in animation sequence. Calculates exact distance animation table must be moved between exposures to achieve desired effect of motion on film, and adjusts exposure and aperture to obtain special effects such as fade-outs or fade-ins, using mathematical formulae. Advises cartoonist on suitability of colour for reproduction on various film stocks or other matters.
 May prepare instructions for computer used for automatic set-up and movements of camera and animation stand. Shutter and aperture settings, when working with electrically and electronically guided apparatus.

3315-170 CAMERAMAN, SENIOR, MOTION-PICTURE (broadcast., motion pic. & stage) DPT: 138
 GED: 5 SVP: 7 EC: B PA: L 4 5 6 7

Supervises and co-ordinates camera work and lighting at photographing of motion-picture scenes:
 Confers with director as to details of scene to be photographed, and informs set electrician of lighting specification required to achieve desired effect. Determines type of equipment, film and lenses to be used. Orders cameraman to set up camera and gives instructions as to focus setting of lens, distance of shot, and angle of camera, comply with mood, character and technical requirements of film subject. Surveys general effect of stage setting and directs any necessary changes in set lighting. Signals cameraman to start camera and photograph scene.
 May set up and operate camera to photograph scenes. May perform some or all duties of motion-picture cameramen in small establishments or small productions.

3315-172 CAMERAMAN, MOTION-PICTURE (broadcast., motion pic. & stage) DPT: 062
 cameraman, second.
 GED: 4 SVP: 7 EC: B PA: M 4 5 6 7

Sets up and operates power-driven camera to photograph motion-picture scenes:
 Confers with senior cameraman to receive instructions, such as, type of film and lenses to be used, focus setting, distance of shot, and angle of camera. Selects and attaches lens and film magazine to camera, and adjusts focus and distance settings. Views scene through viewfinder and makes final adjustments to camera. Starts camera and photographs scene, on receiving signal from senior cameraman. Moves camera and adjusts controls to follow action of scenes being photographed.
 May operate hand-held camera to convey certain effects.

3315-174 NEWS CAMERAMAN (broadcast., motion pic. & stage) DPT: 062
 screen reporter.
 GED: 5 SVP: 7 EC: B 6 PA: M 4 5 6 7

Operates a motion-picture camera to record newsworthy events and subjects for television or theatre presentation:
 Selects type of equipment and accessories to be used according to nature of assignment. Travels to assigned locations, and sets up equipment. Adjusts controls of camera for light conditions, correct focus and other settings. Sights subject through viewfinder and starts camera. Moves camera to follow action of subject, and adjusts focus or lenses as required, while maintaining balance and composition of picture. Returns exposed film personally, or sends film by messenger while remaining on scene to obtain additional coverage.
 May instruct assistant cameramen to move and set up equipment, or lighting technicians to obtain special lighting requirements. May operate camera in conjunction with sound equipment.

3315-178 TELEVISION CAMERAMAN (broadcast., motion pic. & stage) **DPT: 062**
 GED: 4 SVP: 7 EC: IPA: L 4 5 6 7

Operates television camera, in studios or outdoors, to photograph events or scenes for immediate broadcast, or for recording on videotape:

Confers with director on dramatic effects, photographic composition and mood of scenes to be televised. Prepares aligns, sets up and operates, in conjunction with other workers, the camera optical and electronic facilities to produce proper light-to-signal transfer characteristics. Prepares lenses for use and removes and stores them. Observes scenes through camera monitor, and makes scanning and other adjustments. Moves or instructs other workers to move camera, before or during operation, following directions received from director through headphones. Moves levers to alter angle or distance of shot as required, endeavouring to maintain balance in composition of picture, and to interpret director's ideas regarding dramatic presentation.

May carry and operate miniature television camera to photograph scenes which prevent use of regular equipment. May specialize in covering news events and be designated accordingly,

Television-News Cameraman

3319 - OCCUPATIONS IN FINE AND COMMERCIAL ART, PHOTOGRAPHY AND RELATED FIELDS, N.E.C.

This unit group includes occupations, not elsewhere classified, in fine and commercial art, photography and related fields concerned with less creative painting and decorating; laying-out graphic material; constructing three-dimensional displays; and related work such as, posing for artists and photographers, carving reproductions of artistic objects, arranging flowers, cutting out silhouettes, and making artificial flowers. Occupations concerned with processing exposed photographic film and making photographic prints are classified in unit group 9591, PHOTOGRAPHIC PROCESSING OCCUPATIONS.

3319-110 SCENERY ARTIST (broadcast., motion pic. & stage) **DPT: 281**
 GED: 4 SVP: 6 EC: B PA: L 3 4 7

Plans and paints scenery for motion-picture and television sets:

Sketches preliminary outlines of scene design on surface to be painted, following suggestions or drawings of art director. Blends ingredients to make oil or water-based paints or obtains premixed paints. Paints scene, using brush or spray gun. Prepares back drops and other scenery parts for reuse by repainting surfaces with base colour. Applies paint to objects, such as furniture, fixtures, buildings and other set accessories to create illusions of age or usage. Burns wood surfaces with torch to darken or char surface.

May co-ordinate and supervise work of set painters. May specialize in treating surfaces to create illusion of age, and be designated accordingly.

Ager

3319-118 AIRBRUSH ARTIST (prof. & tech., n.e.c.) **DPT: 281**
 GED: 3 SVP: 6 EC: 1 PA: S 4 7

Restores damaged and faded photographs, or colours and shades drawings to simulate photographs, using airbrush:

Examines drawing or photographic print to determine colouring shading and changes required. Cuts out masking templates (friskets) and positions them to control areas to be sprayed. Mixes ink or paint solutions according to colour specifications and spraying consistency desired. Sprays solution while manipulating airbrush, to fill in and blend missing parts of photograph, or to give depth, perspective, and tone. Builds up or changes background of photograph to block out undesirable or distracting details. Inks borders and lettering on illustrations, and paints in details, missing from photographs or obscured by colouring, using pen, brush and drafting instruments. Highlights illustrations by applying white ink or paint.

May only be concerned with restoring photograph and be designated accordingly,

Airbrush Artist, Photography

3319-122 ARTIST, POSITIVE (prof. & tech., n.e.c.) **DPT: 281**
 GED: 3 SVP: 6 EC: IPA: S 4 7

Devises and paints colour schemes on prepared designs and makes transparent positives for silk-screen printing:

Mixes pigments to obtain paints of various hues. Devises and paints colour schemes on sample design with artists' brushes. Positions transparent overlays (positives) over original design and tapes both to light table. Traces design on overlay, preparing separate overlay for each colour. Opaques non-printing areas with artists' brush to prevent light transfer during photographic process.

May be designated according to product for which design is intended; for example,

Artist, Glass
 Artist, Wallpaper

3319-126 PHOTOGRAPH RETOUCHER (misc. serv.) **DPT: 281**
 GED: 3 SVP: 6 EC: 1 PA: S 4 7

Retouches portrait, commercial or other photographic negatives and prints, to accentuate desirable features of subject, using pencils, or watercolours and brushes:

Examines negative or print to determine which features should be accented or minimized. Paints negative or print with retouching medium so that retouching pencil will mark glossy surface. Shades negative or print with pencil or airbrush to smooth facial contours, conceal blemishes, soften harsh highlights or emphasize desirable features. Brushes or sprays colours on print to accentuate lights and shadows and produce clear and attractive features.

May work entirely with negatives. May process film, using darkroom equipment.

3319-130 MANNEQUIN ARTIST (plastic prod.) **DPT: 381**
 mannequin cosmetician; mannequin painter.
 GED: 3 SVP: 6 EC: 1 PA: S 4 7

Paints facial and hand features on mannequins, using brushes and oil paints:

Mixes and blends oil colours to produce required shades of paint, using palette and palette knife. Paints cheeks, lips and eyebrow features on contoured, flesh-coloured face of mannequin, using knowledge of cosmetics. Paints simulated-polished

fingernails and life-like coloured eyes that complement shade of mannequin's wig. Fabricates fancy eyelashes from meshlike fabric, using scissors, and glues them in place.

3319-134 COLOURIST, PHOTOGRAPHY (misc. serv.) DPT: 681
GED: 3 SVP: 6 EC: 1 PA: S 4 7

Colours photographic portraits with oil colours, as specified, to give them natural, lifelike appearance:
Dips brush in photographic colours, and applies it on face of portrait, freehand, being careful to apply appropriate amount.
Applies colour to shaded spots of portrait, using fine brush, and rubs it to blend in with previously applied colour. Colours eyes to fine detail, using special camel's hair brush.
May colour scenic or other photographs, using water colours.

3319-138 INKER AND PAINTER (broadcast., motion pic. & stage) DPT: 581
inker and opaquer; painter, animated cartoon.
GED: 3 SVP: 4 EC: 1 PA: S 4 7

Traces and paints drawings on acetate sheets for production of animated cartoons:
Overlays acetate on original drawing and traces it in ink. Blends pigments to match colour samples, or selects specified premixed paints. Reverses acetate and applies coloured, opaque paints to characters and backgrounds, using artist's brushes or airbrush.

3319-142 PAINTER, HAND (cement, stone & clay) DPT: 384
decorator.
GED: 3 SVP: 3 EC: 1 PA: S 4 7

Paints decorative designs on pottery objects, using brush and pen:
Sketches design on object, using pen and ink to produce an artistic effect. Paints freehand or within sketched design, using pre-mixed colours and brush.
May specialize in painting line of colour around edge of bisque or glost ware, using potters' wheel and brush, and be designated accordingly; for example,

Liner

3319-162 PASTE-UP MAN (print. & pub.) DPT: 381
assembler, art work.
GED: 4 SVP: 6 EC: 1 PA: L 4 7

Arranges and mounts copy material on paper according to instructions, and photographs completed layout:
Measures and marks paper according to artist's layout, customer's instructions, or layout-man's marks, to determine position of illustrations and printed legends, using ruler and drafting instruments. Cuts copy material, such as illustrations, typed matter and various shapes of black construction paper, using knife or scissors. Attaches material on allocated space, or positions it for spot emphasis or background, using paste or adhesive tape. Prepares type headings to specified size and style, using bench type photolettering machine. Photographs illustrations directly onto paper, reducing or enlarging image, using automatic focusing studio camera. Develops and fixes photographs and headings, and dries them on heated drum. Draws in borders, blocks, leads, lines, outlines and emphasis marks, using draftsmans' tools, pen and ink. Marks order, copy, illustrations and layout sheet with instructions. Prepares overlays for second-colour reproductions, according to artist's layout.

3319-166 COPY STYLIST (print. & pub.) DPT: 384
typographer-proofer.
GED: 4 SVP: 6 EC: 1 PA: S 4

Designates type size and face to conform with layout and allocated space of copy to be printed on advertising pages of periodicals or catalogues:
Examines copy for layout, number of words, word spacing and borders. Estimates space to be occupied in type by copy, using pica rule and agate line gauge. Marks copy for typesetting, indicating type font, leading and style of border. Forwards layout to printing department.
May file advance copy according to date scheduled. May carry matrices and metal engravings associated with copy to stereotype section for processing. May read proof and forward it to customer for approval. May advise typesetters of changes required.

3319-202 DISPLAY MAN (bus. serv.) DPT: 081
display designer.
GED: 4 SVP: 6 EC: 1 PA: L 4 7

Designs, draws, shapes, paints and arranges backgrounds and other fixtures made of paper, cardboard, wallboard, plaster canvas, wire or wood, for use in window or interior displays of merchandise:
Prepares sketch or model, showing layout, colour and other features, and submits it for approval. Cuts, shapes, drapes and paints metal, paper, wood, fabric and other materials, using brush, knife, scissors and carpentry and metalworking tools to fabricate display. Sets up fabricated display in store window or other designated area.
May arrange merchandise or articles to be shown on and around display.

3319-206 DIORAMA MAKER (bus. serv.) DPT: 684
display maker.
GED: 3 SVP: 6 EC: 1 PA: M 4 7

Prepares and installs three-dimensional displays and decorations, with lighting effects, and frequently against a scenic background:
Measures, marks, cuts out and shapes parts from various materials such as, wood, cardboard, glass, plastic or sheet metal, using hand and power tools. Assembles parts, using nails, screws, bolts and adhesives. Paints display fixtures with spray gun or brush. Installs booths, exhibits, displays, furniture and accessories according to specifications. Decorates booth or interior of building with flags, banners or lights, and makes signs with brush, pen or pencil.
May construct travelling exhibits to client's specifications. May specialize in making point-of-sale displays and animated billboards or displays.

3319-226 SILHOUETTE ARTIST (prof. & tech., n.e.c.) DPT: 251
 GED: 4 SVP: 6 EC: B PA: L 4 7

Creates and sells silhouette portraits:

Displays samples of work, engages passers-by in conversation, and demonstrates silhouette technique, to solicit business. Requests individual to pose, and observes individual to determine identifying features. Cuts freehand profile portraits of subject from dark paper, using scissors or knife. Glues silhouette on light-coloured paper or mounts it in prepared frame. May draw profile prior to cutting it. May cut profile from photograph. May use lights, adjusted to cast subject's shadow on backdrop, as an aid in viewing profile.

3319-228 CARVER, REPRODUCTION (prof. & tech., n.e.c.) DPT: 681
 GED: 3 SVP: 7 EC: 1 PA: L 4 7

Carves reproductions of artistic objects in wood, stone or other materials, using hand tools:

Studies artistic object or sketch to determine required treatment. Selects piece or type of material according to type of object to be carved. Carves detail of object from material, using various gouges, knives and chisels. Grinds hand tools using hone and grinding wheel. May smooth and polish objects, using abrasives and rubbing compounds. May be designated according to type of material carved or artistic style reproduced; for example,

Carver, Native Art
 Wood Carver, Reproduction

3319-299 OTHER OCCUPATIONS IN FINE AND COMMERCIAL ART AND PHOTOGRAPHY

This group includes artists, photographers and related workers, not elsewhere classified; for example, those who select and train models for photography, and colour pre-drawn patterns on zinc pantographic plates. Typical examples of occupational titles covered by this residual group definition are:

Modelling Consultant (bus. serv.)
 Painter, Plate (print. & pub.)

3330 - PRODUCERS AND DIRECTORS, PERFORMING AND AUDIOVISUAL ARTS

This unit group includes occupations concerned with producing and directing theatrical performances, motion picture productions and radio and television programs for entertainment, information and instruction.

3330-110 PRODUCER, MOTION PICTURE (broadcast., motion pic. & stage) DPT: 118
 GED: 6 SVP: 8 EC: B PA: L 5 6 7 Plans, organizes and co-ordinates production of motion pictures:

Reviews scripts and selects those suitable for presentation. Directs personnel adapting scripts for filming, using artistic and commercial judgement to reach a specific audience. Prepares production budget and maintains expenditures within budgetary limits. Selects director and key production personnel, such as cameramen, sound mixers and location business manager. Determines treatment and scope of production and establishes schedules. Conducts auditions and selects cast in consultation with director. Co-ordinates production and suggests or approves changes in script or presentation. Reviews takes filmed each day and orders retakes in cases of technical shortcomings or artistic deviations. Works closely and continually with director to ensure quality of production and to maintain schedules. Conducts meetings with director, writers and other staff members to discuss and resolve production problems and to evaluate progress and results. Approves final editing of filmed productions.
 May direct motion pictures.

3330-114 PRODUCER, STAGE (broadcast., motion pic. & stage) DPT: 118
 GED: 6 SVP: 8 EC: 1 PA: L 5 6 7

Selects play for stage performance, arranges finances, and plans, organizes and co-ordinates production of theatrical presentation:

Considers and selects material on basis of plot, timeliness, audience appeal and quality of writing, and plans production. Sells shares to investors to finance production. Formulates business management policies in consultation with administrators. Prepares production budget and maintains expenditures within budget limits. Engages director and key production staff. Determines treatment, scope and scheduling of production and explains general requirements to director. Outlines production to writers, reviews and approves scripts and suggests changes to meet management and production requirements. Selects cast, costumes, props, music and other production personnel and equipment in consultation with director. Instructs director to schedule and conduct rehearsals and to develop details to obtain desired production. Co-ordinates elements of production to ensure quality and to maintain production schedules. Reviews production prior to presentation to ensure objectives are attained.

May direct theatrical presentations. May produce shows for special occasions, such as fund-raising events and industrial shows.

3330-118 PRODUCER, BROADCASTING (broadcast., motion pic. & stage) DPT: 118
 GED: 5 SVP: 8 EC: 1 PA: L 5 6 7

Plans, organizes and co-ordinates production of radio or television programs:

Reviews and selects suitable material and plans program. Prepares production budget and maintains expenditure within budget limits. Determines treatment, scope and scheduling of production and explains general requirements to director. Engages script writers and outlines program requirements. Reviews and approves scripts and suggests changes to meet management and production requirements. Selects cast, costumes, props, music and other production personnel and equipment in consultation with director. Co-ordinates elements of production; such as, audio, music, scenes, timing, camera work and script to ensure quality of production and maintenance of schedules. Instructs director to schedule and conduct rehearsals and to develop details to obtain desired production. Reviews and approves production prior to broadcasting to ensure objectives are attained.

May direct television and radio programs. May specialize in particular medium of presentation and be designated accordingly; for example,

Producer, Radio
 Producer, Television

3330-122 TECHNICAL PRODUCER (broadcast., motion pic. & stage) **DPT: 138**
 GED: 5 SVP: 8 EC: B PA: L 4 5 6 7

Plans and organizes required technical facilities and supervises and co-ordinates activities of studio and control-room technicians to ensure technical quality of pictures and sound for radio or television programs:
 Studies script to determine technical treatment. Attends production meetings to discuss program content, set locations, stage directions and technical production requirements. Conducts on-location surveys to establish technical production facilities requirements. Recommends to producer the purchase or improvement of audiovisual equipment. Plans and arranges for special effects requested by producer. Assigns tasks to technicians engaged in maintaining, operating and controlling lights, audio and video control equipment, microphones and cameras. Observes television picture through monitor to evaluate shading and composition and instructs video operator and cameramen to adjust equipment for desired technical quality.

3330-126 PROGRAM CO-ORDINATOR, BROADCASTING **DPT: 118**
 (broadcast., motion pic. & stage)
 GED: 5 SVP: 7 EC: 1 PA: S 5 6

Plans, organizes, directs and co-ordinates, through subordinate supervisors, program department of radio or television station, by performing any combination of the following duties:
 Prepares and submits budget, and administers approved budget for department. Selects types of programs to be presented and content of each program. Evaluates programs to ensure conformance to network policy. Determines length of program and liaises with other department managers to ensure adherence to production schedule of station and network. Plans and arranges production and broadcast facilities to provide on-the-spot coverage of current events. Negotiates contracts with sponsors. Negotiates purchase of films or programs from independent producers. Directs, through subordinate supervisors, personnel department activities, such as hiring and training of staff.
 May produce and direct programs within department. May be designated according to type of department controlled or program co-ordinated; for example,

Educational-Program Co-ordinator
 International-Program Co-ordinator
 Public-Affairs-Program Co-ordinator
 Sports-Program Co-ordinator

3330-130 CASTING OFFICER (broadcast., motion pic. & stage) **DPT: 218**
 director, casting.
 GED: 5 SVP: 7 EC: 1 PA: S 5 6 7

Auditions and interviews performers for specific parts in motion picture, stage, radio and television productions:
 Maintains talent file to include information such as, personality types, specialties, past performances and availability of performers. Views professional, amateur and foreign productions to search out and assess talent. Submits lists of suitable performers to producers and directors for final selection. Conducts screen tests and auditions to verify suitability of performers, considering factors such as, physical size and appearance, quality of voice, expressiveness and experience. Negotiates with performers and agents to obtain contractual agreement on items such as, salary, fees, program credits, residual payments, performance dates and production schedules. Scrutinizes rehearsals and presentation to evaluate dramatic talent of performers hired.

3330-150 DIRECTOR, MOTION PICTURE (broadcast., motion pic. & stage) **DPT: 128**
 GED: 6 SVP: 8 EC: B PA: L 5 6 7

Interprets script for motion picture presentation, directs and instructs cast and production personnel to achieve desired mood, treatment and style of presentation:
 Studies script to determine artistic interpretation. Confers with specialists, such as producer, musical director and technical producer to develop suitable choreography, sound and lighting effects, costumes and set designs. Assists producer and casting officer in auditioning and selecting cast. Assigns parts to be cast and explains desired interpretations. Schedules rehearsals and filming. Directs rehearsals and filming, criticizing the acting and suggesting changes necessary to obtain the required standard of production. Gives direction to cast between filming sequences to keep them informed of desired interpretations. Co-ordinates activities of production staff, such as sound and lighting technicians, property men and cameramen during filming sequences to ensure effective takes. Participates in evaluating rushes and suggests changes to film and sound editors. May produce motion pictures.

3330-154 MUSICAL DIRECTOR (broadcast., motion pic. & stage) **DPT: 118**
 GED: 5 SVP: 8 EC: 1 PA: S 5 6

Plans, organizes, directs and controls the musical aspects of motion picture, stage or broadcasting productions:
 Plans and organizes musical production to create appeal, using knowledge of language, musical habits and tastes of audience. Selects vocal and instrumental music suitable to type of production and performers. Engages composer to write them or score for production. Auditions and hires vocal and instrumental performers. Supervises and co-ordinates activities of personnel of studio music department. Issues and reviews assignments; such as, lyric writing, vocal coaching, scoring, arranging and copying music. Engages in and supervises writing of scripts, notes and biographies pertaining to musical transcriptions. Plans, co-ordinates and directs the mixing and editing of master tapes used in musical transcriptions. Controls and approves quality of recorded material used in musical transcriptions.
 May specialize in particular medium of presentation and be designated accordingly; for example,

Musical Director, International Broadcasting
 Musical Director, Motion Picture
 Musical Director, Stage
 Musical Director, Television

3330-158 DIRECTOR, BROADCASTING (broadcast., motion pic. & stage) **DPT: 128**
 program director.
 GED: 5 SVP: 7 EC: 1 PA: L 5 6 7

Interprets script for radio or television presentations, directs and instructs cast and production personnel to achieve desired mood, treatment and style of presentation:
 Studies script to determine artistic interpretation. Confers with specialists, such as producer, musical director and technical producer to develop suitable sound and lighting effects, set designs, costumes and choreography. Selects cast, or assists

producer and casting officer in auditions and selections. Assembles program sequences to provide entertainment balance. Assigns parts to cast and explains desired interpretations. Directs rehearsal, filming, taping and broadcast activities. Criticizes performances, and suggests changes necessary to obtain the required standard of production. Coaches cast in delivery of dramatic lines and in rendition of vocal and instrumental music. Co-ordinates activities of production staff such as, sound and light technicians, property men and cameramen to ensure effective presentation. Establishes pace of program and verifies timing.

May specialize in particular medium or type of program; for example,

Director, Current Affairs
Director, Radio
Director, Television

3330-162 DIRECTOR, STAGE (broadcast., motion pic. & stage) DPT: 128
GED: 5 SVP: 7 EC: 1 PA: L 5 6 7

Interprets play script for stage presentation, directs and instructs cast and production personnel to achieve desired mood, treatment and style of presentation:

Studies script to determine artistic interpretation. Confers with specialists, such as producer, writer and musical director, to develop suitability of script, costumes, scenery designs, choreography, and sound and lighting effects. Selects cast, or assists producer and casting officer in auditions and selections. Assigns parts to cast and explains desired interpretations. Schedules and directs rehearsals to obtain the required performance standard. Instructs and criticizes performers in interpretation of script until roles are mastered. Co-ordinates activities of production staff, such as property men and sound and lighting technicians to ensure effective presentation.

May pass responsibility for routine management of daily stage performance to stage manager when production is ready for indefinite run.

3330-166 STAGE MANAGER (broadcast., motion pic. & stage) DPT: 137
GED: 5 SVP: 7 EC: 1 PA: L 4 5 6 7

Plans, organizes, supervises and co-ordinates activities of stage crew in the production and presentation of theatrical performances:

Confers with production and directing personnel concerning production requirements. Arranges conference time for cast and crew, and disseminates general information about production. Calls performers at specified intervals before curtain time. Reads annotated script during each performance and gives cues for curtain, lights, properties and sound effects, using cue cards or head-phones. Interprets stage-set diagrams to determine layout. Supervises stage crew engaged in placing scenery and properties during performance. Devises emergency substitutes for stage equipment or properties.

May assume responsibility for routine management of daily stage performance when production is ready for indefinite run.

3330-170 ART DIRECTOR (broadcast., motion pic. & stage) DPT: 138
GED: 5 SVP: 7 EC: B PA: L 4 5 6 7

Plans, organizes, directs and controls the artistic aspects of motion picture, stage or broadcasting productions:

Reads books, script or scenario concerning work to be performed to determine theme and setting. Reviews relevant literature such as encyclopedias, books and catalogues; visits museums and art galleries; and delves into archives to obtain knowledge of history and culture of the setting. Plans decor and selects costumes, furnishings, props and artifacts for aesthetic appeal and realistic portrayal of the setting. Directs the placing of items on set to permit free movement of cast and to provide a clear view to audience or camera. Supervises and coordinates activities of art department personnel to achieve harmonious overall artistic presentation.

May prepare sketches, scale drawings or models of sets and scenes using artistic materials. May specialize in a particular medium of presentation and be designated accordingly; for example,

Art Director, Motion Picture
Art Director, Stage
Art Director, Television

3330-174 FILM EDITOR (broadcast., motion pic. & stage) DPT: 164
GED: 5 SVP: 7 EC: 1 PA: L 4 5 6 7

Edits visual aspects of motion picture films:

Views film to analyze, evaluate and select scenes in terms of story continuity and dramatic and entertainment value, using equipment, such as viewers, movieolas (miniature audio and video reproducing equipment) and projectors. Trims film segments to specified lengths, using scissors and hand splicers. Selects stock shots from film library, as called for by script, and edits and incorporates them into film. Arranges film segments in sequence that presents story with maximum effect to highlight mood, pace and climax of film. Confers with other production and directing personnel concerning all aspects of motion picture film editing. Reviews assembled film on screen in concert with producer and/or director, and edits accordingly. May edit specific type of film presentation and be designated accordingly; for example,

Newsreel Editor
Scientific-Film Editor

3330-178 RECORDING DIRECTOR (amuse. & rec.) DPT: 118
GED: 4 SVP: 7 EC: 1 PA: L 4 5 6

Plans, co-ordinates and directs production of master musical recordings:

Selects music for production of records and tapes, employing knowledge of tastes and trends in music. Auditions and selects recording artists most appropriate for each recording, employing knowledge of vocal and instrumental techniques and requirements, and using tape recorder as verification aid. Negotiates contractual agreements between artist or agent, and recording company concerning time and place of recording, expense accounts, commissions and royalties. Directs artists and technicians during rehearsals and recording sessions to obtain the desired presentation. Times recording to ensure length of rendition meets recording time specifications. Attends company selection committee meetings to evaluate and select records and tapes for mass production on basis of potential market value. Arranges guest appearances with broadcasting personalities to promote sale of records and tapes.

3332 - MUSICIANS

This unit group includes occupations concerned with creating and writing musical compositions; adapting, arranging or copying music; conducting instrumental or vocal performances; playing musical instruments; and singing as soloists or members of vocal groups. Occupations primarily concerned with teaching music are classified in Major Group 27, TEACHING AND RELATED OCCUPATIONS.

3332-110 ORCHESTRA CONDUCTOR (amuse. & rec.) DPT: 021
maestro.
GED: 6 SVP: 9 EC: 1 PA: L 4 5 6

Conducts instrumental groups such as symphony orchestra and large band: Auditions and selects members of group. Selects music to accommodate talents and abilities of group, and to suit type of performance to be given. Assigns instrumental parts to individual musicians. Positions musicians in group to obtain balance and harmony of instruments. Memorizes or familiarizes himself with complete musical score. Conducts rehearsals, instructing instrumentalists concerning rendition required, and endeavouring to make optimum use of each instrumentalist's talents. Conducts performance, controlling factors such as, balance, rhythm, dynamics and entries of particular instruments, to create effect consistent with own interpretation of score. May arrange and orchestrate score. May play instrument and act as soloist.

3332-114 COMPOSER (amuse. & rec.) DPT: 081
GED: 6 SVP: 9 EC: 1 PA: S 4 5 6

Creates and writes musical compositions: Invents melodic, harmonic and rhythmic structures to express ideas and emotions in musical form such as, symphony, opera, film and play scores. Applies knowledge or understanding of harmony, counterpoint, orchestration and musical forms. Translates composition into standard musical signs and symbols on scored music paper. Plays musical instrument to assist in composing. May specialize in one type of music or in compositions for particular instruments. May write words to accompany music. May engage in other musical activities; such as, conducting orchestra, playing instruments, singing, and teaching music.

3332-118 ARRANGER (amuse. & rec.) DPT: 081
adapter.
GED: 6 SVP: 8 EC: 1 PA: S 4 6 7

Transcribes musical compositions or melodic lines to adapt and modify them or create particular style for orchestra, band, choral group or individual: Familiarizes self with composition to be adapted, using musical instrument. Imagines effects of various combination of instruments, voices, harmonic structures, rhythms, tempos and music dynamics. Selects instruments or voices to be employed to obtain desired style and effect, using knowledge of their range, characteristics, limitations and key, as well as talents of individual performers. Annotates original composition according to selection or writes arrangement on scored music papers.

3332-122 ORCHESTRATOR (amuse. & rec.) DPT: 081
GED: 6 SVP: 8 EC: 1 PA: S 4 5 6 7

Writes score from arranged composition, for orchestra, band, choral group or individual, changing music from one medium to another: Transposes from one instrument or voice to another to accommodate particular instrumentation or make-up of group, using knowledge of range, characteristics, limitations and key of instrument or voice. Improves dynamics, tempo and harmonic effects, using knowledge of music theory, harmony, form, shading and notation. Copies parts from score for individual performers within group. Plays musical instrument to plan harmony and chords.

3332-126 CHOIRMASTER (amuse. & rec.) DPT: 028
choral director.
GED: 5 SVP: 8 EC: 1 PA: L 4 5 6

Conducts vocal groups, such as choirs and glee clubs: Auditions and selects members of group. Selects music to accommodate talents and abilities of group, and to suit type of performance to be given. Studies composition and imagines effect of various combinations of voices. Assigns vocal parts to individual singers. Directs group at rehearsals and performances to achieve desired effects, such as tonal and harmonic balance, dynamics, rhythms, tempos, and shadings, utilizing knowledge of conducting techniques, music theory and harmony, and characteristics, range, and individual talents of voices. May schedule tours and performances. May adapt musical compositions to create a particular style for choral group. May conduct group and accompanying orchestra. May play musical instrument.

3332-128 CARILLONNEUR (amuse. & rec.) DPT: 041
GED: 5 SVP: 8 EC: 1 5 PA: L 4 6 7

Selects, arranges and plays music on carillon to provide regular recitals or concerts for special occasions: Selects music according to the occasion and taste of listeners. Arranges selections for carillon, using knowledge of music theory and technical capabilities of instrument. Strikes appropriate keys on keyboard using clenched fists and depresses foot-pedals to play carillon, sliding back and forth on bench as required to reach notes. Moderates pressure with which notes are struck to control volume and clarity of bells, and sustains sound of high-pitched bells by striking several times in succession. Starts foot-pedal action in advance of hand keys to ensure large and small bells speak together. Adjusts turnbuckles to control distances between bells and clappers. Supervises maintenance of carillon mechanism and bells. May compose music for special occasions. May be designated according to position held; for example,

Dominion Carillonneur

3332-130 **MUSICIAN, INSTRUMENTAL** (amuse. & rec.) **DPT: 141**
 instrumentalist.
 GED: 5 SVP: 8 EC: B 5 PA: L 4 5 6 7

Plays one or more instruments in recital, in accompaniment, or as member of orchestra, band, or other musical group to entertain:

Studies and rehearses score prior to performance. Plays music from score or by memory, manipulating keys, bow, valves, strings, percussion devices, or depressing pedals, depending on instrument played.

May improvise, transpose, compose, or arrange music. May specialize in particular instrument or service performed and be designated accordingly; for example,

Accompanist
 Horn Player
 Organist
 Pianist
 Violinist

3332-134 **CONCERT SINGER** (amuse. & rec.) **DPT: 148**
 GED: 5 SVP: 8 EC: I PA: L 5 6

Sings classical, operatic or church music in musical programs:

Studies and rehearses words and music for performance as soloist or member of vocal ensemble, using sheet music and libretto. Sings music such as lieder, arias and cantatas, combining musical training, expression and quality of voice with histrionic ability. Watches conductor or accompanist for directions during rehearsal or performance.

May be known according to voice range or singing specialty and be designated accordingly; for example,

Baritone
 Lieder Singer
 Recitalist
 Soprano
 Vocal Soloist

3332-138 **POPULAR SINGER** (amuse. & rec.) **DPT: 148**
 musical entertainer.
 GED: 4 SVP: 7 EC: I PA: L 4 5

Sings songs in popular idiom to entertain audiences:

Studies and rehearses music and special arrangements prior to performance. Entertains in a group or individually on stage, radio, and television, projecting forms of expression in voice, such as pathos and whimsicality, using own phrasing and special musical arrangements to achieve individual style of vocal deliver.

May accompany self on musical instrument. May perform musical specialty by exhibiting other skills, such as whistling, dancing or telling humorous stories. May be designated according to singing style, material, or speciality performed; for example,

Blues Singer
 Folk Singer
 Song and Dance Man

3332-142 **COPYIST** (amuse. & rec.) **DPT: 388**
 GED: 4 SVP: 7 EC: I PA: S 4 7

Copies and compiles parts from musical score for individual performers within musical group:

Studies musical score to determine treatment. Transcribes parts from score onto staff-paper for each instrument or voice within musical group, utilizing knowledge of musical notation and experience.

May transpose score to different key prior to copying individual musical parts.

3332-199 **OTHER MUSICIANS**

This group includes musicians, not elsewhere classified; for example, those who compose or play electronic music, and compose instrumental and vocal music in the popular idiom. A typical example of an occupational title covered by this residual group definition is:

Composer, Popular Music (amuse. & rec.)

3333 - CHOREOGRAPHERS AND DANCERS

This unit group includes occupations concerned with composing and performing dances. Activities include: creating dances and instructing dancers in their performance; performing dances as a soloist, with a partner or as a member of a dancing group. Occupations primarily concerned with teaching dancing are classified in Major Group 27, TEACHING AND RELATED OCCUPATIONS.

3333-110 **CHOREOGRAPHER** (broadcast., motion pic. & stage) **DPT: 028**
 GED: 5 SVP: 8 EC: I PA: L 2 3 4 5 6 7

Creates original dances for stage, television, motion picture or nightclub productions, and instructs dancers in their interpretation and performance:

Studies production factors such as, musical score, story or theme, and consults with production personnel concerning the interpretation required. Creates dances designed to harmonize with music and subject, illustrate unfolding of story, interpret emotion or complement musical show. Plans and records required movements of dancers, using standard notation symbols. Conducts rehearsals of dances, demonstrating movements required and instructing dancers in desired interpretation.

May perform dances. May plan and arrange movements of performers and extras in pageants or other outdoor spectacles. May direct and stage dance presentation. May specialize in ballet, dances for musical shows or revues or other types of dancing presentations and be designated accordingly.

3333-114 DANCER (amuse. & rec.) DPT: 048
 GED: 4 SVP: 7 EC: IPA: M 2 3 4 5 7

Performs dances as soloist, with partner, or as member of group to entertain audiences:
 Executes regular dance exercises to maintain required physical condition of body and limbs and control of movements.
 Rehearses dances under direction and instruction, or develops own interpretation. Attends wardrobe fittings to ensure proper costuming. Performs classical, modern or acrobatic dances for audience entertainment, coordinating body movements and facial expressions usually with musical accompaniment, endeavouring to interpret the dance as rehearsed.
 May sing and provide other forms of entertainment. May compose own dances. May specialize in particular style or type of dancing and be designated accordingly; for example,

Ballet Dancer
 Chorus Dancer
 Tap Dancer

3335 - ACTORS

This unit group includes occupations concerned with playing parts in productions for stage, television, radio, motion-pictures, and other settings, to entertain and educate audiences. Includes occupations concerned with telling stories, performing ventriloquism and presenting humorous routines.

3335-110 ACTOR (amuse. & rec.) DPT: 048
 GED: 5 SVP: 7 EC: IPA: L 5 6

Portrays roles in dramatic productions for theatre, motion-picture, radio, television or other audiences:
 Studies play or production to gain understanding of part. Learns lines and cues, and rehearses part, interpreting role by speech and gesture as directed. Attends wardrobe fittings to ensure proper costume fit. Acts part in medium of presentation, endeavouring to interpret role as developed in rehearsals.
 May specialize in particular type of role or medium of presentation, and be designated accordingly; for example,

Actor-Dancer
 Dramatic Reader
 Juvenile
 Motion-Picture Actor
 Story Teller

3335-114 MIME (amuse. & rec.) DPT: 048
 GED: 5 SVP: 7 EC: IPA: L 4

Portrays role in pantomime, using mimic gestures, usually without words, to entertain audiences:
 Studies story-line or character sketch to gain understanding of part. Rehearses serious, humorous or burlesqued interpretations and dramatic actions, using body movements, facial expressions and gestures. Attends costume fittings and make-up sessions to achieve desired appearance. Acts part in performance, endeavouring to interpret role as developed in rehearsals.

3335-118 VENTRILOQUIST (amuse. & rec.) DPT: 044
 GED: 4 SVP: 7 EC: I PA: L 4 5

Utters sounds to entertain audience, using art of ventriloquism:
 Speaks or utters sound in such a manner that the voices appear to come from sources other than speaker's vocal chords. Makes use of dummy, hand puppet or other objects as foil to conduct apparent dialogue. Manipulates dummy or puppet during humorous or burlesqued performance to give illusion of voice and movement.

3335-122 COMEDIAN (amuse. & rec.) DPT: 048
 GED: 4 SVP: 6 EC: I PA: L 5

Performs humorously to entertain audience:
 Tells jokes, delivers comic lines, sings humorous songs, and performs comedy dances and acts to make audience laugh. Wears funny costumes, contorts face or resorts to similar antics to amuse audience.
 May do amusing impersonations. May specialize in particular medium of presentation and be designated accordingly.

3335-126 IMPERSONATOR (amuse. & rec.) DPT: 048
 GED: 4 SVP: 6 EC: IPA: L 4 5

Impersonates persons or things to entertain audience:
 Represents in bodily form, or plays part of another person, type of person, animal or inanimate object. Imitates mannerisms, form, expression, dress, voice or sound of character or thing impersonated. May present exaggerated imitations, ridiculing and making sport of character imitated, and be designated accordingly; for example,
 Mimic

3337 - RADIO AND TELEVISION ANNOUNCERS

This unit group includes occupations concerned with announcing radio or television programs; preparing, reading and commenting on news, sports and other broadcast events; and giving commentaries on public address systems at sporting and entertainment events. Radio and television broadcast writers and editors are classified in Unit Group 3353, WRITERS AND EDITORS: RADIO, TELEVISION, THEATRE AND MOTION PICTURES.

3337-110 ANNOUNCER-PRODUCER INTERNATIONAL SERVICE DPT: 134
 (broadcast., motion pic. & stage)
 GED: 5 SVP: 7 EC: B PA: L 4 5 6 7

Plans, organizes, produces and announces foreign language broadcasts to inform, educate and entertain foreign audiences by performing any combination of the following duties:

Consults with representatives of diplomatic, governmental, ethnic, and news organizations to arrange programs. Conducts live, or taped interviews for radio broadcast. Writes script and news copy. Voices dramatic programs for live or recorded presentation, using sound equipment. Gives cues to control room to ensure connected stations receive intended program. Identifies station, using call letters. Announces program in language of country to which program is broadcast. Reads news items and describes public events. Supervises activities of program assistants and radio performers. Operates control board or sound equipment. Maintains program log.

3337-114 ANNOUNCER (broadcast., motion pic. & stage) DPT: 144
GED: 5 SVP: 7 EC: B PA: L 4 5 6

Introduces various types of programs, interviews guests, acts as master-of-ceremonies, reads news bulletins and makes other announcements for radio and television broadcasting by performing any combination of the following duties:
Identifies station using call letters. Gives cues to control room to ensure affiliated stations receive intended program. Reads prepared news bulletins and makes special announcements. Reads advertisements at specified times on sponsored programs. Conducts interviews with persons of interest and acts as master-of-ceremonies for certain programs. Broadcasts events of unusual interest that originate outside the studio such as, rallies, demonstrations, parades, greeting of notables and on-the-street interviews. Observes, evaluates and broadcasts weather, traffic conditions, and related information, from air to land vehicle, as a public service feature. Narrates explanatory comments, as directed, to accompany action parts of motion-picture, radio or television presentations. Operates control board or recording equipment. Sells advertising time. Writes scripts and news copy. Maintains program log.

3337-122 MASTER OF CEREMONIES (amuse. & rec.; broadcast., motion pic. & stage) DPT: 348
GED: 5 SVP: 6 EC: B PA: L 5 6

Introduces entertainers, speakers or celebrities to audience and generally conducts proceedings of show or program:
Addresses audience to open show or program. Introduces entertainers, speakers or celebrities, interspersing introductions with humorous stories and biographical sketches, using written notes and microphone. Comments on acts or events.
May arrange for particular tunes to be played on request. May announce arrival of celebrities. May tell jokes, sing, dance, play musical instrument or otherwise entertain audience between act or events.

3337-130 DISK JOCKEY (broadcast., motion pic. & stage) DPT: 347
GED: 4 SVP: 5 EC: IPA: L 4 5 6

Announces program of musical recordings, commenting on the music and other matters of interest to entertain and inform radio audience, broadcasting from studio or on-location:
Maintains lists, by category, of musical recording ratings provided by popularity surveys. Selects program of recordings having appeal for specific audience. Identifies radio station by giving call letters, using microphone. Announces program of recordings, commenting on music and other matters of audience interest, such as weather, time checks, traffic conditions and public service announcements. Reads advertising copy at specified times during broadcast. Operates sound reproducing equipment, or cues technician to perform functions, as he integrates program chatter and announcements, either extemporaneously or from script, with music. Interviews guest recording artists on program to popularize and promote recordings.
May play requests or dedications. May select and play recorded music on-location for functions, such as school, club and wedding dances, and act as a master of ceremonies. May perform other announcing duties.

3339 - OCCUPATIONS IN PERFORMING AND AUDIOVISUAL ARTS, N.E.C.

This unit group includes performing and audiovisual arts occupations, not elsewhere classified, concerned with providing production support services; such as, stage properties, costuming supervision and special effects, assisting with planning and presentation of radio and television programs; training and presenting animals; performing mystifying, humorous, provocative, thrilling and other acts to entertain audiences. Make-up artists are classified in Unit Group 6143, BARBERS, HAIRDRESSERS AND RELATED OCCUPATIONS. Radio and Television Broadcasting Equipment Operators, Sound Recording and Reproduction Equipment Operator and Motion Picture Projectionists are classified in Minor Group 955, ELECTRONIC AND RELATED COMMUNICATIONS EQUIPMENT OPERATING OCCUPATIONS, N.E.C.

3339-110 PROPERTY MASTER (broadcast., motion pic. & stage) DPT: 138
foreman, stage-property.
GED: 4 SVP: 7 EC: B PA: L 5 6 7

Supervises and co-ordinates activities of personnel engaged in obtaining, moving, fabricating and storing properties used in motion picture or theatrical productions:
Reads script and confers with production and directing personnel to determine prop requirements. Studies period styles to correctly represent time of plot, consulting period files and utilizing knowledge of historical, geographical and artistic factors. Requisitions properties required from studio prop room. Arranges for construction, purchase and rental of properties not available from existing inventory. Arranges for placing properties on stage and directs clearing of properties at conclusion of each scene. Ensures that properties are in good repair. Arranges transportation of properties to outside location when required.
May arrange for special wardrobe items or setting-up special effects, such as smoke or fire. May maintain picture identification file of properties in inventory.

3339-114 WARDROBE SUPERVISOR (broadcast., motion pic. & stage) DPT: 138
GED: 4 SVP: 7 EC: IPA: S 5 6 7

Supervises and co-ordinates costuming of cast for motion picture, television and stage productions:
Confers with directing and production personnel, and analyzes script and research material, to determine style of dress for cast according to period and characters to be represented. Prepares and issues requisitions and work orders for procurement, production and care of costumes and wardrobe accessories. Supervises and co-ordinates activities of workers engaged in procuring, making, altering and caring for costumes and other wardrobe accessories.
May sketch and design costumes and other wardrobe accessories.

- 3339-116** **SPECIAL-EFFECTS MAN** (broadcast., motion pic. & stage) **DPT: 281**
GED: 4 SVP: 7 EC: B 6 7 PA: L 2 3 4 6 7
- Designs, fabricates and uses devices to simulate special sound and visual effects for broadcasting, motion picture and stage productions:
 Contrives and uses a variety of mechanical, chemical and electrical devices to animate incidents. Creates the illusion of phenomena; such as, snow, rain, smoke, waves, thunder and impact of projectiles, using chemicals and explosives. Draws plans for and arranges provision of contrivances; such as, towers, conveyors and wiring layouts for the setup of special-effects. Obtains permits for use of special-effects devices and ensures compliance with safety regulations.
- 3339-118** **CHIEF-STAGE ELECTRICIAN** (broadcast., motion pic. & stage) **DPT: 338**
sight-effects man.
GED: 4 SVP: 7 EC: 1 PA: M 4 5 7
- Provides lighting and sight effects for theatrical stages and motion picture sets:
 Studies continuity script and work drawings of stage and studio sets showing light details and special sight effects desired. Originates designs for artistic lighting of sets based on extensive knowledge of stage lighting and sight presentation. Confers with producing personnel and suggests changes in lighting plans. Supervises crew engaged in setting up and arranging electrical equipment for use on stage and motion picture sets.
 May direct maintenance and repair lighting equipment.
- 3339-120** **LIGHT TECHNICIAN** (broadcast., motion pic. & stage) **DPT: 361**
set-electrician.
GED: 4 SVP: 7 EC: B PA: M 2 4 5
- Positions, sets-up, and operates various lighting equipment used to illuminate set or studio during stage performance, television broadcasting or photographing motion picture scenes:
 Studies script and confers with production personnel and chief electrician to determine lighting effects required. Co-ordinates activities with electrical crew in erecting metal scaffolding to support lighting equipment. Selects and positions equipment, such as spotlights and flood-lights, manually or using hoist. Arranges cables into groups and connects conduits to source of electricity supply, using portable junction boxes. Operates lights during filming or broadcasting, following cue sheet or script. Varies intensity of light, using silk, spun glass, or gelatin diffusion disks over lens of light source. Maintains and repairs lighting equipment.
 May arrange for transportation of lighting equipment to remote locations.
- 3339-122** **PROGRAM PLANNER, MUSIC** (broadcast., motion pic. & stage) **DPT: 367**
musical-program director.
GED: 4 SVP: 7 EC: 1 PA: S 4 5 6
- Selects and arranges program of music to meet time and content requirements for specified broadcast:
 Consults with production personnel to determine type of music desired. Selects and integrates music within time and program requirements. Contacts recording companies and music publishers to become acquainted with current ratings and public preferences. Listens to recordings using audio recorder to select and program music for use in broadcasts. Maintains musical library for documentation and research.
 May verify copyright clearance for music to be used on broadcasts.
- 3339-126** **PRODUCTION MAN** (broadcast., motion pic. & stage) **DPT: 367**
production assistant.
GED: 4 SVP: 6 EC: B PA: L 4 5 6 7
- Aids producing personnel in staging rehearsals and presenting television programs:
 Oversees distribution of studio equipment, such as scenery, cameras, and microphone placement, according to staging or floor plan. Transmits instructions received over telephone headset to performers and others on set, and gives cues, using hand signals. Directs production of sound effects. Times broadcast duration, using stop watch.
 May prepare rehearsal schedules and arrange for rehearsal halls. May attend production meetings on program content and requirements.
- 3339-130** **SCRIPT ASSISTANT** (broadcast., motion pic. & stage) **DPT: 367**
GED: 4 SVP: 6 EC: B PA: S 4 5 6 7
- Performs any combination of following or similar duties as directed by producer in the rehearsal and broadcasting of television programs:
 Distributes copies of script and arranges for rehearsal quarters. Examines script and prepares list of props required. Prepares and distributes rehearsal call sheets, and amended scripts for members of cast and crew to insure proper timing of program. Times and records duration of individual scenes and overall program, using stop-watch. Prompts members of cast and guests from script during rehearsals or broadcast. Verifies placement of props, films, slides, title cards, and similar items prior to broadcast. Contacts members of cast and guests to insure that they have been made up. Gives directions to personnel in rehearsal and broadcast of sign-ons and sign-offs, station breaks, and film feature programs, using oral and hand signals.
 May keep rehearsal attendance records.
- 3339-138** **STAGE HAND** (broadcast., motion pic. & stage) **DPT: 684**
grip man.
GED: 2 SVP: 3 EC: B PA: H 2 4
- Moves stage equipment, and builds temporary structures to accommodate equipment, following directions of foreman:
 Transports and positions equipment, such as cameras, electrical fixtures and props, on stage or motion picture set, using dolly or handtruck. Erects structures from stock scaffolding, using hand tools.
- 3339-162** **CLOWN** (amuse. & rec.) **DPT: 047**
GED: 4 SVP: 6 EC: B PA: L 2 3 4 5 6
- Performs amusing antics and tricks to entertain audience:
 Dresses in traditional clown costume and make-up or other bizarre or amusing style. Performs original or stock comedy routines, such as amusing antics, acrobatics and tricks.

May tell funny stories, perform with animals, and participate in slapstick comedy sketches, caricaturizing other performers, well-known persons or events.

3339-166 **MAGICIAN** (amuse. & rec.) **DPT: 144**
 prestidigitator.
 GED: 4 SVP: 6 EC: 1 PA: L 4 5 7

Performs acts of illusion and sleight-of-hand to entertain audiences:

Performs original and stock conjuring and other tricks of illusion to mystify audience, using a variety of objects; such as, rope, handkerchiefs, hoops and small animals. Performs sleight-of-hand tricks, using props, such as playing cards and cigarettes. Involves members of audience in act, and removes valuables, such as jewellery and wallets from their person without their knowledge. Talks extemporaneously to divert attention of audience when performing tricks.
 May use an assistant to perform illusory acts.

3339-170 **PUPPETEER** (amuse. & rec.) **DPT: 144**
 marionette man.
 GED: 4 SVP: 6 EC: 1 PA: L 4 5 6

Creates puppet program and manipulates puppets to animate them for entertainment of audience, performing any combination of the following duties:

Creates original routines and dialogue or adapts stock presentation. Carves, shapes or sews puppet parts from materials; such as, wood, plaster, papier mache and cloth. Assembles puppets, using wire, string and hand tools. Sews articles of clothing and dresses puppets in appropriate costumes. Manipulates bar to which puppet-control strings or wires are attached, from position above or below stage, to direct movement of puppets during performance. Inserts hand into puppet and manipulates to produce animation. Talks or sings during performance to give illusion of voice to puppets.

3339-199 **OTHER PERFORMERS AND ENTERTAINERS**

This group includes performers and entertainers, not elsewhere classified; for example, those who perform feats of hypnotism, and difficult or spectacular feats of acrobatics, gymnastics, juggling and daredevil stunts; act as double or stand-in for star; perform exotic or provocative dances; display some physical oddity; read character and perceive thoughts of others; control behaviour of animals and reptiles; and provide other forms of public entertainment. Typical examples of occupational titles covered by this residual group definition are:

Acrobat (amuse. & rec.)
 Double (amuse. & rec.)
 Fortune Teller (amuse. & rec.)
 Graphologist (amuse. & rec.)
 Hypnotist (amuse. & rec.)
 Juggler (amuse. & rec.)
 Phrenologist (amuse. & rec.)
 Strip-Tease-Artist (amuse. & rec.)
 Thrill Performer (amuse. & rec.)

3351 - WRITERS AND EDITORS, PUBLICATION

This unit group includes occupations concerned with the preparation of written material for publication in newspapers, books, magazines, technical manuals, trade journals and related publications. Activities include: searching, interviewing and writing to prepare material; selecting and revising written material; and planning, supervising and co-ordinating activities of workers.

3351-110 **EDITOR, BOOK** (print. & pub.) **DPT: 018**
 critic, book.
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Evaluates manuscripts of books to determine suitability for publication and supervises preparation of manuscript for publication:

Reviews and evaluates manuscripts of novels, biographies, collections of short stories, essays and poems, text books and other books submitted by authors and literary agents. Makes recommendations to publisher regarding acceptability of material for publication and conditions of publication contract. Suggests changes in manuscript and negotiates with author regarding details of publication, such as royalties to be paid, publication date, and number of copies to be printed, according to knowledge of production requirements and estimation of public demand for book. Edits or supervises editing of material for coherence of style and punctuation and oversees preparation of manuscript for publication.
 May negotiate with authors concerning contracts for future writing.

3351-114 **EDITOR, ADVERTISING** (bus. serv.; print. & pub.) **DPT: 038**
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Directs workers engaged in preparation of advertising material, and edits art work and copy for publication:

Assigns work to advertising copy writers according to publication schedule and budget allocation. Reviews advertising copy, photographs and art work for effectiveness and accuracy of expression. Ensures conformity with advertising regulations and with company sales, credit and pricing policies, and completeness and accuracy of product specifications. Edits and directs copy rewriting by staff, or personally rewrites or re-arranges copy to improve wording and continuity. Selects and examines page lay-outs to emphasize sales presentation and to create interest and appeal. Confers or corresponds with staff members, supervisors and managers to impart or obtain information related to editing or preparation for publication. Maintains records and reference files.

May edit company's employee publications, letters, handbooks, instructions and operational manuals. May instruct copy writers and advertising department staff according to company's preferred style and publication methods. May determine format, style and type of advertising according to allocation of advertising funds. May direct preparation of sample lay-outs for submission to management or clients.

3351-122 EDITOR, EDITORIAL PAGE (print. & pub.) DPT: 038
GED: 5 SVP: 8 EC: IPA: S567

Plans and directs activities of editorial department and supervises personnel engaged in writing editorials:
 Selects and assigns to editorial writers, topics of timely interest, according to writer's specialty. Selects letters, poems, and similar contributions from readers for publication. Examines editorial copy for clarity, conciseness and adherence to publication policy. Makes up editorial page by marking position and length of editorial features on editorial policy committee to recommend position to be taken by publication on specific public issues.
 May select editorial cartoons to illustrate position of publication on public issues or assign staff artist to prepare pertinent drawings.

3351-130 EDITOR, MAGAZINE (print. & pub.) DPT: 038
GED: 5 SVP: 8 EC: IPA: S567

Formulates editorial policy of periodical and directs activities of editorial personnel to conform with interests and tastes of readership and accepted standards of literary or journalistic expression:
 Selects and edits or directs editing of articles submitted by contributors. Assigns staff writers to prepare articles on subjects of interest to magazine readership by conducting interviews, and by searching reference materials. Reviews articles and recommends or makes changes according to knowledge and experience of subject, and established policy. Confers with subordinate editorial personnel to formulate editorial policy and to resolve specific issues affecting readership. Confers with art, production, circulation, and other personnel to co-ordinate editorial efforts with workload of supporting departments. Writes columns or special articles and editorials of concern to readership.

3351-134 EDITOR, NEWS (print. & pub.) DPT: 038
GED: 5 SVP: 8 EC: IPA: S567

Plans layout of news stories for newspaper edition, according to prescribed space allocation, principles of layout, and relative significance of each story:
 Confers with senior management to discuss page makeup of publication as a whole. Receives notification of available column-inches of space to be allotted to news stories. Receives dummy sheet of each news page, showing portion of each column consumed by advertising matter. Edits, or assigns for editing, news copy received from each department in editorial room. Marks dummy sheet indicating position and length of each story and accompanying cuts (photographs), according to relative significance of stories and knowledge of newspaper-layout principles. Approves proofs submitted by composing room. Writes and alters headlines to fit space allotment.
 May select items from telegraph copy for publication.

3351-138 EDITOR, TECHNICAL PUBLICATION (print. & pub.; prof. & tech., n.e.c.) DPT: 038
GED: 5 SVP: 8 EC: IPA: 567

Plans and directs activities of writers, illustrators and other workers, and edits technical manuals, brochures and similar publications for industrial, commercial, governmental or institutional organizations:
 Consults with organization officials to determine objectives of proposed publication. Consults with management to attain objectives and plans and prepares lay-out proposals. Plans staff requirements to meet publication date, and determines preparation and production procedures for gathering data and preparation of illustrations within allotted time. Directs writers and illustrators. Edits copy for technical content, style and syntax. Specifies size, quality of paper, colours and quantity, and arranges for reproduction with printer. Edits galleys, arranges lay-out and examines proof copies for conformity with policy of organization, and directs distribution of printed material as required.
 May prepare operating and financial plans for press, and public relations program, and recommend plans for approval by superiors. May supervise staff engaged in press and public relations activities, and co-ordinate such activities with those from organization's headquarters. May direct production of employee publications, company to field of specialization; for example,

Information-and-Communications Manager
 Supervisor, Manuals

3351-150 CRITIC (print. & pub.) DPT: 088
GED: 5 SVP: 8 EC: IPA: S67

Writes critical reviews on merits of literary or artistic works, for publication in newspapers or periodicals:
 Reads books, attends art exhibits, or stage, screen, and musical performances, and forms critical opinions of them based on knowledge, judgement, and experience. Writes criticisms, usually making comparisons with other works or productions, and discussing such pertinent factors as artistic motif, expression, and technique.
 May be designated according to major field of interest; for example,

Art Critic
 Drama Critic
 Movie Critic
 Music Critic

3351-154 LITERARY WRITER (prof. & tech., n.e.c.) DPT: 088
author
GED: 5 SVP: 8 EC: IPA: S7

Plans and writes literary works for publication:
 Chooses own subject for them of essay, novel, poem or other literary composition. Conducts research into subject to establish factual content, assemble background material and obtain other necessary data. Plans and organizes material and composes original manuscript. Revises work, ensuring coherence of style, proper development of them or plot and characterization.
 May specialize in a particular form of writing and be designated accordingly; for example,

Essayist
 Novelist
 Poet
 Short-Story Writer

3351-162 ADVERTISING COPYWRITER (prof. & tech., n.e.c.) DPT: 068
 copywriter.
 GED: 5 SVP: 7 EC: 1 PA: S 5 6 7

Composes written material to advertise products or services:

Discusses theme, style, and length of copy with advertiser or management to determine most suitable approach, considering advertiser's particular needs and budget and media limitations. Studies product or service to ascertain principal selling features. Plans and writes headline and text, obtaining desired effect by skillful use of words, and submits copy to editor for approval.

May specialize in particular medium, such as the press, radio or television.

3351-166 COLUMNIST (print. & pub.) DPT: 068
 journalist.
 GED: 5 SVP: 7 EC: B PA: S 5 6 7

Writes feature column, appearing periodically in newspaper or magazine, based on personal observations and knowledge of subject matter:

Comments on events, persons, or places of social, political, athletic, or economic interest. Attends fashion shows, political, business and governmental activities, or sports, social, or other special events to obtain news items for column. Interviews celebrities or other newsworthy individuals to obtain their viewpoint and comments. Quotes and discusses letters and poems from contributors.

May write columns or articles on world affairs, international law, and similar topics of political interest. May be designated according to type of column; for example,

Fashion Columnist
 Political Columnist
 Society Columnist
 Sports Columnist

3351-170 EDITORIAL WRITER (print. & pub.) DPT: 068
 GED: 5 SVP: 7 EC: 1 PA: S 7

Writes comments on topics of current interest to stimulate or mould public opinion in accordance with policies of publication:

Consults editor to obtain topic approval or directions. Writes articles, utilizing knowledge of subject matter supplemented by additional research in accordance with editorial policy. Specializes in one or more fields, such as fiscal matters or national, provincial or local political issues. Participates in conferences of editorial policy committee to recommend topics and stand to be taken by publication on specific issues.

May compile articles on particular issues for publication in pamphlet format.

3351-174 REPORTER (print. & pub.) DPT: 068
 GED: 5 SVP: 7 EC: B PA: S 5 6 7

Collects and analyzes facts about newsworthy events by interview, investigation, or observation, and writes newspaper stories conforming to prescribed editorial techniques and format:

Reports to scene of event, as directed. Interviews persons and observes events to obtain and verify story facts, and to develop leads for future news items. Takes notes and reads publicity releases, copies of speeches or similar materials to facilitate organization and writing of story. Types or writes story, referring to reference books, newspaper files, or other authoritative sources to secure additional relevant facts that may have a bearing on the story. Refers stories to editor for approval. Receives and evaluates news reports and suggestions for future stories. Monitors police and fire radio communications to obtain news story leads.

May transmit details of news items to editorial staff, using telephone. May specialize in one type of story, such as sports events, political affairs, or police activities. May specialize in reporting stories, articles and news items by mail, telephone, radio, or telegraph from locations distant from publishing establishment or broadcasting station, or in writing newspaper stories of humorous, interpretative, narrative, or otherwise subjective character, and be designated accordingly; for example,

Correspondent
 Feature Reporter

3351-182 REWRITE MAN (print. & pub.) DPT: 268
 GED: 5 SVP: 7 EC: 1 PA: S 5 6 7

Writes news copy for publication from written or telephone notes supplied by reporting staff:

Reviews and organizes notes received on pertinent facts and details of news events. Writes or types lead (first) paragraph of article, and expands story, verifying or supplementing facts as necessary from newspaper files or other reference sources, or by telephoning reporters for additional details. Submits copy for editing.

May collect and analyze facts about newsworthy events by interview, investigation, or observation.

3351-190 EDITOR, COPY (print. & pub.; prof. & tech., n.e.c.) DPT: 268
 GED: 5 SVP: 6 EC: 1 PA: S 7

Edits and corrects printed proof copy to conform with established format, style, and policy of publication:

Reads copy to detect errors in spelling, construction, continuity, punctuation, and content. Verifies facts, such as birth dates of persons mentioned in news stories, by reference to newspaper files or other sources, and by discussion with writers. Marks corrections and rearrangement of story organization, using standard proofread symbols. Writes headlines of specified size and type style to fit space allotted to individual story on copy. Attaches photographs and drawings to finished copy for preparation of printing plates.

May write or rewrite stories. May specialize in editing and correcting copy of manuscripts to be printed in book form and be designated accordingly. May supervise other workers engaged in preparing or editing copy, and be designated accordingly; for example,

Copy Chief

3351-194 EDITORIAL ASSISTANT (print. & pub.) DPT: 268
GED: 5 SVP: 6 EC: 1 PA: S 5 6 7

Participates in editorial activities of newspaper, magazine, trade journal or other publication, and, under supervision, performs any combination of the following duties:

Edits copy for spelling, punctuation and grammatical errors according to accepted rules of style and syntax, using standard proofreaders' symbols. Verifies facts, dates, and statistics in articles from standard reference sources. Prepares layout of pages, showing position and size of all articles and illustrations according to knowledge of accepted techniques of presentation. Selects cuts (photographs and other illustrative material) and determines portion of cut to be reproduced, cropping extraneous elements to conserve space and emphasize subject of illustration. Writes columns, articles, or feature stories reflecting viewpoints of publication and characteristics of readership. Writes headlines and captions. Rewrites articles to improve consistency and clarity, and to conform to space limitations of publications. May select unsolicited manuscripts for screening by senior editorial personnel.

3351-198 EDITOR, SPECIAL FEATURES (print. & pub.) DPT: 068
GED: 4 SVP: 7 EC: B PA: S 5 6 7

Plans layout of news items, and prepares and edits copy for special newspaper supplements:

Receives and reviews instructions concerning proposed supplements. Searches files and determines details of similar supplements, as well as names of advertisers and personalities who might contribute news material. Selects names of personalities and field correspondents, and confers with them to inform them of special publication and invite comments or information. Interviews personalities to elaborate on or clarify, information supplied. Edits news material, plans layout of news items for supplement and prepares suitable headlines for news items. Writes articles, and edits articles received from correspondents for conformity with publication policies and rules of grammar. Forwards edited material to composing room to be set in type for making proofs. Reviews and corrects proofs. Selects photographs for supplement, according to a availability of space, and sends photographs to engraving department to have cuts made. Sends cut to composing room. Marks lay-out sheets to locate and indicate length of news, articles and photographs. Delivers completed lay-outs of supplement to composing room.

3351-206 EDITOR, MAKE-UP (print. & pub.) DPT: 068
GED: 4 SVP: 6 EC: 1 PA: S 7

Writes undated articles of general interest for use as filler material in newspaper and magazines:

Reads source material, including press releases, travel brochures, and press-agency features to locate and select suitable articles for use as filler, utilizing knowledge of reader interest and company policy. Writes articles of varying lengths to provide wide selection of material for other editors. Rewrites headings and updates or revises outdated articles for other editors. Rewrites headings and updates or revises outdated articles preparatory to republishing, conforming with space allotments. Gives instructions to printers concerning size and style of type to be used. Sends copy to be set up in composing room. Reviews and corrects errors and files approved setup for use as required by editors.

3351-210 EDITOR, PICTURE (print. & pub.) DPT: 268
photo editor.
GED: 4 SVP: 6 EC: 1 PA: S 5 6 7

Examines and selects photographs to illustrate newspapers, magazines or other publications:

Examines photographs for news and photographic and pictorial value. Writes cut lines (descriptive text) to accompany each picture. Distributes pictures to appropriate departments. Makes up rotogravure section of publication by marking position and size of articles and pictures on dummy sheet. Makes assignments to news photographers to obtain photographs. May make up picture page or sequences to present ideas or stories pictorially and be designated accordingly.

3353 - WRITERS AND EDITORS: RADIO, TELEVISION, THEATRE AND MOTION PICTURES

This unit group includes occupations concerned with selecting, interpreting and editing news and other materials for information, or entertainment through radio or television broadcasting; writing and editing scripts for sketches, motion pictures, stage presentations, advertising, and broadcast programs. Radio and television announcers are classified in Unit Group 3337, RADIO AND TELEVISION ANNOUNCERS.

3353-110 EDITOR, NEWS, SPECIAL EVENTS AND PUBLIC AFFAIRS DPT: 038
(broadcast., motion pic. & stage)
GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Supervises and co-ordinates activities of workers engaged in gathering editing and broadcasting news reports, special events and public affairs programs:

Plans and develops assignment procedures for coverage of regional, national and international news for network programs, and co-ordinates regional coverage of news events to be used nationally. Plans coverage and broadcasting of news specials and public affairs programs. Selects news topics and originates ideas for news specials, and briefs cameramen, editors and reporters on coverage plans. Decides format for programs, selecting and evaluating copy, film, video tape and graphics to be used, and organizes the recording, editing and scripting of program material. Verifies material gathered against other sources of information for accuracy, clarity, good taste and newsworthiness. Writes film scripts, news items and continuity for programs, and edits copy prepared by other editors. Monitors news programs periodically for errors in reading or production. May specialize in a particular area and be designated accordingly; for example,

Editor, Foreign-News Broadcasting
 Film and Script Editor, Television News
 News Editor, Broadcasting

3353-114 EDITOR, CONTINUITY AND SCRIPT (broadcast., motion pic. & stage) DPT: 038
 GED: 5 SVP: 8 EC: 1 PA: S 5 6 7

Edits and supervises preparation of continuity and script material for broadcasting:
 Reviews, or assigns others to review scripts, stories and other material prepared by staff or free-lance writers for station or network presentation. Assesses suitability of material for broadcasting, and recommends purchase of material submitted by free-lance writers. Directs preparation of scripts to be read by announcers to introduce and connect various parts of musical, news, sports or special events programs. Edits material to ensure conformance with company policy and laws. Maintains liaison with universities, writers' groups and other organizations to extend and publicize company's interest in Canadian writers.

3353-122 SCRIPT WRITER (broadcast., motion pic. & stage) DPT: 068
 GED: 5 SVP: 7 EC: 1 PA: S 5 6

Writes original scripts for stage plays, screenplays and broadcasts, working alone or as member of team:
 Chooses own theme and subject matter, or writes on particular subject for specific occasion, as directed. Conducts research into subject matter to obtain authentic details of manners, customs and speech, characteristic of specific period, locale or race. Writes script, including dialogue, description of characters and details of scenes and settings, using knowledge of limitations and opportunities of media. Submits script to editor for approval, and discusses recommended alterations with colleagues or producer. Revises script where necessary by eliminating scenes, changing sequence or characterizations, brightening dialogue or cutting length.
 May write material that is read by announcers to introduce and connect various parts of musical, news, sports and special events programs and be designated accordingly,

Continuity Writer

3353-126 WRITER, NEWS OR SCRIPT, INTERNATIONAL BROADCASTING DPT: 088
 (broadcast., motion pic. & stage)
 GED: 5 SVP: 7 EC: 1 PA: S

Writes news items or topical scripts in foreign language for broadcast to foreign country:
 Compiles and writes news items to give listeners a resume of world affairs, with emphasis on events occurring within their own countries. Writes original scripts on topics to stimulate interest of listeners, employing knowledge of customs and tastes of foreign peoples to whom broadcasts are directed.
 May announce programs in language of country to which program is broadcast and be designated accordingly,

Writer-Announcer, International Broadcasting

3353-130 SCRIPT READER (broadcast., motion pic. & stage) DPT: 268
 GED: 4 SVP: 6 EC: 1 PA: S 5 7

Appraises written material submitted for broadcasting for conformity with standards of good expression:
 Reads book or script of radio and television programs to refine forms of language expression or to detect and recommend deletion of vulgar, immoral, libellous or misleading statements. Evaluates style and content of script and suggests changes to writer.

3353-199 OTHER WRITING AND EDITING OCCUPATIONS: RADIO, TELEVISION, THEATRE AND MOTION PICTURES

This group includes writers and editors, not elsewhere classified; for example, those who write texts for operas, musical plays or extended choral works by fitting words to music composed by another; write original plays, or adapt themes from fictional, historical or narrative sources for dramatic presentation; and write words to be sung or spoken to accompaniment of music. Typical examples of occupational titles covered by this residual group definition are:

Librettist (prof. & tech., n.e.c.)
 Playwright (prof. & tech., n.e.c.)
 Song Writer (prof. & tech., n.e.c.)

3355 - TRANSLATORS AND INTERPRETERS

This unit group includes occupations concerned with interpreting the spoken word from one language into another and translating written or spoken words to one or more different languages, and includes translation of trade, technical, professional or scientific terminology.

3355-110 INTERPRETER (prof. & tech., n.e.c.) DPT: 268
 GED: 5 SVP: 7 EC: 1 PA: S 5 6

States orally in one language what has been stated orally in another language:
 Listens to speaker, and reads from working papers or correspondence to interpret statements made, utilizing knowledge and training in logical and scientific thinking, professional, technical and cultural terminology, and a thorough understanding of the specific languages used. Restates, either simultaneously or consecutively, interpreted statements to facilitate understanding of proceedings by listeners. May be required to translate written matter into a different language, and revise translations prepared by others. May be designated according to language or languages interpreted, or kind of interpretation rendered; for example,

Interpreter, Simultaneous
 Interpreter, Slavic Languages

3355-118 FOREIGN-BROADCAST TRANSLATOR (broadcast., motion pic. & stage) DPT: 288
 GED: 5 SVP: 6 EC: 1 PA: S 6

Translates and transcribes radio messages:

Translates radio messages, news and script and transcribes texts into language and form required. Prepares replies to mail received from audience in language of senders. Records and files mail received, together with copies of replies.
 May specialize in type of material translated and transcribed, and be designated accordingly; for example,

Foreign-News Translator

3355-122 TRANSLATOR (bus. serv.; prof. & tech., n.e.c.) DPT: 288
 GED: 5 SVP: 6 EC: 1 PA: S 4

Translates and transcribes texts into one or more languages:

Translates documents and correspondence into another specified language, using thorough knowledge of the language and specialized terminology to facilitate understanding of contents of original document by reader. Transcribes translated text, using knowledge of grammar and terms employed in business, professional, technical or trade organizations, in specified format such as memorandum, report, or letter.

May act as interpreter during conversations with visitors from abroad or during telephone calls conducted in a foreign language. May be designated according to knowledge of specific professional or technical terminology, or according to foreign language; for example,

Insurance Translator
 Translator, German
 Translator, Russian

3359 - OCCUPATIONS IN WRITING, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with writing and editing activities for broadcasting or for publications; such as, writing humorous material for publications, reading and evaluating magazine manuscripts, writing self-instructional texts, composing crossword puzzles, and writing articles for scientific and other journals.

3359-110 HUMORIST (print. & pub.; broadcast., motion pic. & stage) DPT: 068
 GED: 5 SVP: 7 EC: 1 PA: S 4 5 6

Writes humorous material for publication or for oral or dramatic presentation:

Writes humorous books, articles, plays or comic sketches, using knowledge gained from observation of human behaviour, situations, and current affairs. Writes humorous dialogues, jokes, and descriptions of episodes, gestures or facial expressions to be performed by cast members to enhance entertainment or comedy in motion-pictures or radio and television productions. Discusses work with producer, cast members, or other writers and revises manuscript where necessary.

May specialize in writing particular kind of humour and be designated accordingly,

Gag Writer

3359-114 READER, FIRST (print. & pub.) DPT: 288
 GED: 5 SVP: 6 EC: 1 PA: S

Reads and evaluates submitted magazine manuscripts to select those suited for publication:

Reads manuscripts to evaluate their journalistic or literary merit and probable reader interest, and lists reasons for rejection or submits approved manuscripts to supervisor or subject for final decision.

4130 - SUPERVISORS, BOOKKEEPING, ACCOUNT-RECORDING AND RELATED OCCUPATIONS

This unit group includes occupations, as described under the master title, 01-250 SUPERVISOR/FOREMAN (any ind.), concerned with supervising and co-ordinating the activities of workers engaged in classifying and recording information about transactions or activities, interpreting this data into accounts and quantitative records, and paying and receiving money.

4130-199 OTHER SUPERVISORS, BOOKKEEPING, ACCOUNT-RECORDING AND RELATED OCCUPATIONS

This group includes bookkeepers and account-recording supervisors, not elsewhere classified; for example, those who supervise and co-ordinate activities of workers engaged in measuring land acreage; checking attendance at amusement and sporting events; compiling demurrage, freight and wharf charges; selling and cashing winning parimutuel tickets for patrons at race tracks; and collect tolls at toll bridges. Typical examples of occupational titles covered by this residual group definition are:

Supervisor, Credit Clerks (clerical)
 Supervisor, Merchandising Clerks (clerical)
 Supervisor, Parimutuel-Ticket Sellers and Cashiers (amuse. & rec.)
 Supervisor, Toll-Bridge Attendants (clerical)
 Supervisor, Wharf Clerks (clerical)
 Toll Captain (clerical)

4131 - BOOKKEEPERS AND ACCOUNTING CLERKS

This unit group includes occupations concerned with computing, classifying and recording data to keep sets of financial records; verifying accuracy of records related to payments, receipts and other transactions; posting entries in ledgers; balancing books, and compiling reports. Occupations concerned primarily with operating bookkeeping machines, computing machines and account-recording machines are classified in Unit Group 4141, OFFICE MACHINE OPERATORS.

4131-114 **BOOKKEEPER (clerical)** DPT: 384
 GED: 4 SVP: 6 EC: IPA: S 4 7

Keeps complete records of financial transactions of establishment or undertaking:
 Verifies accuracy of documents and records relating to payments, receipts and other financial transactions, and makes necessary calculations. Makes and checks entries from items, such as sales slips, invoices and cheque stubs, and totals ledgers at regular intervals. Compiles reports at specified intervals to show items; such as, receipts, payments, balances of accounts owing to or by the establishment or undertaking, and other financial information.
 May prepare financial statements and accounts for the year or other specified period, calculate and arrange payment of wages, prepare and mail statements of accounts to customers, and perform various tasks related to bookkeeping.

4133 - TELLERS AND CASHIERS

This unit group includes occupations concerned with receiving and disbursing money in industrial establishments, stores, banks, trust companies, credit unions and other financial institutions. Most of these occupations involve the use of adding machines, cash registers or change makers.

4133-130 **CASHIER, BOX OFFICE (clerical)** DPT: 467
 GED: 3 SVP: 3 EC: IPA: S 4 5 6 7

Sells tickets for admission to places of entertainment, such as skating rinks, ball parks, stadiums, race-tracks and motion-picture theatres:
 Depresses key on ticket-dispensing machine that automatically ejects number of tickets requested by patron, or tears tickets from roll and hands to patron. Accepts money and makes change. Answers questions concerning admission prices, picture and game schedules, and gives information concerning coming attractions. Keeps daily-balance sheet of cash received and tickets sold. Fills reservations for seats by telephone or mail.
 May be concerned with a particular activity and be designated accordingly,
 Ticket Seller

4153 - SHIPPING AND RECEIVING CLERKS

This unit group includes occupations concerned with assembling, packing, addressing, stamping, loading and shipping goods; and receiving, unpacking, sorting, verifying and recording incoming goods. Occupations primarily concerned with storing, distributing, issuing, taking inventory and requisitioning stock are classified in Unit Group 4155, STOCK CLERKS AND RELATED OCCUPATIONS.

4153-118 **SHIPPING AND RECEIVING CLERK (clerical)** DPT: 367
 GED: 3 SVP: 5 EC: IPA: M 4 7

Ships and receives goods and keeps pertinent records:
 Determines method of shipment, utilizing knowledge of shipping procedures, routes, and rates 4153-126 SHIPPING CLERK (clerical). Compares quantity and identification numbers of goods against orders to ensure accuracy. Assembles wooden and cardboard containers or selects preassembled containers to ship goods. Affixes identifying information and shipping instruction on containers, using staplers, string, or stencils. Arranges for shipment of goods by contacting company or outside carriers, using telephone. Prepares bills of lading by hand or using typewriter. Keeps files of shipping records. Verifies receipt of shipments against bills of lading, invoices, or other records 4153-122 RECEIVING CLERK (clerical). Records shortages and rejects damaged goods. Routes goods to stockroom or department concerned.
 May direct others in the packing and unpacking of goods. May oversee the loading and unloading of goods onto or from vehicles and railroad cars. May take or assist in taking inventories of goods in storage. May operate equipment, such as handtruck, fork-lift, elevator, or conveyor to transport goods.

4160 - SUPERVISORS: LIBRARY, FILE, CORRESPONDENCE CLERKS AND RELATED OCCUPATIONS

This unit group includes occupations, as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.), concerned with supervising and co-ordinating the activities of workers engaged in issuing and lending books; classifying and filing publications, correspondence reports and similar data to obtain or provide information.

4160-110 **SUPERVISOR, LIBRARY AND FILE CLERKS (clerical)** DPT: 138

Supervises and co-ordinates activities of workers engaged in recording, classifying and filing publications, correspondence and other related data in libraries and offices, (Unit Group 4161):
 Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.).
 May supervise workers in a particular activity and be designated accordingly; for example,

Supervisor, File Clerks
 Supervisor, Library Clerks

4161 - LIBRARY AND FILE CLERKS

This unit group includes clerical occupations concerned with recording, classifying and filing publications, correspondence and other material in offices and libraries. Activities include: lending or issuing books, films and recordings; searching for and compiling information; issuing files; updating library catalogues, file indexes and records, and examining, sorting and filing correspondence and other data. Library Technical Assistants are in Unit Group 2353, TECHNICIANS IN LIBRARY, MUSEUM AND ARCHIVAL SCIENCES.

4161-138 LIBRARY CLERK, FILMS AND RECORDINGS (clercial) DPT: 387
 film-vault clerk.
 GED: 3 SVP: 3 EC: IPA: L 4

Stores, issues and lends motion-picture films, slides or recordings used for training, entertainment or educational purposes: Compiles and keeps catalogue of films. Stores, issues and lends films, slides, scripts and records or other material used for film, slide or broadcast shows. Examines returned material for completeness or defects and prepares report. May prepare monthly statistics on number of films distributed and attendance at film showings. May store films or recordings for radio and television broadcasting and be designated accordingly; for example,

Library Clerk, Films
 Library Clerk, Recordings

5133 - COMMERCIAL TRAVELLERS

This unit group includes occupations concerned with selling commodities on a wholesale basis in an allotted geographical area to wholesale, retail, industrial, professional or other establishments. Duties include: soliciting orders from established clientele and attempting to secure new customers; showing samples or catalogue illustrations of products to prospective buyers, and explaining their merit; quoting prices, and credit and discount terms; arranging delivery schedules; processing orders to office or warehouse; resolving customer complaints; and keeping abreast of the latest market conditions, product innovations and price changes.

5133-162 SALES REPRESENTATIVE, PUBLICATIONS (whole. trade) DPT: 358
 distributor, publications.
 GED: 4 SVP: 5 EC: IPA: L 5 6

Sells publications; such as, hard- and soft-cover books, magazines, comics and other periodicals to newsstands, hotels, motels and retail stores:
 Performs duties described in the definition for Unit Group 5133, COMMERCIAL TRAVELLERS. Specializes in selling publications. May deliver publications to purchaser. May collect excess copies for redistribution to other retail outlets.

5135 - SALESMEN AND SALESPERSONS, COMMODITIES, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with selling commodities in wholesale and retail trade establishments by performing duties as described under the master title, 01-230 SALESMAN (ret. trade; whole. trade), or under the master title, 01-240 SALESPERSON (ret. trade; whole. trade).

5135-122 SALESMAN, MUSICAL INSTRUMENTS AND SUPPLIES DPT: 357
 (ret. trade; whole. trade)
 GED: 4 SVP: 6 EC: IPA: L 4 5 6

Sells pianos, organs, brass, stringed, woodwind and percussion instruments and supplies, such as parts, accessories and sheet music:
 Performs duties as described under master title, 01-230 SALESMAN (ret. trade; whole. trade). Specializes in selling musical instruments and supplies, utilizing musical skills and knowledge.
 May appraise used instruments for trade-in value. May sell related musical commodities, such as radios, hi-fi equipment and recordings.

5170 - SUPERVISORS: SALES OCCUPATIONS, SERVICES

This unit group includes occupations as described under the master titles, 01-180 MANAGING SUPERVISOR (any ind.) and 01-250 SUPERVISOR/FOREMAN (any ind.), concerned with conducting businesses, on own or owners' behalf or in partnership, selling services; such as, insurance, securities, real estate and advertising; or supervising and co-ordinating the activities of workers engaged in selling services.

5170-120 SUPERVISOR, ADVERTISING SALESMAN (bus. serv.) DPT: 138
 GED: 5 SVP: 7 EC: IPA: S 5 6

Supervises and co-ordinates activities of workers concerned with sale of display and classified advertising for a publication (Unit Group 5174):
 Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.). Plans sales campaigns. Assigns sales areas, or list of customers or prospects to be contacted by advertising salesmen. Checks individual sales records to determine amount of advertising sold, frequency of customer contacts, and development of new accounts. Consults with department heads and other officials to plan special campaigns and to promote sale of advertising to various industry or trade groups. Prepares sales progress charts by area, type of industry, or trade classification. Corresponds with customers relative to advertising rates and policies, or to solicit new business.

5174 - ADVERTISING SALESMEN

This unit group includes occupations concerned with soliciting business for display or classified advertising in publications or outdoor advertising; selling art work to advertising agencies or industrial firms for use in composing advertising material; and selling advertising time on radio and television programs.

5174-110 SALESMAN, ART (bus. serv.) DPT: 258
 GED: 4 SVP: 7 EC: 1 PA: L 5 6

Sells page layouts, illustrations, photography and printing plates, to advertising agencies and industrial organizations for use in advertising:
 Plans layouts to meet customer's needs and writes specifications on order form. Advises customer on methods of composing layouts, utilizing knowledge of photographic and illustrative art and printing terminology. Informs customer of types of artwork, photography and printing plates available by displaying or providing samples. Computes job costs. Delivers advertising or illustration proofs to customer for approval.

5174-122 SALESMAN, RADIO OR TELEVISION TIME (bus. serv.) DPT: 358
 GED: 4 SVP: 6 EC: 1 PA: L 5 6

Sells radio or television time for broadcasting stations or networks:
 Visits business and advertising firms and presents outlines of programs or commercial announcements. Discusses popularity of news, sports, variety, dramatic and personality programs, according to audience composition studies. Arranges for and accompanies prospective customer to auditions. Prepares sales contracts.
 May write advertising copy. May distribute promotional literature and act as public relations man for station.

5199 - OTHER SALES OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with activities; such as, selling, renting, and demonstrating goods and services and with appraising commodities.

5199-122 FILM-RENTAL CLERK (ret. trade) DPT: 367
 GED: 4 SVP: 4 EC: 1 PA: S 5

Views, recommends and rents films to individuals and organizations, using knowledge of film content, availability of film and rental charges:
 Views incoming films to familiarize self with content. Recommends films on specific subjects to show to designated group, such as school, church, club or business firm. Determines and quotes rental charges for film, depending on purpose for showing film, number of times to be shown, and size of audience. Writes orders, lists shipping and show-dates and method of shipping film. Posts film rental dates on office records to complete reservation.
 May publish catalogue and write letters to customers to promote sales.

5199-126 MODEL (ret. trade; whole. trade) DPT: 664
 fashion model.
 GED: 3 SVP: 5 EC: 1 PA: L 4 5 6

Models garments; such as, dresses, coats, underclothing, swimwear and suits for photographers, designers, buyers, sales personnel and customers:
 Dresses in sample or completed garments, applies cosmetics, arranges hair and dons accessories, such as gloves, hat and purse. Stands, turns and walks to demonstrate garment features, such as quality, style and design, to observers at fashion shows, private showings and retail establishments.
 May inform prospective purchasers of model, number and price of garments and location where garment can be purchased. May select own accessories. May perform social functions, such as greeting and introducing guests at banquets, luncheons, and tea parties.

6143 - BARBERS, HAIRDRESSERS AND RELATED OCCUPATIONS

This unit group includes occupations concerned with cutting, shampooing, colouring and styling hair; cleaning, shaping and polishing fingernails; applying cosmetics; and giving other beauty treatments to alter the appearance of individuals. Owners and managers of establishments providing above services, on their own behalf or in partnership, as working proprietors, or managing these establishments on behalf of others are classified in this unit group.

6143-110 MAKE-UP ARTIST (amuse. & rec.; pers. serv., n.e.c.) DPT: 674
 make-up man.
 GED: 4 SVP: 6 EC: 1 PA: L 4

Applies make-up to performers to alter their appearance in accordance with their roles, character, period, setting, and situation:
 Examines sketches, photographs, and plaster models in period files to obtain an image of character to be depicted. Determines make-up to be used and ensures artistic unity of make-up with settings and costumes, in consultation with production officials. Designs prostheses of rubber or plastic and requisitions cosmetics and make-up materials; such as, wigs, beards and powder. Applies prostheses, cosmetics and make-up to change such physical characteristics of performer as facial features, skin texture, body contours and dimensions, and produce effect appropriate to character and situation. Performs hairstyling on natural hair, wigs and hair pieces.

6149 - PERSONAL SERVICE OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with providing other personal services; such as, housekeeping, attending to personal needs of employer, acting as companion, attending locker rooms, ushering, massaging, and performing other related duties.

6149-154 USHER (pers. serv., n.e.c.) DPT: 677
 lobby man.
 GED: 2 SVP: 2 EC: B PA: L 4 5

Performs any combination of the following duties to assist patrons at places of entertainment:
 Checks ticket stubs for code which indicates location of reserved seats and directs patrons to them; advises customer on location of best seats available if no reservation has been made. Assists patrons in searching for lost articles. Keeps patrons quiet and orderly while waiting for admittance to entertainment. Announces availability of seats, starting time and length of

performance. Answers inquiries; such as, location of telephones, restrooms and coming attractions. Distributes programs to patrons. Assists in changing advertising display.
May use flashlight to assist patrons in finding seats. May perform duties for press box personnel and be designated accordingly; for example,

Press-Box Custodian

6199 - OTHER SERVICE OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with providing other services; such as, performing underwater jobs, examining and fumigating buildings to destroy pests, operating crematoria, attending parking lots, taking admission tickets, servicing public washrooms, caring for church buildings and furnishings, and cleaning laboratory equipment.

6199-138 TICKET TAKER (amuse. & rec.)
GED: 2 SVP: 2 EC: 1 PA: L 4 5

DPT: 688

Collects admission tickets and passes from patrons at entertainment events:

Examines ticket or pass to verify authenticity. Refuses admission to patrons without ticket or pass, or whom he believes undesirable for reasons; such as, intoxication or improper attire.

May direct patrons to their seats. May distribute door checks to patrons temporarily leaving establishment. May perform a specific activity and be designated accordingly; for example,

Gateman
Turnstile Attendant

8549 - FABRICATING, ASSEMBLING AND REPAIRING OCCUPATIONS, WOOD PRODUCTS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with fabricating, assembling and repairing wooden products; such as, barrels, tanks, buckets, caskets, boxes, stringed and fretted musical instruments, household and sporting goods, fabrication and assembly jigs, shoe lasts, and wooden reels for cable and wire. Activities include wood carving, shaping, bending, nailing, fastening and gluing, using a variety of common and special woodworking machines, equipment and hand tools.

8549-222 STRINGED-INSTRUMENT MAKER (misc. prod. fab., n.e.c.)
GED: 4 SVP: 8 EC: 1 PA: L 4 6 7

DPT: 281

Constructs fretted or bowed musical instruments, such as guitars and violins, applying knowledge of wood properties, instrument design and construction, using hand and power tools:

Selects materials and lays out parts to be cut, using templates. Operates woodworking machines, such as bandsaw, router, fly cutter and drill press to cut shape, trim and drill wooden parts. Soaks and bends wooden strips over forms to shape instrument rims. Glues wooden parts together to form complete instrument, using jigs, forms and clamps. Cuts and fits frets, using hand tools, and installs parts, such as tuning keys or pegs and trim. Applies varnish or lacquer, using spray gun or brush, and buffs instrument to obtain pleasing finish. Strings instrument and plucks or bows strings to test tonal quality; makes changes to improve tone, if necessary.

May repair, rebuild or restore instruments and bows. May make a particular instrument and be designated accordingly; for example,

Balalaika Maker
Guitar Maker
Mandolin Maker
Violin Maker

8549-226 STRINGED-INSTRUMENT REPAIRMAN (misc. prod. fab., n.e.c.)
GED: 4 SVP: 7 EC: 1 PA: L 4 6 7

DPT: 281

Repairs, rebuilds or restores fretted or bowed musical instruments, such as guitars and violins, using hand tools:

Inspects and plays instrument to determine defects. Disassembles instrument, using hand tools. Removes cracked or broken sections, using knife. Glues cracked part, places in plaster cast, and clamps cast in hand press. Cuts out broken sections, carves replacement parts and fits replacements to original shape and dimensions of instrument. Reassembles body of instrument, using glue and clamps. Planes fingerboard of bowed instruments and fits tailpiece and pegs. Replaces and fits frets and other parts, using hand tools. Touches up or refinishes wooden parts, using hand tools. Touches up or refinishes wooden parts with paint or lacquer, using spraygun, brush, cloth and buffing wheel. Fits bridge and soundpost of bowed instruments to obtain specified string tension and height. Tunes and plays instruments to assess tonal quality and makes adjustments as necessary. Repairs bows. Replaces skin or plastic heads of banjos.

May repair a particular instrument and be designated accordingly; for example,

Bass-Viol Repairman
Guitar Repairman

8553 - TAILORS AND DRESSMAKERS

This unit group includes occupations concerned with making, altering and repairing complete items of tailored clothing, dresses and other made-to-measure garments, and performing the more difficult tasks in the manufacture of ready-to-wear garments. Occupations concerned with the making, altering and repairing of fur garments are classified in Unit Group 8555, FURRIERS. Occupations concerned with routine machine-sewing operations in the manufacture of garments are classified in Unit Group 8563, SEWING MACHINE OPERATORS, TEXTILE AND SIMILAR MATERIALS.

8553-174 COSTUMER (broadcast., motion pic. & stage; garment & fabric) DPT: 261
 GED: 4 SVP: 7 EC: 1 PA: L 3 4 7

Selects, fabricates and fits costumes to members of cast according to style of period and characters to be portrayed; Discusses script with production staff, and reviews reference material to determine costumes and accessories required to dress cast according to styles of period and characters to be portrayed in script. Fits wardrobe costumes to members of cast, makes minor alterations and repairs by hand, or uses sewing machine. Cuts, assembles, and sews material to fabricate costumes according to specific patterns or own design.
 May buy material for wardrobe specialty items and costumes. May keep inventory of wardrobe contents. May press and spot-clean costumes, using electric iron and cleaning fluid.

8553-186 WARDROBE MISTRESS (broadcast., motion pic. & stage; garment & fabric) DPT: 674
 GED: 3 SVP: 4 EC: 1 PA: L 4 7

Cares for costumes and wardrobe accessories of theatrical, television or motion picture production cast; Repairs, alters, and revamps special wardrobe items and accessories; such as, hats and caps, badges, shoes, belts, leather pouches, or other leather, suede, and canvas items, using hand tools and sewing machine. Examines, cleans, mends, refits and presses costumes as required. Arranges costumes of cast on dress racks in stage appearance sequence, and aids cast members to don complicated costumes to facilitate quick changes. Packs costumes for cast when accompanying show on tour.
 May fabricate wardrobe items and accessories.

8573 - MOULDING OCCUPATIONS, RUBBER, PLASTIC AND RELATED PRODUCTS

This unit group includes occupations concerned with operating or tending machines that mould rubber, plastic or related materials by injection, compression or lamination to produce parts for mechanical or electrical equipment, and items such as household ware or rubber gloves; and shaping and vulcanizing by heat to produce tires and tubes or other items.

8573-142 RECORD-PRESS TENDER (plastic prod.) DPT: 685
 record maker.
 GED: 2 SVP: 2 EC: 15 PA: L 4 7

Tends one or more hydraulic presses that mould phonograph records from heated biscuits (vinyl squares) or plastic compound; Centres biscuit and record label on spindle in press bed, or moves controls to deposit measured amount of heated compound in press bed. Starts press that compresses biscuit or compound, under high temperature and pressure, to shape of stamper disks (matrices). Removes moulded record and mounts it on cutting-machine that automatically trims excess material from rim of record. Examines record surface for defects, such as pits in grooves, scratches, or burrs.
 May punch out large centre hole in 45 r.p.m. records, using punch press.

8576 - INSPECTING, TESTING, GRADING AND SAMPLING OCCUPATIONS: FABRICATING, ASSEMBLING AND REPAIRING, RUBBER, PLASTIC AND RELATED PRODUCTS

This unit group includes occupations in inspecting, testing, grading and sampling work as described under the term titles 02-170 INSPECTOR (any ind.), 02-430 TESTER (any ind.), 02-150 GRADER (any ind.), and 02-330 SAMPLER (any ind.), concerned with quality control activities in the fabricating, assembly, and repair of rubber and plastic and related products.

8576-146 PHONOGRAPH-RECORD TESTER (misc. prod. fab., n.e.c.) DPT: 387
 GED: 3 SVP: 3 EC: 1 PA: S 4 6 7

Inspects and tests newly pressed phonograph records;
 Inspects records for defects, such as high spots, stains or scratches. Places record on turntable and observes lateral movement of stylus to ensure it is within prescribed tolerance, using concentricity tester or calibrated microscope. Plays record on sound reproducing equipment, checks fidelity and listens for pops, ticks or distortion. Compares number imprinted on record with serial number of label, and ensures that selections on record conform to printed label. Checks centre hole diameter, outside diameter, thickness and weight, using centre hole gauge, outside diameter gauge and scale. Records details of defects found and returns record to pressing department.

8595 - PAINTING AND DECORATING OCCUPATIONS EXCEPT CONSTRUCTION

This unit group includes occupations concerned with preparing surfaces for staining and painting; applying decorative and protective materials on wood, metal or similar surfaces of structures and equipment; dipping and coating; polishing and baking. Activities include: applying paint to surfaces, using brushes, rollers or hand-held spray equipment; staining furniture; operating and tending spraying machines, and performing related duties. Construction painting and decorating occupations are classified in Unit Group 8785, PAINTERS, PAPERHANGERS AND RELATED OCCUPATIONS.

**8595-399 OTHER PAINTING AND DECORATING OCCUPATIONS, EXCEPT
 CONSTRUCTION**

This group includes painters and decorators except construction painters and decorators, not elsewhere classified; for example, those who spray protective coating solution on domestic food containers, operate paint-stripping machines to paint lines on highway surfaces, tend power hoists to lift and dip metal pipes, tend wax-spraying machines to coat paperboard, brush shellac on cartridge primer seals, apply paint to surfaces or objects on stage set, form picture frame mouldings by hand and coat interiors of glass flasks with silvering solutions. Typical examples of occupational titles covered by this residual group definition are:

Frame Moulder (misc. prod. fab., n.e.c.)
 Glass-Flask Silverer (scient. & ind. equip., n.e.c.)
 Painter, Stage Settings (broadcast, motion pic. & stage)
 Shellacker (explosives)

**8596 - INSPECTING, TESTING AND GRADING OCCUPATIONS:
PRODUCT FABRICATING, ASSEMBLING AND REPAIRING, N.E.C.**

This unit group includes occupations in inspecting, testing and grading work, as described under the term titles, 02-170 INSPECTOR (any ind.), 02-430 TESTER (any ind.) and 02-150 GRADER (any ind.), concerned with quality control activities in fabricating, assembling and repairing a variety of products such as: ships and boats; munitions and explosives; jewellery and silverware; musical instruments; games, toys and sporting goods; brooms and brushes; and miscellaneous paper products. Includes quality control activities in painting, or applying protective, decorative or identifying coatings to various products or equipment. Inspecting occupations in construction work are classified in Unit Group 8796, INSPECTING AND TESTING OCCUPATIONS, CONSTRUCTION, EXCEPT ELECTRICAL.

8596-200 INSPECTOR, PIANO (misc. prod. fab., n.e.c.)
GED: 3 SVP: 5 EC: 1 PA: L 3 4 7

DPT: 284

Inspects pianos to ensure conformance to standards, and makes adjustments or replaces parts to correct defects: Examines completed piano action (mechanisms) and removes and replaces defective or broken parts, using hand tools and glue. Verifies alignment of action parts, using straightedge, ruler and gauges, and observes movement of mechanism to test operation. Adjusts and aligns parts, using gauge to obtain specified performance. Examines fit of cabinet at joints, and finish of pianos for scratches and defects. Corrects defects, using hand tools and polishing and rubbing materials, or notes defects and returns piano to production department.

May specialize in inspecting and adjusting piano actions and be designated accordingly,

Inspector-Adjuster, Piano-Action

**8599 - OTHER PRODUCT FABRICATING, ASSEMBLING AND
REPAIRING OCCUPATIONS, N.E.C.**

This unit group includes occupations, not elsewhere classified, concerned with fabricating, assembling and repairing a variety of products; such as, ammunition, musical instruments, sporting goods, brushes and mops, zippers, bags and wigs, made from a wide variety of materials. Activities include: regulating, finishing, filling, cutting, slitting, fitting, adjusting, trimming, twisting and winding, by hand or machine. Occupations concerned with the fabrication and assembly of metal products are classified in Minor Group 851/852, FABRICATING AND ASSEMBLING OCCUPATIONS, METAL PRODUCTS, N.E.C. Occupations concerned with fabricating and assembling electrical, and electronic equipment excluding construction work are classified in Minor Group 853, FABRICATING, ASSEMBLING, INSTALLING AND REPAIRING OCCUPATIONS: ELECTRICAL, ELECTRONIC AND RELATED EQUIPMENT.

8599-214 HARPSICHOARD BUILDER (misc. prod. fab., n.e.c.)
GED: 4 SVP: 8 EC: 1 PA: M 3 4 6 7

DPT: 281

Lays out, machines, fits, assembles and finishes wood, metal and plastic parts to build harpsichords, according to drawings: Measures and marks wood, metal and plastic components according to design specifications. Operates woodworking machines and uses hand tools to form wooden case parts. Sands and scrapes wooden parts and applies varnish or stain to finish surfaces. Fits and assembles parts, using hand tools, to assemble harpsichord case. Drills holes in frame for tuning pins, using template and drill press. Installs bridges on soundboard, using hand tools. Inserts tuning pins, and strings instrument, using various gauges of wire. Cuts and shapes wood, plastic and leather, using cutting machine and hand tools, to form parts of keyboards and actions. Fits, assembles and installs keyboard and action parts. Tunes instrument to specified pitch, using hand tools.

Examines completed instrument visually and tactually, and corrects defects.

May apply decorative trim, such as stripes, decals or gilt, to finished instrument. May repair used instruments. May design harpsichords.

8599-218 MUSICAL-INSTRUMENT REPAIRMAN (ret. trade; whole. trade)
GED: 4 SVP: 8 EC: 1 PA: M 4 6 7

DPT: 281

Repairs, cleans and refinishes a variety of musical instruments, by performing any combination of the following duties: Inspects instrument, moves parts, or plays musical scale to determine defects. Disassembles instrument, using hand tools or gas torch. Solders, patches or replaces defective parts. Removes dents in brass instrument parts, using mallet or burnishing tool. Carves or cuts wooden replacement parts for instruments, such as guitars and violins, and fits and glues them into position. Restrings instruments. Retouches or refinishes wooden parts, using sander, stain, lacquer, brush, spray gun and buffer. Cleans accordion mechanisms and other instrument parts, using brush, solvent, cloth and oil. Replaces skin or plastic heads on drums or banjos. Tunes instruments as required, using tuning bar, tuning fork or stroboscope. Utilizes wide knowledge of musical instrument repair and does not specialize in the repair of any one type of instrument. Does not repair pianos or organs.

May sell musical instruments and accessories.

8599-222 PIPE-ORGAN TUNER AND REPAIRMAN (misc. prod. fab., n.e.c.)
GED: 4 SVP: 7 EC: 15 PA: M 3 4 6

DPT: 261

Repairs, services and tunes pipe organs:

Directs assistant to depress specified organ console key. Strikes tuning fork and listens to tone differential. Adjusts pitch of organ pipe to conform with pitch of tuning fork, and adjusts pitch of remaining pipes by aural comparison to tuned pipe, by any combination of the following methods: 1. Raises or lowers tuning slides and stoppers of metal and wooden pipes, using tuning rod. 2. Rolls or unrolls curled strips of metal across tuning holes of metal pipes by hand. 3. Pinches or spreads metal lips that protrude from mouths of metal pipes. Cleans organ pipes, using vacuum cleaner. Repairs or replaces parts of organ; such as, pipes, console keys, stops, couplers, pedal boards, bellows and blower, using a variety of hand and power tools. Tests, adjusts or repairs electrical components, using test meters and hand tools.

May assist in the assembly and installation of new pipe organs in buildings, such as churches, concert halls and theatres.

8599-226 ACCORDION REPAIRMAN (ret. trade; whole. trade) DPT: 281
 GED: 4 SVP: 7 EC: IPA: M 4 6 7

Repairs, cleans and tunes accordions:

Disassembles instrument and parts; such as, bass and treble mechanisms, bellows, reed blocks, and manuals (keyboards), using hand tools. Moves parts and observes action to detect defects. Files, realigns, adjusts or replaces parts, using hand tools. Positions reed or reed block over orifice in test stand and activates hand or foot operated bellows to sound reed. Aurally compares pitch of reed with master reed or tuning bar. Adds solder or files reed until pitch corresponds to master reed. Replaces defective leather valves. Places reed in reed block and secures with glue or wax. Cleans parts and mechanisms, using brush, solvent, oil and cloth. Recovers bellows with sateen, cloth, or vinyl tape. Glues metal corners on bellows. Reassembles instruments and plays notes to determine accuracy of repair.

May tune reeds, using stroboscope. May operate woodworking machines to make wood replacement parts. May install microphone pickups on electronic accordions.

8599-230 PIANO REPAIRMAN (ret. trade; whole. trade) DPT: 281
 piano technician.
 GED: 4 SVP: 7 EC: IPA: M 3 4 7

Repairs pianos, using specialized tools and gauges:

Tests piano components, such as keyboard, soundboard, frame, pedal and action assemblies, using specialized hand tools and gauges. Levels keys by inserting paper and felt shims. Detaches action mechanism and replaces faulty, worn or broken parts, such as hammers, shanks, dampers, felts and joint connections. Aligns hammers and turns screws to adjust striking action of keys. Replaces strings and tuning pins. Examines wooden parts for splits, warps and other defects. Repairs or replaces wooden parts, such as bridges and soundboard.

May resurface and refinish wooden parts. May tune pianos, using tuning hammer, fork and felt picker, and be designated accordingly,

Tuner-Technician

8599-234 PIPE-ORGAN BUILDER (misc. prod. fab., n.e.c.) DPT: 281
 GED: 4 SVP: 7 EC: I 5 PA: H 3 4 7

Fabricates and assembles components of electro-pneumatic pipe organs:

Plans layout of organ following drawings, sketches of installation site and customer specifications. Cuts, shapes, fits and assembles wooden components, such as console, wind chest and wooden pipes, using variety of woodworking machines and hand tools. Assembles and installs electrical parts in organ components. Solders connecting wires to leads, using soldering iron. Examines and tests components prior to dismantling and shipping to installation site, using test meter.

May be concerned with the fabrication and assembly of a particular component and be designated accordingly; for example,

Bellows Maker
 Chest Assembler and Finisher
 Frame Maker
 Pipe Racker

8599-238 WIND-INSTRUMENT REPAIRMAN (ret. trade; whole. trade) DPT: 281
 GED: 4 SVP: 7 EC: IPA: M 4 6 7

Repairs, cleans and refinishes brass, reed and woodwind musical instruments, by performing any combination of the following duties:

Examines instrument, moves parts or plays musical scale to determine defects. Removes parts, such as rod pins, keys and pistons, using hand tools and gas torch. Reshapes parts and removes dents, using hand tools, mallet and burnishing tool. Fills cracks in wood instruments by inserting pinning wire across crack and covering wire with filler, or by using lathe to cut groove around crack, and clamping retaining band into groove. Solders patches over cracks in brass instruments, using silver or soft solder. Operates lathe to cut off end of metal tubing, or solders attachments onto tubing, to improve instrument's tone or intonation. Washes parts in stripping solutions to remove lacquer coating and tarnish. Polishes instruments, using polishing compound and buffing wheel. Electroplates metal parts or sprays on lacquer to refinish surfaces. Hand laps valves and pistons so they move freely. Heats key cups to melt shellac and remove pads. Glues new pads and cork pieces on key cups, using shellac. Bends and cuts replacement springs, and fits them into place.

May replace or repair plastic components of instruments. May specialize in repair of one type of wind instrument and be designated accordingly; for example,

Brass-Instrument Repairman
 Woodwind-Instrument Repairman

8599-242 ORGAN-PIPE VOICER (misc. prod. fab., n.e.c.) DPT: 381
 voicer.
 GED: 4 SVP: 7 EC: I 5 PA: M 3 4 6

Adjusts metal and wood organ pipes to obtain specified timbre and strength of sound:

Inserts unvoiced pipes manually in rack of tubing table and starts electric blower. Depresses key to force air through voiced master pipe and unvoiced pipe. Listens to tone difference and determines adjustment required on unvoiced pipe. Raises or lowers lips of metal flue pipes to regulate airflow over lips. Notches languet (inner tongue), using hand tools. Files and adjusts reeds in reed pipes. Scrapes and sands lips in wooden pipes, and raises or lowers them to regulate air flow. Turns air valve, or adjusts opening of toe hole at base of pipe, using hand tools, to regulate loudness of sound.

May perform final tuning and voicing of pipes in newly installed organs.

8599-246 PIPE-ORGAN ERECTOR (misc. prod. fab., n.e.c.) DPT: 381
 pipe-organ installer.
 GED: 4 SVP: 7 EC: I PA: H 2 3 4 7

Assembles and installs components of electro-pneumatic pipe organs at installation site, according to specifications:

Installs components, such as wind chests, console, blowers and air ducts, using hand and power tools. Wires components, such as wind chests and blowers, using soldering iron. Mounts pipes above wind chests in predetermined pattern, according to specifications. Secures pipes in wooden racks and fastens racks to chest, using dowels and screws.

May tune or voice organ pipes. May repair pipe organs.

8599-250 PIANO-TONE REGULATOR (misc. prod. fab., n.e.c.) **DPT: 381**
GED: 3 SVP: 6 EC: 1 PA: L 4 6 7

Regulates tone of pianos, on a production line, by compressing or loosening felt on piano hammers:
 Depresses piano key and listens to tone. Compresses hammer felt using hot iron, or files felt, to brighten tone. Loosens felt, jabbing with picker, to soften tone. Ensures that each hammer, when striking piano string, produces a tone of uniform brightness and clarity, consistent with its neighbours.

8599-258 PERCUSSION-INSTRUMENT REPAIRMAN (ret. trade; whole. trade) **DPT: 381**
GED: 3 SVP: 5 EC: 1 PA: M 4 6

Repairs percussion instruments, such as drums, slymbals and xylophones, by any combination of the following duties:
 Examines or plays instrument to determine defects. Removes drum tension rods and screws by hand or using drum key. Lifts rim hoop from drum shell and replaces plastic or skin drumhead. Reclamps rim hoop onto drum shell. Tunes drums aurally by playing them and adjusting tension rods. Removes dents in timpani, using rubber mallet and block. Drills hole at inside end of crack in cymbal, gong, or similar instrument, to prevent advance of crack, using drill press or hand drill. Drills holes in slymbals and inserts rivets for sound effect. Repairs or replaces bass drum and timpani pedals and foot mechanisms. Replaces percussion instrument hardware; such as, tension rods, rim hoops, and xylophone and marimba bars, using hand tools. Assembles imported drums for display.
 May sell drums and accessories.

8599-262 PIANO-ACTION REGULATOR (misc. prod. fab., n.e.c.) **DPT: 381**
GED: 3 SVP: 5 EC: 1 PA: L 4 7

Regulates piano actions after installation in piano:
 Adjusts action parts to ensure proper operation, using hand tools, buffer, shims or bushings. Aligns actions to obtain specified clearance between components, using fixed gauge and hand tools. Levels, squares and spaces keys, using gauge, shims and hand tools. Depresses piano keys to verify operation of actions and makes adjustments to attain required performance.
 May subject piano to pounding-machine test to verify operation of actions and keys.

8599-266 PIANO-BACK ASSEMBLER (misc. prod. fab., n.e.c.) **DPT: 681**
bellyman.
GED: 3 SVP: 5 EC: 1 5 PA: H 4 7

Fits and assembles wood soundboard, cast metal plate, and wood bridges to wood frame to build back panel of piano:
 Operates hydraulic gluing press to glue supporting ribs and bridges to soundboard and soundboard to frame. Tends chamfering machine that cuts notches in ribs. Varnishes soundboard and ribs, using brush. Measures and marks back panel, using ruler and calipers, or uses jig to position metal plate that holds strings. Secures plate to back panel, using clamps. Marks panel with punch, removes plate, and drills holes, using drill press. Planes bridges to specified height, using hand plane and templates. Locates and marks holes for bridge pins, using template and punch. Drills holes in bridges, using portable drill, and hammers pins into holes. Replaces metal plate and secures with bolts and screws. Verifies alignment of plate with bridges, using templates. Inserts shims or removes wood from frame to level and align plate. Hammers wood bushings into tuning pin holes in plate, using hammer and punch. Sizes holes in bushings, using drill press or portable electric drill, and hammers pins into bushings.

8599-270 PIANO SUB ASSEMBLER (misc. prod. fab., n.e.c.) **DPT: 684**
GED: 3 SVP: 4 EC: 1 PA: M 3 4 7

Assembles piano parts, or fits and installs piano components into piano cases, performing any combination of the following tasks:
 Screws, bolts or glues piano parts together to form subassemblies, such as actions and keyboard. Installs components, such as actions and pedal board to piano back assembly, using hand tools, power tools or special assembly presses. Verifies alignment of parts, using straight-edge, ruler and gauges. Planes and files parts, or adds shims, to obtain required fit of components and specified performance of moving parts, using hand plane and file.
 May make machine parts, using machine tools, such as drill press, circular saw or other machine tools.

8599-272 PIANO TUNER (misc. prod. fab., n.e.c.; ret. trade; whole. trade) **DPT: 684**
GED: 3 SVP: 4 EC: 1 PA: L 4 6

Tunes pianos on a production line, in homes, or public establishments:
 Removes cover from piano to expose strings. Places strips of felt between strings nearest one to be tested to mute them. Strikes note and compares pitch with that of standard tuning fork. Turns tuning pin with tuning hammer to adjust tension on string until pitch of string and that of tuning fork correspond. Tunes remaining strings, by aural comparison to tuned string.
 May repair and refinish pianos.

8599-274 BASS-STRING WINDER (misc. prod. fab., n.e.c.) **DPT: 682**
string-winding-machine operator.
GED: 2 SVP: 4 EC: 1 5 PA: M 4 7

Operates lathe-type winding machine to wind covering wire over core wire to make piano bass-strings:
 Places spools of covering wire on spool holder. Takes length of core wire, places looped end of wire over hook at one end of machine, and inserts other end of wire in machine chuck. Selects covering wire of specified gauge, unwinds end from spool and twists around starting point on core wire. Engages clutch to start machine and guides covering wire along rotating core. Stops machine when finishing point is reached, breaks covering wire by hand, and secures end to core by twisting. Winds more than one strand of covering wire over core when heavier strings are required. Opens chuck and removes wound string from machine.
 May form looped ends on core wires prior to winding operation, using twisting machine. May swage or flatten starting and finishing points on core wires, using flattening machine.

8599-286 PIANO STRINGER (misc. prod. fab., n.e.c.) DPT: 684
 GED: 2 SVP: 4 EC: IPA: M 4

Installs strings in pianos:

Selects specified wire and threads through hole in tuning pin and around hitch pin. Cuts wire with cutters and draws wire taut, using hand tool. Aligns and spaces strings, using hand tools.

May insert and hammer tuning pins into bushed holes in back panel, preparatory to stringing. May file steel bar to obtain proper fit for strings.

8599-558 WIG MAKER, HAND (misc. prod. fab., n.e.c.) DPT: 681
 GED: 3 SVP: 5 EC: IPA: S 4 7

Makes wigs by hand, to customer specifications, performing any combination of the following duties:

Draws and cuts out pattern of hairpiece according to customer's head measurements or draws pattern directly on model head. Draws lines on model head with crayon to indicate position of foundation. Stretches and pins or tacks wet lace or gauze over foundation area. Cuts, pins and sews ribbon around outer edge of lace or gauze to bind foundation. Inserts metal stays and elastic into ribbon to hold wig in place on head. Fits and sews netting to lace or gauze to complete foundation. Trims ragged edges and protruding threads, using scissors. Positions selected hair for wig between cards that are equipped with rows of wire teeth to prevent tangling. Pulls several strands each time, through teeth of cards and cuts ends with scissors to make strands even and eliminate split ends. Forms loops in ends of strands. Inserts strands of hair through holes of foundation, using ventilating needle, and brings ends through loop, to knot and fasten hair securely. Combs out hair when wig is finished. May work on particular phase of wig making and be designated accordingly,

Wig-Foundation Maker

8733 - CONSTRUCTION ELECTRICIANS AND REPAIR WORKERS

This unit group includes occupations concerned with installing and repairing wiring for the distribution of electrical power in buildings and ships. Activities include: laying out, assembling, installing and maintaining electrical wiring and related equipment in houses, industrial and commercial establishments and ships, installing lighting fixtures, air conditioning equipment, conduit, junction boxes, meters circuit protecting devices and associated equipment. Occupations concerned with installing and repairing electrical machinery, appliances and apparatus, and directly associated wiring are classified in Unit Group 8533, ELECTRICAL AND RELATED EQUIPMENT INSTALLING AND REPAIRING OCCUPATIONS, N.E.C.

8733-199 OTHER CONSTRUCTION ELECTRICIANS AND REPAIRERS

This residual group includes construction electricians and repairers not presently classified in Unit Group 8733.

8781 - CARPENTERS AND RELATED OCCUPATIONS

This unit group includes occupations concerned with preparing and erecting wooden structures and installing fixtures, using power saws, planes, braces, hammers and other carpentry tools and woodworking machines. Ship's carpenters are classified in Unit Group 9155, DECK CREW, SHIP.

8781-110 CARPENTER (construction) DPT: 361
 GED: 4 SVP: 7 EC: B 6 PA: M 2 3 4 7

Constructs, erects, installs, and repairs structures and fixtures of wood, plywood, and wallboard, using carpenter's hand and power tools, and conforming to local building codes:

Studies drawings, sketches, or building plans for information concerning dimensions of structure or fixture to be fabricated, and materials to be used. Selects specified type of lumber or other materials. Prepares layouts using carpenter's square, rule and calipers. Marks cutting and assembly lines on materials, using pencil, chalk, and marking gauge. Cuts and shapes materials by hand or machine tools, performing such operations as sawing, grooving, planing and sanding. Assembles cut and shaped parts using nails, screws, dowel pins or glue. Erects framework for structures, and lays subflooring. Verifies trueness of structure using plumb line and level. Builds stairs, and lays out and installs partitions and cabinets. Lays hardwood, parquet and wood-strip-block floors using nails or adhesive. Fits and installs prefabricated trusses, window frames, doors, door frames, interior and exterior finish trim and hardware. Applies shock-absorbing, sound-deadening, and decorative panels to ceilings and walls. Erects scaffolding and ladders for assembling structures above ground level. Constructs concrete forms and pouring chutes.

May work in particular field of construction such as home building; commercial, public and industrial building; or highway and bridge construction; or building alteration and repair. May specialize in a particular phase of carpentry, such as installing interior and exterior trim, and be designated according to speciality; for example,

Acoustical Carpenter
 Bridge Carpenter
 Building-Construction Carpenter
 Finish-Trim Carpenter
 Flooring Carpenter
 Framing Carpenter
 House-Repair Carpenter

8799 - OTHER CONSTRUCTION TRADES OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with construction trade activities such as: installing, servicing, and repairing elevators, furnaces, automatic doors, and soft-water systems; installing, repairing, or finishing floors and floor coverings; performing general maintenance and repair duties at establishments; servicing mobile homes; rigging equipment for acrobatic shows; operating concrete or asphalt batch plants; pumping water to and from construction sites; maintaining and applying protective coverings to pipelines; operating hydraulic-jacks; applying exterior aluminum and related siding to buildings; erecting fences; installing prefabricated metal ducts, and cable ducts in buildings; hanging drapes; erecting billboards; servicing septic tanks and cleaning sewers; installing awnings; servicing swimming pools; cleaning building exteriors; wrecking buildings; laying drainage tile; waterproofing concrete; caulking structures; and performing maintenance duties at considerable heights.

8799-166 RIGGER, ACROBATIC EQUIPMENT (construction) DPT: 664
 GED: 3 SVP: 6 EC: I 6 PA: H 2 3 4 7

Erects equipment for aerial and acrobatic acts in shows, such as circus, variety show, and carnivals, working as member of crew:

Fastens steel rods to previously-installed floor plates on stage or platform. Drills holes in floor where floor plates do not exist, and installs floor plates or anchors. Screws steel rods to holding plates and stretches wire or rope between rods, using hand tools. Climbs ladder to attach ropes, swinging trapeze, and other rigging to ceiling of area. Fastens rigging and pulleys to hooks or poles in ceiling. Erects net under aerial or highwire acts for safety of performers. Lowers and raises trapezes and nets during performance. Dismantles and packs rigging at conclusion of performances.

9311 - HOISTING OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with lifting and moving materials, machines, equipment and products, using equipment such as power operated cranes, hoists and winches. Activities include: driving and operating machines; erecting and rigging cables; and attaching ropes, chains, slings and shackles. Occupations concerned with hoisting and moving logs are classified in Unit Group 7517, LOG HOISTING, SORTING, MOVING AND RELATED OCCUPATIONS.

9311-138 RIGGER (any ind.) DPT: 664
 GED: 3 SVP: 4 EC: B 5 6 PA: H 2 3 4 7

Assembles and installs rigging to lift and move machinery or other heavy objects in manufacturing plants, shipyards and other locations:

Examines objects to be moved, estimates weight and determines type of rigging equipment required. Selects cables, ropes, pulleys, blocks, winches and chains according to weight and size of load to be moved. Attaches pulleys and blocks to fixed overhead structures; such as, beams, ceilings, tracks and gin poles, using bolts and clamps. Erects and hangs working platforms. Selects or makes grappling devices; such as, loops, wires and ropes and attaches to load, using hand tools. Hangs or loops sling in hook to hoisting cable. Guides the lifting and moving of objects to ensure safety of personnel and equipment and to move loads through spaces and around objects, in order to place objects in exact positions, using hand or other signal system. Sets up, braces and rigs hoisting equipment, using hand tools. Splices ropes and wire cables to make or repair slings and tackle, using hand tools.

9311-150 HIGH-RIGGING MAN (broadcast., motion pic. & stage) DPT: 684
 GED: 3 SVP: 4 EC: I PA: H 2 4 7

Installs rigging to raise, lower or support stage equipment, and erects sets for theatrical productions:

Climbs ladders or scaffolding to determine position for rigging. Attaches cables, ropes, and pulleys across loft area of stage to install rigging. Tests apparatus to ensure that is workable. Ties sets with lash lines. Lowers sets to stage using rigging. Hooks and adjusts stage brace onto set to erect, straighten and support set, using hand tools and power tools. Changes scenery between acts or scenes according to script, assisted by stage crew. May erect equipment for acrobatic and aerial acts.

9311-158 FLYMAN (amuse. & rec.) DPT: 684
 loftman
 GED: 2 SVP: 4 EC: I PA: M 4 5 7

Manipulates raising and lowering devices to change stage scenery and props:

Pulls ropes from position above or to one side of stage, or operates electric hoist, to move scenery and props between stage and loft. Follows prepared cue sheet or signal to effect required changes during performance. Opens and closes curtain, using ropes or electrical device. Positions scenery and props to designated place on stage, manually. Secures scenery and props in place on stage, using power tools.

9510 - FOREMEN, PRINTING AND RELATED OCCUPATIONS

This unit group includes occupations, as described under the master title, 01-250 SUPERVISOR/FOREMAN (any ind.), concerned with supervising and co-ordinating activities of workers engaged in printing, bookbinding and related activities.

9511 - TYPESETTING AND COMPOSING OCCUPATIONS

This unit group includes occupations concerned with assembling and setting type by hand or machine, operating linotype, monotype and photo-typesetting machines; arranging and locking up pages of set-type in pre-determined sequence in readiness for printing; and disassembling type after printing.

9512 - PRINTING PRESS OCCUPATIONS

This unit group includes occupations concerned with setting-up and operating cylinder, platen, flat-bed, rotary, offset-litho, lithographic, flexographic, gravure and proof-printing presses to print illustrations, designs and text on paper, textiles, sheet metal and other materials. Occupations concerned with setting-up, operating and tending printing machines, other than standard printing presses, that print designs or lettering on paper, textiles or other materials are classified in Unit Group 9519, PRINTING AND RELATED OCCUPATIONS, N.E.C. Occupations concerned with operating or tending stamping machines to stamp or imprint designs or lettering on finished products are classified in Unit Group 8599, OTHER PRODUCT FABRICATING, ASSEMBLING AND REPAIRING OCCUPATIONS, N.E.C. Occupations concerned with reprography and operating office embossing and addressing machines are classified in Unit Group 4141, OFFICE MACHINE OPERATORS.

9513 - STEREOTYPING AND ELECTROTYPING OCCUPATIONS

This unit group includes occupations concerned with making printing plates and cylinders from moulds, matrices or dies on which type matter and designs have been embossed or impressed. Activities include: casting molten-metal into matrices; depositing copper on matrices electrolytically and building up copper shells with molten-metal; embossing mills from engraved dies; impressing cylinders from embossed mills; and moulding plastic and rubber into matrices.

9514 - PRINTING-ENGRAVING, EXCEPT PHOTOENGRAVING OCCUPATIONS

This unit group includes occupations concerned with engraving and etching (by hand, machine or chemicals) plates, cylinders, dies, and blocks used in printing by hand-blocking, letter-press, gravure and direct lithographic processes.

9515 - PHOTOENGRAVING AND RELATED OCCUPATIONS

This unit group includes occupations concerned with preparing metal or plastic printing plates or cylinders for photogravure processes, mounting and photographing copy, developing latent images on plates, and etching plates to leave raised or incised printing surfaces. Includes occupations concerned with the making of printing plates by electrostatic processes. Production engravers and etchers are classified in Unit Group 8391, ENGRAVERS, ETCHERS AND RELATED OCCUPATIONS. Artistic engravers and etchers are classified in Unit Group 3311, PAINTERS, SCULPTORS AND RELATED ARTISTS.

9517 - BOOKBINDING AND RELATED OCCUPATIONS

This unit group includes occupations concerned with binding books, pamphlets, business forms and other printed matter by hand and machine. Activities include: folding, gathering and collating signatures; sewing or stapling gathered signatures to form book bodies; pressing, trimming and reinforcing book bodies; fabricating and affixing covers; applying decorations and lettering to bound books; and assembling calendars, maps and charts.

9518 - OCCUPATIONS IN LABOURING AND OTHER ELEMENTAL WORK, PRINTING AND RELATED ACTIVITIES

This unit group includes occupations in labouring or other elemental work, as described under the term title, 02-190 LABOURER/ELEMENTAL WORKER (any ind.), which are concerned with printing and related activities.

9519 - PRINTING AND RELATED OCCUPATIONS, N.E.C.

This unit group includes printing and related occupations, not elsewhere classified, concerned primarily with setting-up, operating, tending and feeding printing machines or devices, other than standard printing presses. Activities include: screen-printing, embossed printing, mixing printing pigments, operating printing-trade duplicating machines, and offbearing materials from printing machines. Occupations concerned with operating or tending machines to stamp, imprint or emboss designs, lettering or surface finish on products are, when the work performed constitutes an integral part of the manufacturing process, classified in the appropriate unit group where the product is being processed or fabricated. Occupations concerned with placing identifying data on products or materials by stamping, imprinting, embossing, labelling, stencilling or similar techniques, separate from the manufacturing process, are classified in Unit Group 8599, OTHER PRODUCT FABRICATING, ASSEMBLING AND REPAIRING OCCUPATIONS, N.E.C. Occupations concerned with operating and tending textile-printing presses are classified in Unit Group 9512, PRINTING PRESS OCCUPATIONS. Occupations concerned with operating office machines such as those used to duplicate, photocopy, emboss or address various items are classified in Unit Group 4141, OFFICE MACHINE OPERATORS.

9550 - FOREMAN, ELECTRONIC AND RELATED COMMUNICATIONS EQUIPMENT OPERATING OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, as described under the master title, 01-250 SUPERVISOR/FOREMAN (any ind.), concerned with supervising and co-ordinating activities of workers, engaged in operating electronic and related communications equipment.

9550-110 SUPERVISOR, RADIO AND TELEVISION BROADCASTING EQUIPMENT OPERATORS (broadcast., motion pic. & stage) DPT: 138

Supervises and co-ordinates activities of workers engaged in monitoring, controlling and operating radio and television broadcasting equipment, (Unit Group 9551):

Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.).

May be designated according to particular aspect supervised; for example,

Control Supervisor

Supervisor, Mobile-Radio Broadcast

9550-114 SUPERVISOR, SOUND RECORDING AND REPRODUCTION EQUIPMENT OPERATORS (broadcast., motion pic. & stage) DPT: 138

Supervises and co-ordinates activities of workers engaged in recording and reproducing voice, music and other sounds for radio and television broadcasting, stage productions and motion picture, stereo tape and phonograph record production, (Unit Group 9555):

Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.).

May supervise workers engaged in a particular activity and be designated accordingly; for example,

Supervisor, Tape Duplicating

Supervisor, Sound Recording

9551 - RADIO AND TELEVISION BROADCASTING EQUIPMENT OPERATORS

This unit group includes occupations concerned with monitoring, controlling and operating radio and television broadcasting equipment. Dispatching occupations, in which the use of message relaying equipment is secondary, are classified according to the more significant duties involved. Teletype operators are classified in Unit Group 4113, TYPISTS AND CLERK-TYPISTS; telephone operators in Unit Group 4175, TELEPHONE OPERATORS; telegraph operators in Unit Group 9553, TELEGRAPH OPERATORS; and radio and television announcers in Unit Group 3337, RADIO AND TELEVISION ANNOUNCERS.

9551-110 MASTER-CONTROL-EQUIPMENT OPERATOR DPT: 182
(broadcast., motion pic. & stage)
GED: 4 SVP: 7 EC: IPA: L 4 7

Operates master-control console and associated equipment to route radio and television programs via microwave or land line, for transmitter and network lines, according to schedule:

Receives, studies and verifies program schedule to ascertain such items as, name of announcer and studio or location of origin. Ensures that circuits have been set up for distribution of programs to network(s). Actuates controls to connect console to microwave and land line facilities. Monitors broadcast to ensure technical quality and provide for local commercial insertions and program ending. Previews programs, using video-tape machine. Adjusts and operates microwave equipment, makes emergency repairs and reroutes program in case of equipment failure. Starts and shuts down transmitters and associated equipment. Maintains logs of program originations.

9551-114 BROADCAST-TRANSMITTER OPERATOR (broadcast., motion pic. & stage) DPT: 282
GED: 4 SVP: 7 EC: IPA: L 4 7

Operates console to control radio or television broadcast transmitters:

Turns switches and controls and observes meters and indicators, to activate, control, and monitor radio broadcast transmitters. Verifies that equipment operating parameters such as power output, radiated frequency and modulation percentage meet specified standards, and adjusts console controls to correct any indicated discrepancies. Operates controls to switch program origination from one studio to another, to site of remote broadcast or to network, as indicated by program schedule or on signal from station manager. Operates microwave equipment, to transmit video information to transmitter site or receive video signal from remote location.

May repair radio transmitters and associated equipment, using electronic test equipment, hand tools and power tools.

9551-118 VIDEO-CONSOLE OPERATOR (broadcast., motion pic. & stage) DPT: 282
GED: 4 SVP: 7 EC: IPA: S 4 7

Operates video console at television transmitter station or mobile site, to ensure that quality of filmed or live picture being transmitted meets established standards:

Views picture on television monitor of video console, observes meters and sets controls, to control framing, contrast, brilliance, colour and balance and fidelity of transmitted picture. Operates controls to switch television feed from one studio to another, fading out video from one and amplifying video from the other.

May operate video-recording equipment.

9551-122 MOBILE-BROADCAST-EQUIPMENT SET-UP MAN DPT: 360
(broadcast., motion pic. & stage)
GED: 4 SVP: 7 EC: B PA: L 4 5 6 7

Installs portable and mobile equipment to enable radio or television broadcasts from locations distant from studio:

Positions equipment such as amplifiers, auxiliary-power units, and microphones at specified locations. Runs cables from amplifiers to telephone-line junction box and connects cable ends to specified terminals, using hand tools. Connects leads to telecast or broadcast equipment and runs cables to transmitting equipment installed in vehicle. Connects power cables from specified outlets to vehicle and telecast or broadcast location or connects cable to outlets on auxiliary power generator. Switches on transmitters and auxiliary equipment, and conducts tests with studio personnel, to ensure specified equipment performance. Makes test transmissions with hand-held transceivers or cameras to check their operation and range. Prepares tape recorders for use and checks their performance. Makes adjustments to equipment to achieve optimum performance.

9551-126 SWITCHER (broadcast., motion pic. & stage) DPT: 362
GED: 4 SVP: 7 EC: IPA: S 4 5 6 7

Operates video-switcher console at studio or remote location and, as directed, switches video feed from one source to another for on-the-air transmission:

Prepares video-switcher console, by connecting incoming and outgoing video feeds to console. Actuates controls, observes video monitors and listens to sound, to ensure correct picture and sound are transmitted. Observes oscilloscope to determine acceptability of video feed, actuates controls to provide specified video signal and advises technical staff of any noted discrepancies. Actuates console controls, as directed during television broadcast, to select feed from specified camera, video tape or telecine equipment, for on-the-air transmission. Makes minor adjustments to correct contrast, brightness and colour. Verifies scheduled broadcast and rehearsal times.

9555 - SOUND AND VIDEO RECORDING AND REPRODUCTION EQUIPMENT OPERATORS

This unit group includes occupations concerned with recording and reproducing video images, and audio, by use of electronic equipment, for radio and television broadcasting and motion picture, tape and phonograph record production. Radio and television broadcasting equipment operators are classified in Unit Group 9551, RADIO AND TELEVISION BROADCASTING EQUIPMENT OPERATORS.

9555-110 SOUND MIXER (broadcast., motion pic. & stage) DPT: 262
soundman.
GED: 4 SVP: 7 EC: IPA: S 4 5 6 7

Operates audio console to regulate volume and quality of sound from several audio feeds; such as voice, music and taped sound effects during stage production, filming of motion pictures, phonograph and video taping sessions and radio and television broadcasts:

Studies script, to determine sound requirements for individual scenes. Determines acoustics of premises, such as concert hall or recording studio, using acoustic interferometer. Directs placement and adjustment of microphones, to achieve best sound pickup. Monitors audio signals, using headset or loudspeaker and by observing console meters. Actuates console-controls to adjust output of various microphones or tape feeds, to ensure that balance and quality of sound is maintained. Instructs performers to project voices or move closer to microphones to ensure adequate sound pickup. Obtains tapes, records, and themes from library and combines them to produce audio for specific program requirements. Recommends modification of equipment or purchase of new equipment to improve audio facilities.

9555-114 STEREO-TAPE EDITOR (misc. prod. fab., n.e.c.) DPT: 282
GED: 4 SVP: 7 EC: 1 PA: L 4 6

Listens to master stereo tape or record containing several selections, to determine selections to be used for producing stereo-tape cassettes and cartridges:

Places master tape on tape-recorder-reproducer, or master record on phonograph turntable. Starts equipment and notes playing time of each selection. Determines selections to be used for tape cassettes or cartridges, considering playing time requirement of cassette or cartridge and of each selection. Places reel of blank tape in second tape-recorder-reproducer, sets recording amplifier controls to specified settings and switches on equipment, to produce dub-tape (working copy) of chosen selections from master tape or record. Edits dub tape by rearranging order of selections or cutting out portions and splicing tape. Reproduces production-master from edited dub for use in stereo cassette and cartridge production, using tape-recorder-reproducer.

9555-118 RE-RECORDING MIXER (broadcast., motion pic. & stage) DPT: 362
mixer, music, dialogue and sound.
GED: 4 SVP: 7 EC: 1 PA: S 4 5 6 7

Operates console to balance music, sound and dialogue pre-recorded on individual sound tracks with action of picture, and controls sound levels to produce desired effect:

Reads script and dope or cue sheets (record to provide film highlights on footage basis) to become familiar with music, sound and dialogue to be integrated in film. Requests other workers to prepare dubbing machine and projector. Operates console controls to start and stop projector and dubbing machine. Observes moving picture screen and footage indicator and listens to sound from individual sound tracks to ensure proper balance of sound with picture. Adjusts controls to regulate sound level and tone from individual sound tracks. Speaks into microphone to add identifying data to sound track.

9555-122 VIDEO-AND-SOUND RECORDER (broadcast., motion pic. & stage) DPT: 282
GED: 4 SVP: 7 EC: 1 PA: S 4 6 7

Controls equipment to photograph television programs from video screen, to record sound of television broadcast and to develop and edit film for rebroadcast:

Photographs images appearing on special kinescope and records related sound track, using moving-picture camera and equipment. Prepares chemicals and develops film, using densitometer and sensitometer, to ensure maximum photographic quality. Processes and views film on screen, using projector to detect and record irregularities in film and sound. Informs laboratory personnel for correction in future prints from same negative. Keeps records of all processes performed, technical quality of pictures and sound, sponsors, film footage, timings and subject matter. Performs mechanical repairs on equipment, using hand tools and following maintenance schedule.

9555-126 VIDEO-RECORDING-EQUIPMENT OPERATOR DPT: 362
(broadcast., motion pic. & stage)
vtr operator.
GED: 4 SVP: 7 EC: 1 PA: L 4 5 6 7

Operates video-tape recording equipment and associated tape-editing equipment, to record live television programs and to edit video tape prior to broadcast:

Obtains specified tape, installs reel and prepares machine for video-taping. Switches on equipment, observes cathode-ray-tube monitor and listens to related sound, using high-fidelity headset. Signals producer to report malfunctions affecting video or audio quality. Removes video-tape from machine and labels or otherwise identifies it. Plays back video-tape, monitors sound and picture and operates electronic editing equipment to erase or remove unacceptable portions of tape and to add video, sound or a combination of both. Actuates controls to add slow motion video feature, as specified.

9555-130 SOUND-EFFECTS MAN (broadcast., motion pic. & stage) DPT: 282
GED: 4 SVP: 6 EC: 1 PA: L 4 6

Operates and maintains equipment to produce and record sound effects, used to add realism to radio and television broadcasts:

Produces sounds by artificial means and records sounds, using disk or tape recording equipment. Catalogues recording, according to sound content and places recording in library. Studies sound-effects requirement for radio or television program and obtains pertinent recording(s). Edits recording to ensure correct usage and timing of sound effects with program material. Operates console controls to monitor broadcast and actuates controls to adjust sound level and to electronically add sound effects to audio portion of radio or television broadcast. Tests, adjusts and makes minor repairs to equipment, using hand tools and test meters.

May extract and record on another disk or tape, those portions required for broadcast.

9555-134 MASTER-RECORD CUTTER (misc. prod. fab., n.e.c.) DPT: 382
GED: 4 SVP: 5 EC: 1 PA: L 4 6 7

Operates tape reproducer and record cutting equipment to cut master records used in production of phonograph records: Positions master tape on reproducer machine spindle. Threads tape over tension rollers and onto take-up reel. Starts machine to play selection and sets controls at specified volume and frequency levels. Places blank lacquer disk on turntable of record cutter. Sets cutting equipment controls for grooves per inch, depth of cut and pitch required. Interconnects reproducer and cutter, using interconnecting cable. Starts equipment which feeds audio to cutting stylus to form patterned grooves on master disk. Observes cutting process, using microscope, to ensure grooves being cut are level and even. Monitors sound from speakers during cutting and makes required adjustments to amplification. May cut master record from phonograph record.

9555-138 SOUND-RECORDING-EQUIPMENT OPERATOR DPT: 382
(broadcast., motion pic. & stage)
GED: 4 SVP: 5 EC: 1 PA: S 4 6

Operates console to record music, dialogue or sound effects for radio and television programs or motion-picture productions: Places reels of magnetic tape on recording machine spindle and threads it through rollers and tensioners and over recording head. Starts recording machine, and actuates console switches to connect microphones to recording equipment. Monitors recorded sound, using headphones or loudspeaker, to detect malfunction or deviation from quality standards. Readjusts controls to increase or decrease audio level and to eliminate or reduce extraneous sounds. Winds individual tapes on reels and attaches identifying labels. Records quantity and identity of tapes produced. Maintains equipment used, using hand tools and test equipment.
May reproduce recordings from master recordings.

9555-142 TELECINE OPERATOR (broadcast., motion pic. & stage) DPT: 382
GED: 4 SVP: 5 EC: 1 PA: S 4 6 7

Controls telecine equipment in television broadcasting studio:
Operates and controls equipment, such as moving-picture projectors, slide projectors and video recording and playback equipment, to produce video-tape for future use by television station or network. Obtains moving-picture film or photographic slides from studio library or other source. Inserts moving-picture film or slides and audio-tape, into video recording equipment to produce video-tape, containing sound and video information. Feeds video-tape into video playback equipment. Observes picture and listens to sound to assess content and quality. Labels tape to identify contents to enable its inclusion in television program material. Monitors television program and on signal or cue from producer or network, actuates controls to feed video-tape into input of console, for instantaneous transmission. Installs, adjusts and repairs equipment, using electronic-test equipment and hand tools.
May operate moving picture projector or slide projector, on cue or signal, to produce video information for instantaneous transmission.

9555-146 DUBBING-MACHINE OPERATOR (broadcast., motion pic. & stage) DPT: 662
GED: 3 SVP: 4 EC: 1 PA: S 4 5 6 7

Operates magnetic-tape-dubbing machines that simultaneously play back edited dialogue, music, and sound effect tracks from separate sources, in synchronism with motion picture film action:
Places specified magnetic tape and motion-picture reels on spindles of dubbing-machines, and passes tape and film around sprockets, wheels, tensioners, magnetic-tape head and projector's picture aperture. Makes electrical connections between dubbing and re-recording machines, using cable assemblies. Plugs in microphone-earphone headset, to provide communication with re-recording-equipment operator. Actuates switches to start, stop, reverse or replay tapes, on request from re-recording mixer. Observes meter to ensure correct audio levels are maintained. Monitors play back of combined audio, to detect substandard sound and quality as well as defects, such as hum, clicks and drop out.

9555-150 SOUND EDITOR (broadcast., motion pic. & stage) DPT: 684
sound cutter.
GED: 3 SVP: 4 EC: 1 PA: S 4 6 7

Synchronizes audio with visual portions of motion picture film, using synchronizing equipment, film-marking machine and film-splicing machine:
Loads synchronizer with reels of picture and sound-track film. Threads film over light aperture, sound take-off device and onto take-up reel. Consults production orders and starts synchronizer. Observes picture to view action, watches for symbol and listens to beeping sounds, used to assist in synchronizing. Starts, stops and reverses either visual or sound reels to achieve synchronizing, and marks film with appropriate symbol, using marker. Identifies short lengths of film, such as sound effects or missing sequences, using movieola (small projector) and splices in film at specified spots as indicated by production orders, using film splicing equipment.

9555-154 TAPE DUPLICATOR (misc. prod. fab., n.e.c.) DPT: 685
GED: 2 SVP: 3 EC: 1 PA: L 4 7

Tends one or more tape-recording machines to reproduce copies from master tape, for use in tape cassettes or cartridges:
Reads work order to determine number of copies required and recording amplifier settings. Sets amplifier controls on master-reproducing machine. Consults charts to determine blank tape requirement. Positions master tape in reproducing machine and blank tape in recording machines and threads tape through machines. Interconnects machines, following production order, and starts machines to record selections on blank tape. Removes tapes from recording machines and attaches identifying data to each reel. Cleans tape heads and guides of machines, using alcohol and cloth.

9557 - MOTION-PICTURE PROJECTIONISTS

This unit group includes occupations concerned with operating motion-picture projection and related equipment to produce co-ordinated motion-picture entertainment.

9557-110 MOTION-PICTURE PROJECTIONIST DPT: 682
(amuse. & rec.; broadcast., motion pic. & stage)
GED: 4 SVP: 6 EC: 1 7 PA: L 4 6 7

Operates motion-picture projection and sound-reproducing equipment in theatre or similar establishment:
Inserts reel of film into magazine of motion-picture projector. Threads film across picture aperture of projector, around pressure rollers, sprocket wheels and sound pick-up, and onto take-up reel. Switches on projector and audio amplifier. Turns control to adjust projection light and adjusts focus control to obtain clear picture on screen. Observes picture and switches on alternate projector when special symbols are flashed on screen. Removes reel shown, and inserts new reel in projector not in use. In case of film break, rewinds end of film onto reel, by hand. Repairs breaks in film, using film splicer. Cleans lenses, oils equipment and makes minor repairs and adjustments.
May operate slide projector. May operate stage spotlight.

9559 - ELECTRONIC AND RELATED COMMUNICATIONS EQUIPMENT OPERATING OCCUPATIONS, N.E.C.

This unit group includes electronic and related communications-equipment-operating occupations, not elsewhere classified, concerned with activities, such as, investigating sources of interference to radio and television reception and commercial communications equipment; operating equipment to transmit and receive weather maps, photographs, and printed material; and moving microphones or adjustable booms during live productions.

9559-118 MICROPHONE-BOOM MAN (broadcast., motion pic. & stage) **DPT: 664**
boom man.
GED: 3 SVP: 5 EC: 1 PA: M 2 4

Moves microphones on adjustable boom to position them in proximity of performers during filming of motion pictures or television broadcasts:

Attaches microphone to rubber supports at end of boom, to dampen vibrations and improve audio quality. Positions preamplifier on boom and attaches interconnecting cable assembly between microphone and preamplifier. Reads script, to become familiar with actions of performers. Plugs in and wears microphone-earphone headset to enable communication with recording staff. Positions microphone so it does not cast a shadow or come in view of camera. Positions stand microphones on stage or set when required. Moves boom according to script and position of performers or as directed by sound recorder. Examines and cleans equipment after performance and performs minor repairs.

9590 - FOREMEN, OTHER CRAFTS AND EQUIPMENT OPERATING OCCUPATIONS, N.E.C.

This unit group includes occupations, as described under the master title, 01-250 SUPERVISOR/FOREMAN (any ind.), concerned with supervising and co-ordinating activities of workers, not elsewhere classified, engaged in photographic processing and other crafts and equipment operating and tending occupations.

9590-110 FOREMAN, PHOTOGRAPHIC PROCESSING OCCUPATIONS **DPT: 138**
(broadcast., motion pic. & stage; misc. serv.)

Supervises and co-ordinates activities of workers concerned with processing exposes photographic colour or black-and-white still and motion picture film, (Unit Group 9591):

Performs duties as described under master title, 01-250 SUPERVISOR/FOREMAN (any ind.).

May supervise workers engaged in a particular activity and be designated accordingly; for example,

Foreman, Film Developer
Foreman, Film Printer
Foreman, Film Processor
Photographic Foreman (misc. serv.)

9590-199 OTHER FOREMAN, MISCELLANEOUS CRAFTS AND EQUIPMENT OPERATING OCCUPATIONS

This group includes other foremen of craftsmen and equipment operators, not elsewhere classified; for example, those who supervise and co-ordinate activities of workers engaged in constructing scale models, fabricating and operating theatrical props and special-effects equipment, and assembling and disassembling carnival rides.
Typical examples of occupational titles covered by this residual group definition are:

Foreman, Carnival-Ride Assembly (amuse. & rec.)
Foreman, Prop-Making (broadcast., motion pic. & stage)
Foreman, Special Effects (broadcast., motion pic. & stage)

9591 - PHOTOGRAPHIC PROCESSING OCCUPATIONS

This unit group includes occupations concerned with processing exposed photographic still- and-motion-picture film. Activities include: processing colour or black-and-white films and plates to obtain negatives or transparent positives, printing and developing colour or black-and-white photographs with contact-printing equipment, enlarging or reducing photographs, and performing related duties.

9591-126 MOTION-PICTURE-FILM PRINTER (broadcast., motion pic. & stage) **DPT: 682**
GED: 3 SVP: 4 EC: 1 PA: L 4 7

Operates printing machine that prints colour or black-and-white negative film on reversal film, or that prints positive film on photographic paper:

Mounts reels of positive film and reversal film, or reels of negative film and photographic paper, on machine spindles. Places leaders from each film together to ensure contact. Threads films through machine mechanism and attaches ends to take-up reels. Regulates light intensity, exposure time and speed of machine according to specifications of exposure, colour density and colour balance. Starts machine rollers to feed film through printing light. Stops machine, rewinds reels of films, and identifies film for further processing.

9591-130 MOTION-PICTURE-FILM DEVELOPER (broadcast., motion pic. & stage) **DPT: 685**
GED: 3 SVP: 4 EC: 1 PA: M 4 7

Tends machine that develops and dries motion-picture film:

Threads leader film through chemical and water baths, drying machine, and onto holding slot of takeup reel. Mounts reel of exposed film on machine spindle and splices end of exposed film to leader film, using hand splicer. Splices together additional reels of exposed film to maintain continuous developing process. Starts and adjusts speed of developing machine to control length of time film remains in baths. Observes temperature and humidity gauges and adjusts rheostat to maintain baths and drier at specified temperatures. Manipulates valves to maintain levels of chemicals and water in baths. Changes filters and adjusts spindles to maintain correct film tension. Repairs breaks in film, using hand splicer.

9591-142 NEGATIVE CUTTER (broadcast., motion pic. & stage; misc. serv.) DPT: 684
 GED: 2 SVP: 4 EC: IPA: L 4 7

Cuts specified sections from negative film following directions on edited positive film:
 Places negative and edited film on spindle of winding machine. Threads ends of film through synchronizer and onto holding slot of takeup reel. Observes film to detect edge numbers and marks on edited film that indicate sections to be cut from negative film. Cuts sections from negative, using scissors, and splices ends together, using hand- or foot-operated splicer. Marks negative film to indicate special effects, such as fading. Maintains records of all finished film.
 May cut large reels of cine film into individual orders and be designated accordingly,

Take-Down Man (misc. serv.)

9591-199 OTHER PHOTOGRAPHIC PROCESSING OCCUPATIONS

This group includes photographic processing workers, not elsewhere classified; for example, those who tend machines that clean and otherwise treat motion picture film, prepare film for automatic processing or developing, match rejected prints with negatives for reprocessing, and those who perform other duties related to processing photographic material. Typical examples of occupational titles covered by this residual group definition are:

Film-Cleaning-Machine Tender (broadcast., motion pic. & stage)

Film Preparer (misc. serv.)

Negative Matcher (misc. serv.)

Photograph Finisher (misc. serv.)

9599 - MISCELLANEOUS CRAFTS AND EQUIPMENT OPERATING OCCUPATIONS, N.E.C.

This unit group includes occupations, not elsewhere classified, concerned with a variety of craft and equipment operating occupations, such as maintaining totalization-systems at race tracks, making scale models of architectural designs, constructing props for motion picture, theatre and television productions, controlling stage spotlights, sterilizing drug and surgical supplies; and inspecting work as described under the term title, 02-170 INSPECTOR (any ind.), such as, examining movie films, colour slides and prints for defects and irregularities.

9599-118 PROP MAKER (broadcast., motion pic. & stage) DPT: 281
 GED: 4 SVP: 7 EC: B PA: M 4 7

Constructs props, miniatures and sets for motion picture, television and theatrical productions:
 Analyzes sketches, blueprints, and oral and written instructions to determine production requirements and work procedure. Fabricates props, miniatures and sets from wood, cardboard, plastic, rubber, cloth, metal and similar materials, using hand tools, and setting up and operating machines and equipment, such as, saws, lathes and drills. Rigs and controls moving or functioning elements of sets that depict action.

9599-122 SPOTLIGHT OPERATOR (broadcast., motion pic. & stage) DPT: 384
 GED: 3 SVP: 4 EC: IPA: M 2 3 4 6

Positions and controls spotlights to illuminate performers on stage:
 Places spotlights in various locations in theatre and connects them to power supply. Moves spotlight, manually, to follow movements of performers according to instructions or prepared cue sheet. Changes colour of light by turning colour wheel, causing light to be diffused through varicoloured gelatin disks. Cleans and adjusts light, replacing carbon rods or bulbs as needed. Inserts varicoloured gelatin-sheets in frame to assemble colour wheel as required.
 May operate panel board to manoeuvre spotlights and change colour of light.

9599-150 FILM-QUALITY INSPECTOR (broadcast., motion pic. & stage; misc. serv.) DPT: 384
 GED: 3 SVP: 4 EC: IPA: L 4 7

Inspects movie films and colour slides for quality, by performing any combination of the following duties:
 Places reel of film on spindle of rewinding machine. Threads film through guides on lighted viewer and onto holding slot of take-up reel. Starts machine and observes film through viewer to detect defects; such as, colour shading and balance, density, sharpness of image, scratches and dirt. Allows film to pass through fingers to detect defects, such as cuts, breaks and tears. Cuts out defective sections, using scissors, and operates machine to splice ends of film. Marks defective sections to indicate nature of defect, using grease pencil. Rewinds film. Packs film in container and identifies container, using inspection tag. Inspects colour slides for defects in mounting.
 May perform quality control function on sample of films and be designated accordingly,
 Quality-Control Inspector, Film (misc. serv.)

9599-154 COLOUR-FILM ANALYZER (broadcast., motion pic. & stage; misc. serv.) DPT: 381
 GED: 3 SVP: 6 EC: IPA: L 4 7

Determines variations from standard colour balance and density specifications of colour prints and motion picture film using sensitometer and densitometer:
 Exposes photographic material to light under standardized conditions, using sensitometer of film analyzer to assess variations in colour balance. Records results and recommends use of filters to compensate and correct colour balance. Determines colour density (resistance to passage of light) of photographic material, using densitometer. Records and evaluates readings to determine changes required in temperature and speed of machines during developing process.
 May compare results with specified standards for quality control purposes. May specialize in one phase of analyzing and be designated accordingly; for example,

Densitometrist

Sensitometrist

9599-158 **MOTION-PICTURE-FILM EXAMINER** (broadcast., motion pic. & stage)
GED: 3 SVP: 5 EC: 1 PA: L 4 7

DPT: 384

Projects motion-picture film on screen and observes resulting images to detect defects in developing and printing:
Threads film in high speed projector. Starts projector and observes film projected on screen. Stops projector when defects appear on screen. Opens lower magazine on projector and unwinds film to locate defective portion. Attaches identifying clip to defective portion and records defect on work order. Rewinds film and restarts projector to complete examination. Approves film for release or assigns film for further processing.