

# **International Measurement of the Economic and Social Importance of Culture**

**Prepared by  
John C. Gordon and Helen Beilby-Orrin**

**John.Gordon@oecd.org  
Helen.Beilby-Orrin@oecd.org**

**Statistics Directorate  
Organisation for Economic Co-operation and Development  
Paris  
Draft: 2006-08-9**

## **Note of Appreciation**

The authors wish to express their appreciation to Barry Haydon for his significant and ongoing contribution to this project.

They would also like to thank

Enrico Giovannini

François Lequiller

D. Paul Schafer

Ian Wood

Ed Pickering

Jean-Louis Mercy

Marta Beck-Domzalska

Janine Cardona

Lisa Conolly

Chris Giddings

Trish Horricks

Michel Durand

and many others who offered input and expert advice.

This is the first report of a new OECD project on the measurement of Culture and Art-related activities. The project is being supported by a voluntary financial contribution from the **Louise T Blouin Foundation** ([www.ltbfoundation.org/](http://www.ltbfoundation.org/))

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# I Introduction

This new OECD project will provide an approach to measuring the economic and social importance of culture and will deliver initial quantitative estimates of these measures. The project will also explore the linkages between culture and well-being. An international workshop is planned for December 2006.

## II Executive Summary

The paper begins by taking a holistic view of culture, including social and economic aspects, and quality of life. The authors follow with a review of international work undertaken by UNESCO in the 1980s and the European Commission in the 1990s. Both projects recommended a two dimensional framework for assembling measures of culture, one dimension containing cultural domains such as visual arts, film, theatre etc. with the other delineating the processes from creation/production through to consumption/conservation.

From an international-comparison point of view, one of the problems with the UNESCO framework was the lack of precise definitions of the proposed measures. When the European Commission Leadership Group (LEG) attempted to bring precision to a subset of the UNESCO model they found the level of detail in the European classification standards lacking.

In examining existing data on the culture sector in five OECD countries — Australia, Canada, France, the United Kingdom and the United States — the authors highlight not only the lack of detail in the standards but also the different classifications used by each country.

Accepting that there is no existing operational framework in place for international comparative measurement of the culture sector, the paper explores the possibilities of using a System of National Accounts (SNA) approach for economic data. The SNA has the advantage of presenting an entire economy in a single coherent framework. However, the classification standards' lack of detail for the culture sector (identified by the LEG and others) means that various measures, readily available for other sectors, require a great deal of estimation and imputation when examining the culture sector.

The great strength of the SNA whereby all economic activity is classified by a single primary purpose and recorded in one and only one place in the accounts becomes a liability when examining culture sector. A considerable amount of cultural activity takes place in establishments whose primary classification is non cultural. Secondary economic activity, although present in the SNA, is invisible from an analytical point of view. Employment measurement faces similar challenges with the additional fact that measurement of volunteer work, a prominent feature of the culture sector, is not present at all in the core SNA.

Acknowledging all of the aforementioned difficulties, the paper does bring together some measures of the culture sector for the five countries and makes an initial attempt at coherent tabulation for some sectors. While the number of assumptions and the amount of estimation involved mean that any comparisons between countries should be undertaken with extreme

caution, the authors also recognize that, on the positive side, there is a great deal of similarity in the scope used by the different countries and that there is an increasing interest in data on the culture sector.

The authors propose an international workshop in December 2006 to discuss the initial findings of the paper and are soliciting input from experts with a view to establishing a methodology that will produce internationally-comparable measures capable of informing cultural policy formation in OECD countries.

The four initial themes proposed for the workshop are:

- Economic indicators
- Classification standards
- Social indicators
- Linkages between the culture sector, societal well-being and a healthy economy.

A follow-up session is planned for June 2007 at the OECD World Forum on Statistics, Knowledge and Policy which will focus on measuring the progress of societies.

### III Background

For some, the phrase “economic importance” may immediately translate to economic impact, often summarised by the contribution to Gross Domestic Product (GDP). While this aspect of the quantitative measure of culture is an essential part of the project the importance of culture goes well beyond its GDP contribution. For this reason this project also includes within its scope the social impacts of culture. In a testament to this concept, the Canadian Governor General recently stressed “how important creative expression is to the health of a democratic society”<sup>1</sup>.

Creative expression is certainly a part of culture but culture can also be viewed in a more holistic light. Perhaps one of the most succinct definitions of culture in this vein comes from anthropologist Ruth Benedict. “Culture is learned as a child, and as children we each learned from those around us a particular set of rule, beliefs, priorities and expectations that moulded our world into a meaningful whole. *That is culture.*”<sup>2</sup> Canadian author D. Paul Schafer also takes this holistic point of view in his cultural model of development. Stripped to its essence, his model can be described as a circle with eight interrelated segments: social culture, artistic culture, technological culture, scientific culture, political culture, religious culture, educational culture and economic culture. All of the segments have a relationship with each other and with the whole and with the surrounding natural, historical and global environment.

Artistic culture is of special interest. One of its particular characteristics is its ability to reflect society back itself. This reflective ability also has a temporal quality that allows the reflected

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<sup>1</sup> Government of Canada, *Turning a New Leaf*, Speech From the Throne, Thirty-Ninth Parliament, April 4, 2006.

<sup>2</sup> Benedict, Ruth, *Patterns of Culture* (London: Routledge and Keagan Paul, 1963) pp. 33-36, quoted in Schafer, D. Paul *Culture - Beacon of the Future* (UK: Adamantine Press Limited, 1998) p 34.

image to sometimes highlight the past (history museums), sometimes the future (science fiction) and sometimes simply a focussed version of the present (documentaries).

This reflective ability is one of the reasons why government departments responsible for culture tend to emphasise the arts and heritage in their policies. Given this project's intent to provide measures that can inform government policies, arts and heritage will also be at its core. Later in this paper we will attempt more formal definitions but even with this narrowing of scope, the breadth of the subject matter and the possibilities for indicators remain significant.

The Australian statistical office has grouped possible types of arts and heritage indicators into four broad categories<sup>3</sup>.

- Cultural
  - cultural relevance and diversity of arts and cultural heritage collections
  - balance between [domestic] and foreign cultural content
  - impacts on cultural identity
  - impacts on cultural awareness and tolerance
  
- Social
  - accessibility of arts and cultural heritage services
  - impacts on community networks
  - impacts on civic participation
  - impacts on social responsibility
  
- Quality of life for consumers and for persons involved in the arts
  - barriers and motivation for arts involvement as a leisure activity
  - quality of life for arts professionals
  - artists' skills acquisition
  - impacts of arts involvement on learning, sense of achievement and general wellbeing
  - barriers for leisure consumption of arts and cultural heritage
  - impacts of consumption on learning and general wellbeing
  
- Economic
  - economic viability
  - support for [domestic] content
  - government funding
  - payment for arts involvement
  - cultural tourism
  - the arts and innovation
  - international trade

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<sup>3</sup> Australian Bureau of Statistics, *Discussion Paper: Arts and Cultural Heritage in Australia – Key Issues for an information development Plan*, 2006, p 9, [www.abs.gov.au/AUSSTATS/abs@.nsf/ProductsbyCatalogue/97FB469645F0C943CA257130007055BD?OpenDocument](http://www.abs.gov.au/AUSSTATS/abs@.nsf/ProductsbyCatalogue/97FB469645F0C943CA257130007055BD?OpenDocument)

This multidimensional view of culture is also reflected in a study recently published by the Hong Kong Arts Development Council. The authors view the arts “as part of a continuum and ecosystem of creativity and innovation . . . [with an ability] to reach far beyond their intrinsic values and touch on matters and policy domains such as social cohesion, economic innovation, regeneration, the creative and knowledge economy, inward investment strategies, tourism and quality of life.”<sup>4</sup>

This broad view of culture’s influence is increasingly being endorsed by governments and this project will seek measures across the continuum.

## IV International Precedents

The previous section has given some indication of how the scope of subject matter might be defined, but for the purpose of assembling culture statistics, the limitations are still far from definitive. An examination of the work done in this field by UNESCO, the United Nations Educational, Scientific and Cultural Organization, and by the European Commission’s Leadership Group (LEG) on Cultural Statistics provides further insight.

### IV.1 The UNESCO Framework for Culture Statistics

In the 1980s, over 20 European and North American countries met over several years to develop a common approach and methodology for gathering data and producing culture statistics. The genesis of the work, however, goes back even further to a 1972 UNESCO Conference of European Ministers of Culture that “urged the establishment of better and more comprehensive statistics of culture.”<sup>5</sup>

Two years later, a joint UNESCO/Economic Commission for Europe Working Group on Cultural Statistics decided that “three main considerations should govern the designing of a framework for cultural statistics:

- (a) “it should be an integrated whole, including both the social and economic aspects of cultural phenomenon, e.g., production, distribution consumption of and demand for cultural goods and services;
- (b) “it should be logical and based on principles which make it possible to link it with related statistical systems (System of Social and Demographic Statistics, the System of National Accounts and balances, and, eventually, the System of Environmental Statistics); and
- (c) “it should serve the needs for planning, controlling and study of matters connected with cultural policies and therefore include all phenomena which are of importance in this field.”<sup>6</sup>

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<sup>4</sup> Hong Kong Arts Development Council, *Hong Kong Arts & Cultural Indicators*, International Intelligence on Culture and Cultural Capital Ltd. and Partners, 2005, p 15.

<sup>5</sup> UNESCO Conference of European Statisticians, “The UNESCO Framework for Cultural Statistics (FCS)”, paper prepared by the Office of Statistics, UNESCO, CES/AC.44/11 13 February 1986, p 2

<sup>6</sup> Ibid, p 2



The final result was the “Framework for Culture Statistics” (FCS) which was subsequently presented to and endorsed by the Conference of European Statisticians in June 1986. The grid structure contained 10 categories on the vertical axis and five functions on the horizontal axis.

	Categories	Functions				
		Creation/ Production	Transmission/ Dissemination	Reception/ Consumption	Registration/ Preservation/ Protection	Participation
0	Cultural Heritage					
1	Printed Matter and Literature					
2	Music					
3	Performing Arts					
4	Visual Arts (including Photography)					
5	Cinema					
6	Radio and Television					
7	Socio-cultural Activities					
8	Sports and Games					
9	Environment and Nature					

This original FCS was not without its faults and, in the 20 years since its publication, there have been considerable changes in the world. Among the most significant for the culture sector have been the technological changes, including the blossoming of the Internet, the emergence of electronic distribution of cultural good and services, and the introduction of e-commerce.

UNESCO has also broadened its definition and it now refers to culture as “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”.<sup>7</sup>

In light of these changes, the UNESCO Institute for Statistics has launched “a through review of the FCS which will, in time, lead to a complete updating of its methodology with a particular attention to creative industries among other issues.”<sup>8</sup>

<sup>7</sup> UNESCO, *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris. UNESCO, p. 6.

<sup>8</sup> UNESCO/Global Alliance for Culture Diversity, *Understanding Creative Industries: Cultural statistics for public-policy making*, p 2.

[portal.unesco.org/culture/admin/file\\_download.php/cultural\\_stat.pdf?URL\\_ID=30297&filename=11419233433cultural\\_stat.pdf&filetype=application%2Fpdf&filesize=96994&name=cultural\\_stat.pdf&location=user-S/](http://portal.unesco.org/culture/admin/file_download.php/cultural_stat.pdf?URL_ID=30297&filename=11419233433cultural_stat.pdf&filetype=application%2Fpdf&filesize=96994&name=cultural_stat.pdf&location=user-S/).

## IV.2 EC Leadership Group on Cultural Statistics

The European Commission, in response to a request from member states, set up the Leadership Group on Culture Statistics (LEG) in 1997. “One of the project’s primary objectives was to harmonise statistics on cultural employment, financing, and practices, these being central elements in the framing and monitoring of cultural policies.”<sup>9</sup> Although there were strong theoretical and methodological aspects to their work they also tried to collect data and produce indicators for a subset of countries and four cultural domains: museums, libraries, visual arts and theatre. The conclusions and recommendations were adopted by the Statistical Programme Committee of the European Commission in 1999 but there has been little follow up.

Summarizing the complexity of their mission, the authors wrote “Statistical harmonisation is always a long term process and a reductive one (finding a common core for agreement). It is therefore a process poorly suited to meeting social demands, which are expressed in a different range of time-frames and accuracy.

“The process is extraordinarily complex and in the case of culture, which is a small and motley sector. (In particular, it contains activities that do not obey industrial logic and are not well apprehended by statistical systems.) It is moreover a sector where national cultures exert a strong influence . . .”<sup>10</sup>

## V Defining the Scope of the Project

Given that the original FCS was the result of the work of many experts from a wide variety of countries, its grid of culture categories and functions would seem to be the logical place from which to begin refining the scope of this project.

It should be noted at this point that initial investigations of cultural statistics programmes inspired by the UNESCO FCS show that the last proposed category – Environment and Nature – is not consistently included with other culture statistics, and that the second-last category – Sports and Games – has only been included when the policy responsibilities for sport and culture came under the same political body. Thus, for reasons of international consistency, we will exclude these two categories from the scope of this project. The LEG also decided to exclude these categories along with advertising, fashion and anything to do with language skills. They added architecture and new media. For this project we elected to retain advertising, fashion and architecture.

The FCS served as the basis for culture data collection programmes in several countries including Australia, Canada, France and the United Kingdom (UK). As we will see later, the way in which the FCS was implemented varied from country to country and, although there is a certain core level of comparability across the statistics produced by the various countries, the differences are not insignificant and direct comparisons may be dubious.

One of the possible reasons for these differences in implementation is the lack of direct links to the statistical systems as recommended by the joint UNESCO/Economic Commission for Europe Working Group. These links are normally made by defining the elements in terms of standard

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<sup>9</sup> European Commission, *Cultural Statistics in the EU: Final report of the LEG*, 2000, p 5.

<sup>10</sup> *Ibid*, p 78.

classifications. The System of Social and Demographic Statistics referred to by the Working Group has never been implemented and, as we are not retaining the category of environmental statistics, the System of Environmental Statistics is not relevant to the work of this project. This leaves the classification standards used by the System of National Accounts.

## **V.1 Classification - Bringing Precision**

### **V.1.1 Overview**

Classification standards attempt to bring clear unequivocal definitions as to how data should be segregated and regrouped. This section describes several existing standards and discusses their applicability and appropriateness in the case of this project.

### **V.1.2 International Standards**

The types of standards that will be examined in this section are:

- Economic Activity or Industry
- Occupation
- Government Expenditures (by function)
- Consumer Expenditures

#### **V.1.2.1 Economic Activity Classifications**

Industry classifications are used to structure data by type of economic activity, especially in the case of business surveys. National business surveys usually constitute the primary source of data for employment, output and calculations of value added.

A business firm is normally allocated only according to its principal activity, but may (and often does) undertake secondary and ancillary activities. For example, a car plant may also have a design facility (secondary and cultural), an advertising department (ancillary and cultural) and an accounting department (ancillary but non-cultural). Without additional coding, these secondary and ancillary activities are invisible.

The international standard approved by the United Nations Statistical Commission and used by the OECD for classifying the economic activity of industries is the International Standard Industrial Classification of all Economic Activities (ISIC). Although the Revision 4, of ISIC, approved in March 2006, has a far superior framework for treating culture and creative industries, it is too early for ISIC Revision 4 to have been implemented for published national data. Thus, unless otherwise stated, references to ISIC in this paper should be interpreted as referring to Revision 3.1.

Not all countries use ISIC. The European Community has its own standard known as NACE (Nomenclature statistique des activités économiques dans la Communauté européenne). While ISIC Rev.3.1 and NACE Rev.1 are far more comparable than their precursors, there are still

important differences between the two and, in some cases, the two standards use same four digit code to refer to different industries.

North American countries (Canada, the United States and Mexico) use NAICS (North American Industrial Classification System). Its treatment of the culture sector is very different from either ISIC or NACE and comparisons with ISIC includes many so-called “many-to-many mappings” whereby parts of a single code in one standard (the source) are mapped to many separate codes in the other (the target), while similarly a single code in the target classification is composed of parts of many codes in the source classification.

In Australia and New Zealand, the national standard is ANZSIC (Australian New Zealand Standard Industrial Classification) that, although related to ISIC 3.1, still shows significant divergences. It is also worth noting that for purposes of reporting culture data, the Australian Bureau of Statistics, through their National Centre for Culture and Recreation Statistics, developed its own industry classification within the ACLC (Australian Cultural and Leisure Classifications). The ACLC industry classification is not fully consistent with ANZSIC.

Given the difficulties outlined above, it should be evident that making international comparisons is fraught with difficulty. All of these classifications underwent a significant revision process during the late 1980s and early 1990s. It was hoped at the time that the revisions would lead to a greater concordance among the various standards; in the areas relevant to culture, the success of this process was particularly limited.

### **V.1.2.2 A Working Definition of the Scope of the Project**

Ideally one would like to be able to define the scope of the project by referring to a single international standard. It would also follow the two-dimensional approach laid out in the original UNESCO Frame Work for Culture Statistics.

Given the limitations of the economic activity classifications with respect to the culture sector, a modified approach will be taken.

Using a combination of the UK and Canadian approaches, the stub of the following table lays out a working definition of the project’s scope based primarily on the function of Creation/Production and attempts a comparative mapping of the relevant classification codes of ISIC 3.1, NACE 1.1 and NAICS 2002. Existence of a code, however, should not be interpreted as indicating that there are actually data available at the national level for that sector.

This definition will be a subject of discussion at the December workshop — both as to its appropriateness of its scope and, at the international level, its relevance to national policy makers.

**MAPPING OF CULTURE INDUSTRY CODES**  
**across 3 major international industry classifications**

Culture / Creative Industry (1)	NACE 1.1		ISIC 3.1		NAICS 2002	
	EU		UN		North America	
Advertising	74.40		7430		54181 54182	
Architecture	74.20	x	7421	x	54131 54132	
Video, film and photography	22.32	x	2230	x	334612	x
	92.10		9211		5121	
			9212			
	92.72	x	9249	x	56131	x
	74.87	x	7499	x	7114	x
<i>of which: Photography</i>	74.81	x	7494		54192	
Music and the visual and performing arts	22.14		2213		5122	
<i>Sound recording and music publishing</i>	22.31	x	2230	x	334612	x
			7499	x		
<i>Visual and Performing arts</i>	92.31		9214		7111	
<i>(including Festivals)</i>	92.32				7114	x
					7115	x
	92.34	x	9219	x	7113	
	92.72	x	9249	x	7114	x
					56131	x
Publishing / Written media	22.11		2211		51113	
	22.12		2212		51111	
	22.13				51112	
	22.15	x	2219		51114	x
					51119	x
	74.87	x	7499	x	51911	
	92.40		9220		7115	x
Printing	22.2		222		323	
Radio and TV (Broadcasting)	92.20		9213		515	
					516	x
					5175	
	92.72	x	9249	x	56131	x
Art and antiques trade	52.12	x	5219	x	45392	
	52.48	x	5239	x		
	52.63	x	5259	x		
	52.50	x	5240	x		
Design (including Designer Fashion)	74.87	x	2222	x	5414	
			7499	x		
<i>(very small proportion of these codes)</i>	17.00	x	1700	x	313	x
"	18.00	x	1800	x	314	x
"					315	x
"	19.30	x	1920	x	316	x
Crafts	<i>(no codes currently identified)</i>					
Libraries (includes archives)	92.5		9231		51912	
Museums	92.5	x	9232	x	71211	
Historic and heritage sites	92.5	x	9232	x	71212	
Other heritage institutions	92.5		9233	x	71219	
<i>Included in UK Creative industries list:</i>						
Computer games, Software, Electronic publishing	22.33	x	2230	x	334611	x
					516	x
					5112	
	72.2	x	722	x	5415	x

x "part of"

(1) Derived from culture and creative industry groupings used in Canada and UK.

Source: OECD.

### V.1.2.3 Occupation Classifications

An occupational classification is a tool for organising all jobs in an industry or a country into a clearly defined set of groups according to the tasks and duties undertaken in the job. The United Nations standard is the International Standard Classification of Occupations (ISCO). The current version dates from 1988 but a new revision is currently being developed and expected to be finalized within the next two years. Most other countries use standards based on ISCO-88. A detailed analysis of the comparability of the various classifications systems used by a selection of countries will be included in a subsequent version of this paper.

### V.1.2.4 Government Expenditures

COFOG – the Classification of the Functions of Government is the United Nations international standard for classifying the purpose of general government transactions related to: final consumption expenditures, intermediate consumption, gross capital formation and capital and current transfers. Unfortunately, in the area of culture, the standard provides little detail and, in some cases, consolidates expenditures on recreation, culture and religion into a single class. For this reason, perhaps, COFOG is little used by jurisdictions for measuring government expenditures on culture. The COFOG classes relevant to culture are highlighted in the following table.

#### Details of Government Expenditures on Culture As Identified in

#### COFOG — Classification of the Functions of Government<sup>11</sup>

Code	Description
<b>05</b>	<b><i>Environmental protection</i></b>
	....
05.4	Protection of biodiversity and landscape
05.4.0	x <i>Protection of biodiversity and landscape (CS)</i>
	...
<b>08</b>	<b>x <i>Recreation, culture and religion</i></b>
08.1	Recreational and sporting services
08.1.0	Recreational and sporting services (IS)
08.2	<i>Cultural services</i>
08.2.0	<i>Cultural services (IS)</i>
08.3	<i>Broadcasting and publishing services</i>
08.3.0	<i>Broadcasting and publishing services (CS)</i>
08.4	Religious and other community services
08.4.0	Religious and other community services (CS)
08.5	x <i>R&amp;D Recreation, culture and religion</i>
08.5.0	x <i>R&amp;D Recreation, culture and religion (CS)</i>
08.6	x <i>Recreation, culture and religion n.e.c.</i>
08.6.0	x <i>Recreation, culture and religion n.e.c. (CS)</i>

Indicates class contains culture-related items

<sup>11</sup> Source: United Nations, *Classifications of Expenditure According to Purpose: Classification of the Functions of Government (COFOG); Classification of Individual Consumption According to Purpose (COICOP); Classification of the Purposes of Non-Profit Institutions Serving Households (COPNI); Classification of the Outlays of Producers According to Purpose (COPP)*, New York, 2000, ST/ESA/STAT/SER.M/84, E.00.XVII.6 , F.00.XVII.6 available at [unstats.un.org/unsd/cr/registry/](http://unstats.un.org/unsd/cr/registry/).

x	only part of the class is culture related
n.e.c.	not elsewhere classified
CS	collective services
IS	individual services

### V.1.2.5 Consumer Expenditures

COICOP, the Classification of Individual Consumption According to Purpose, is the UN international standard for classifying individual consumption expenditures incurred by three institutional sectors: households; non-profit institutions serving households, and general government. This classification could therefore be used to obtain statistics on expenditures of household on cultural products.

It should be noted that “expenditures” by households is not equal to “actual consumption” by households. Expenditures cover the part of the product for which households pay directly (e.g., the ticket for the entry in the museum). “Actual consumption” is the amount that corresponds to the sum of the expenditure made by households and the expenditures made by general government and non-profit institutions on behalf the households (e.g., the subsidies received by the museum).

It would be better to compare “actual consumption” on cultural goods between countries rather than only “household expenditures”, as the mix of direct/indirect expenditures on culture will be different from one country to another. Given the timeframe of the current project, however, data tables will be limited to household expenditures.

The lack of detail for culture-related consumption in COICOP has resulted in individual countries using other definitions and breakdowns to meet their specific cultural-policy needs. To achieve the use of a common approach across individual countries, either revisions to COICOP are required or the use of other normalized typologies need to be considered.

Were COICOP to be used, the table below highlights codes that could be considered cultural either in whole or in part. See Annex II for a full list of the headings in COICOP.

#### Details of Consumer Expenditures on Culture As Identified In

#### COICOP - Classification of Individual Consumption According to Purpose<sup>12</sup>

Code	Description
01-12	Individual consumption expenditure of households
08	Communication
	...
08.2	x Telephone and telefax equipment
08.2.0	Telephone and telefax equipment (D)
08.3	x Telephone and telefax services
08.3.0	x Telephone and telefax services (S)

<sup>12</sup> Source: United Nations, *Classifications of Expenditure According to Purpose: Classification of the Functions of Government (COFOG); Classification of Individual Consumption According to Purpose (COICOP); Classification of the Purposes of Non-Profit Institutions Serving Households (COPNI); Classification of the Outlays of Producers According to Purpose (COPP)*, New York, 2000, ST/ESA/STAT/SER.M/84, E.00.XVII.6, F.00.XVII.6 available at [unstats.un.org/unsd/cr/registry/](http://unstats.un.org/unsd/cr/registry/) .

<b>09</b>	<b>x</b>	<b>Recreation and culture</b>
09.1	x	Audio-visual, photographic and information processing equipment
09.1.1	x	Equipment for the reception, recording and reproduction of sound and pictures (D)
09.1.2	x	Photographic and cinematographic equipment and optical instruments (D)
09.1.3	x	Information processing equipment (D)
09.1.4	x	Recording media (SD)
09.1.5	x	Repair of audio-visual, photographic and information processing equipment (S)
09.2	x	Other major durables for recreation and culture
09.2.1		Major durables for outdoor recreation (D)
09.2.2	x	Musical instruments and major durables for indoor recreation (D)
09.2.3		Maintenance and repair of other major durables for recreation and culture (S)
09.3		Other recreational items and equipment, gardens and pets
09.3.1	x	Games, toys and hobbies (SD)
09.3.2		Equipment for sport, camping and open-air recreation (SD)
09.3.3		Gardens, plants and flowers (ND)
09.3.4		Pets and related products (ND)
09.3.5		Veterinary and other services for pets (S)
09.4	x	Recreational and cultural services
09.4.1		Recreational and sporting services (S)
09.4.2		Cultural services (S)
09.4.3		Games of chance (S)
09.5	x	Newspapers, books and stationery
09.5.1		Books (SD)
09.5.2		Newspapers and periodicals (ND)
09.5.3	x	Miscellaneous printed matter (ND)
09.5.4		Stationery and drawing materials (ND)
		...
<b>12</b>		<b>Miscellaneous goods and services</b>
		...
12.3		Personal effects n.e.c.
12.3.1	x	Jewelry, clocks and watches (D)
		...
<b>13</b>		<b>Individual consumption expenditure of non-profit institutions serving households (NPISHs)</b>
		...
13.3	x	Recreation and culture
13.3.1		Recreational and sporting services (S)
13.3.2		Cultural services (S)
		...
<b>14</b>		<b>Individual consumption expenditure of general government</b>
		...
14.3	x	Recreation and culture
14.3.1		Recreational and sporting services (S)
14.3.2		Cultural services (S)
		...

Indicates class contains culture-related items

x only part of the class is culture related

n.e.c not elsewhere classified

D durables

ND non-durables

SD semi-durables

S services



## **V.2 Problems Associated With Using a Standard Statistical Approach for Culture**

There are many elements of the culture sector that render it difficult to measure using standard statistical techniques. Some examples of this difficulty include:

- Much of the sector is supported by volunteers whose efforts are normally not directly valued,
- The culture industries are not as homogeneous as those in many other sectors, and many culturally significant activities may exist only in isolated and relatively small pockets. As a result, traditional sampling approaches to gathering data may not provide true estimates of the whole of the activity in question.
- Much cultural activity is undertaken by firms whose principal activity is other than cultural: without supplementary data collection, including details of secondary activity, this cultural activity will not be reflected in standard statistical tabulations.

An example of the last difficulty is businesses which have their own library as a supporting activity. The value added from that library could well be included within the scope of the project. However, it is unlikely that most countries would record the activities of such “special” libraries separately. Rather the library activity would simply be included within the economic activity of the parent business. A similar problem exists in the magazine publishing where many important (and economically significant) scientific and scholarly research journals would be excluded because they are published by organizations whose primary activity is other than publishing. Other examples include firms that undertake their own graphic design, publishing, museum and archive activities, etc.

To overcome these deficiencies some analysts have previously considered using allocation factors and input-output multipliers; some jurisdictions have considered the development of satellite accounts. Clearly each has their use and each could add to the overall stock of knowledge about the sector, but at different costs.

## **V.3 Overcoming the Limitations of the Standard Statistical Approach**

### **V.3.1 Allocation Factors**

As noted in the discussions of classification standards above, classes often contain both culture- and non-culture-related information. One of the simpler approaches to separating the two groups is to find an external source which gives an indication of the portion of the class that is culture-related. Such information might come from data on products, employment categories or any other appropriate aspect for which identifiable data exist for the culture portion.

Usually the researcher then assumes a certain level of homogeneity within the entire class and applies the factor obtained for one aspect of the class to another aspect. The validity of the results will vary depending on the appropriateness of the construction of the algorithm used to construct the factor.

The methodologies for constructing such allocation factors and evaluating their appropriateness are expected to be a topic of discussion at the December workshop.

### **V.3.2 Economic Multipliers**

Multipliers are a relatively simple derivation from a country's input-output (I/O) tables. While I/O tables highlight the relationships that exist between industries, multipliers can be used to determine the likely impact on the economy following a change to a specific industry. As such they may be able to assist in comparing the relative merits of new projects competing for the same source of funds. While multipliers (usually reported in output, value added or employment terms) are conceptually straight forward they do require a relatively sophisticated understanding of the processes involved. Without such an understanding, the results are open to misuse and even abuse. It should also be remembered that multipliers are a statistical construct relying on averages – as such they do not take into account technological (or other significant) change, economies of scale or surplus capacity.

Naturally, the availability of culture multipliers for a country or region depends on the level of detail available in the I/O tables, if indeed such I/O tables exist. While I/O tables exist for some OECD countries, their existence is much less evident for others.

For further details, readers may consult the report “Multipliers for Culture-Related Industries” prepared by The Australian Bureau of Statistics and available at [www.dcita.gov.au/swg/publications/multipliers.html#introduction](http://www.dcita.gov.au/swg/publications/multipliers.html#introduction) .

### **V.3.3 Satellite Accounts**

A System of National Accounts (SNA) is essentially a large database that encompasses all the economic activity of a given jurisdiction in an exhaustive, coherent and consistent manner. All economic activity is classified and recorded in a unique place following an internationally agreed upon approach. Its great strength is the rigour of its principles and the international acceptance of its outputs.

We know from previous discussions that culture is not always well served by standard statistical conventions since individual classes may contain both culture and non-culture-related activity. In addition, even though a given class may be entirely cultural or non-cultural, there is also a considerable amount of culture undertakings that take place as secondary activities. These are problems related to allocation of activities within the established SNA system. There are other significant activities of the culture sector that lie outside the scope of the SNA. For example volunteer work and hobbyists' activities are not covered.

Satellite accounting is one approach that has been used to overcome some of these conceptual limitations while maintaining links with national accounting concepts and standards. The concept extends the conventions of the SNA to allow the incorporation of data on, for example, the demographic, social, economic, and physical aspects of the subject in question.

The monetary relationships between the culture sector (as defined by primary classification) and all other areas of the economy are first defined and incorporated into a model that attempts to reflect the real world situation of all the various players. Once all these primary relationships are defined (following the principles of national accounting) additional relationships and concepts can also be defined.

The definition of all these relationships is no menial task. It requires a team that includes individuals with a full and complete understanding of the culture sector as well as individuals with a thorough understanding of how national accounts are constructed. The required investment in time and data collection is considerable.

Canada still has the idea under active consideration. The following material on satellite accounting (and the supplementary material in Annex III) has been extracted directly (with the agreement of the original author) from a proposal written by Michel G. Durand for Statistics Canada.



A satellite account for the culture sector involves a wide range of data, including:

- Data in the form of current and constant value, quantity, incidence rate, index, and other statistics
- Data to describe various dimensions of culture activity - for example, cultural, economic, financial, social, demographic, and other information
- Data relating to all facets of culture - for example, the consumers, the producers, the inputs, the outputs, and the activities of support organizations (such as government)
- Data on the factors affecting supply, and the factors affecting demand for culture goods and services.

When statistics are ordered into this type of account, it is then possible to obtain an overview of the role of all the “players” in economic activity and, from there, users may delve into particular segments of the account to discern various relationships which may exist between specific aspects of culture, and between culture variables and variables pertaining to other economic activity. Quite simply, a culture satellite account is designed to put culture statistics into perspective.

The main objectives of a culture satellite account include:

- Delineation of the statistical tracking system needed to monitor culture policy and industry issues
- Standardization of concepts, methodologies, and definitions to ensure consistency in data
- Fostering the reconciliation of the different data sources (i.e., reconcile and balance demand and supply data)
- Reconciliation of culture data with core national accounts data
- Identification the interrelationships which exist in the culture area and that should be observed when collecting and ordering data and assessing data quality
- Highlighting of areas requiring data development to remedy critical data inconsistencies or fill data gaps.

Once data are ordered and interrelated within the satellite account framework, the account has the capability to provide a useful information base suitable for a wide range of “macro” and “micro” uses.

There are various types of prospective users of satellite account information: these include government departments and agencies developing culture policies, “individual players” within culture industries (for example, firms producing culture commodities), and groups associated with culture (for example,

culture industry associations). These potential users may extract information from the culture satellite account for various purposes, including:

- **Descriptive analyses:** analyses undertaken to examine and interpret various aspects of culture-related activities for descriptive or comparison purposes; for example:
  - the types or sources of consumer demand,
  - the structure of culture industries, or
  - trends in the demand for culture goods and services;
- **Planning:** studies to determine future directions for culture-related activities; for example, economic impact analyses; and
- **Monitoring:** procedures to track the effectiveness of culture-related activities (e.g., international trade, competitiveness of domestic-controlled companies and domestic content goods).

Perhaps the most important characteristic of a satellite account is its ability to systematize a large array of statistics, thereby providing more than an unstructured “information bin” for culture data. Ideally, this ordering should be achieved through the use of a socio-economic accounting or modelling system in which data pertaining to all dimensions (cultural, social, demographic, economic, etc.) of all activities (culture and non-culture) in an economy could be organized and interrelated. As illustrated in the following table, the proposed culture satellite account would have five layers of information, with each layer equipped with its own distinct capability.

**Layer I provides an overview of current culture activities** - using the current and constant monetary values (expressed in dollars, euros, etc. and henceforth referred to as MUAs – monetary units of account) attached to different types of indicators of culture activity as standard measures for comparison. Here, the relative importance of specific culture-related components and activities (when compared to the total domestic economy) can be established. This process of comparing and interrelating data also serves as a check on the reliability of culture data. These values assume the role of “control totals” and are used, among other purposes, for the characterization of culture activities as described in Layer III.

**Layer II provides a quantification of different culture activities** - the quantities (number of firms, products, employees, consumers) associated with culture activities can be indicated. Thus, the activity represented in each MUA value contained in the following table may also be described using quantity information (Layer II). These quantity figures will be used as “control totals” in the characterization process in Layer III.

**Layer III provides characterization of individual components of culture activity** - each MUA value and quantity figure (“control total”) from Layers I and II above, where possible, will be characterized by disaggregating these value or quantity statistics according to the cultural, social, demographic, economic, or other factors affecting the original figure;

**Layer IV provides targeted and specialized analysis** - exploring, integrating, interrelating and analysing data from Layer I and II to illuminate issues of interest pertaining to the cultural, social, demographic, economic, and other aspects of specific culture-related components; and

**Layer V provides strategic information** for planning purposes, as well as documentation of the various statistical systems used.

## Culture Satellite Account Framework

LAYER I	MACRO-INFORMATION MODULE: MONEY FLOWS	
	SUPPLY	DEMAND
	Size of the culture sector (economic impact)	Value in consumer demand for culture goods/services
	Value of government spending on culture	Value of culture-tourism
	Value of international trade in culture goods/services	
	Value of private sector support	
LAYER II	QUANTITY/VOLUME OUTPUT MODULE	
	SUPPLY	DEMAND
	Number of culture organizations and businesses	Quantities of consumers
	Infrastructure changes (amalgamations/births/deaths)	Attendance and participation rates
	Volume output produced	
	Size of culture employment force	
	Size of volunteerism	
LAYER III	CHARACTERIZATION MODULE	
	SUPPLY	DEMAND
	Volume output by product type (content, language, etc.)	Consumer spending by demographic variable
	Employment by occupation	Participation rates by demographic variable
	Employment by type (full-time/part-time/self-employed)	
	Output by commercial category, language	
LAYER IV	TARGETED ANALYSIS: ANALYTIC MODULE	
	SUPPLY	DEMAND
	Economic Impact Analysis	Stock of potential customers
	Labour Market Analysis	Consumer personal income, savings, expenditures
	Financial Analysis	
	Social Impact Analysis	
	Government Spending Analysis	
	Provincial profiles	
	Sector analysis	
	Ownership (foreign-control market share)	
	Identity (market share of domestic content)	
	Concentration (market share of large companies)	
	Production or cost function (inputs)	
	Investment	
LAYER V	DOCUMENTATION MODULE	
	Technical papers (concepts, methodologies, etc.)	
	Policy issues	
	Data needs	
	Data gaps	
	Contacts	
	Survey questionnaires	
	Strategic plans	

Generally, developers of “fully integrated” satellite accounts seek to link together different accounting systems. Most often, the established ordering mechanisms of the System of National Accounts (SNA) are used as the primary or reference account. This approach is taken for pragmatic reason. While the

SNA is limited to monetary data, it is the only fully operational accounting system that orders activities throughout the entire economy.

More specifically, a culture satellite account would be created by “building upon” the culture-related portion of Input-Output accounts. These accounts are designed to describe and inter-relate all current production and consumption activities in an economy using MUA value statistics. The use of a MUA value account as a focal point is critical to the development of a culture satellite account. This is because MUA values can be used to describe many types of culture activities and, as such provide a common basis through which different activities may be compared or “put into perspective”.

Once the MUA value statistics are obtained and interrelated, various other types of statistics (for example, quantity statistics) and more detailed value statistics may be used to further describe or characterize individual culture activities. This development of a culture data base by methodically expanding upon statistics in the SNA ensures consistency of culture data throughout the “building” process. This can be contrasted with an alternative, archaic, approach of assembling a multitude of culture statistics and then attempting to create order within the information system. A culture satellite account, then, may be used to describe the supply and demand for culture goods and services.

The layers in the table indicate five basic categories of statistics and analysis, which are further developed in Annex III.

With the increasing interest in the more social impacts of the culture sector, something that is mostly beyond the analytical capabilities of a satellite account, any decision to produce a culture satellite account needs a serious cost-benefit analysis. Although it is possible to incorporate non-monetary variables into the satellite account, they will always be related back to an economic base. Perhaps this combination of high costs and the limitations on the ability to measure true social impacts are among the reasons why few countries have implemented such accounts. Although many have considered the concept, the only known OECD country to have a satellite account for culture in place is Slovenia.

## **VI Macro Economic and Participation Indicators**

Given the relative rarity of satellite accounts for culture, this section proposes a set of stand-alone indicators on the economic importance of culture. In dealing with economic issues the starting point is often determining how big the sector and its components actually are, often presented in comparison with other industries/sectors, i.e., in a standard economic statistics sense, what contribution does culture make to an economy? Such information is often used for advocacy purposes (ensuring a level of government support is maintained), for planning purposes (is a new museum in this area justified, can tourism to this site be better managed?) and more recently for negotiations within and across governments (can a new tax be justified, what is the real situation in relation to free trade?).

To assist in answering these sorts of questions the following information, at both the total and component industry level, are necessary:

- Economic size of the industry in terms of output and value added
- Level of employment (either in terms of industry or occupation)
- Government funding

- Private sector funding
- Consumption details, by commodity
- Level of exports and imports
- The amount of domestic content in the output (e.g., are book publishers mostly distributing works by foreign authors or are they actually fostering the creation of books by domestic authors.)

Each of the issues listed above could involve a range of different policy issues but for the purposes of this paper are simply presented to highlight the breadth of information needed. In many instances much of the information is already available but may not be presented in a coherent fashion and it may not present the full picture from a culture perspective. In other cases the available information is sketchy at best and, as highlighted above, may not truly reflect the extent of sector.

## VI.1 Output and Value Added

Clearly the main instrument of economic measurement for production is GDP. The contribution of culture to this global measure, i.e., the value added of culture industries, is therefore our main economic indicator. However, given the problems discussed above regarding the ability to clearly identify culture within classification standards, producing complete and accurate measures can be time consuming and the results, even with the best of intentions, open to debate. It should be recognised that in terms of the current project, ‘improving’ is not necessarily synonymous with determining a higher economic value for the sector (although some involved in the sector may disagree). Rather, it is important to identify what data are sensible and for what purpose.

## VI.2 Employment

Measuring culture-related employment requires modifications to the traditional approach used in most other areas of the economy. Once inclusion definitions for culture industries and culture occupations have been established, it is relatively straightforward to measure the employment of businesses undertaking in-scope cultural activities and also the number of individuals working in cultural occupations. However, since a significant number of individuals working in cultural occupations do so in industries not normally included within the scope of culture, an approach which uses combinations of industry and occupation to define the overall size and structure of the sector is required. Without this approach, a significant undercount would occur.

Conceptually we would derive the same result if we added cultural workers employed in non-cultural industries to all employees of cultural industries or if we added all people employed in cultural occupations with those employees of cultural industries that were not cultural occupations. Hence  $CE = CO + \text{non CO (CI)}$ , and  $CE = CI + CO (\text{non CI})$ , where CE is cultural employment, CO is number employed in cultural occupations and CI is number in cultural industries.

Data on culture employment are often presented in a two by two grid with industry on one axis and occupation on the other. For example:

		Industries	
		Cultural industries	Non-cultural industries
Occupation	Cultural Occupations	A	B
	Non-Cultural Occupations	C	D

Examples of the types of jobs in the different boxes are:

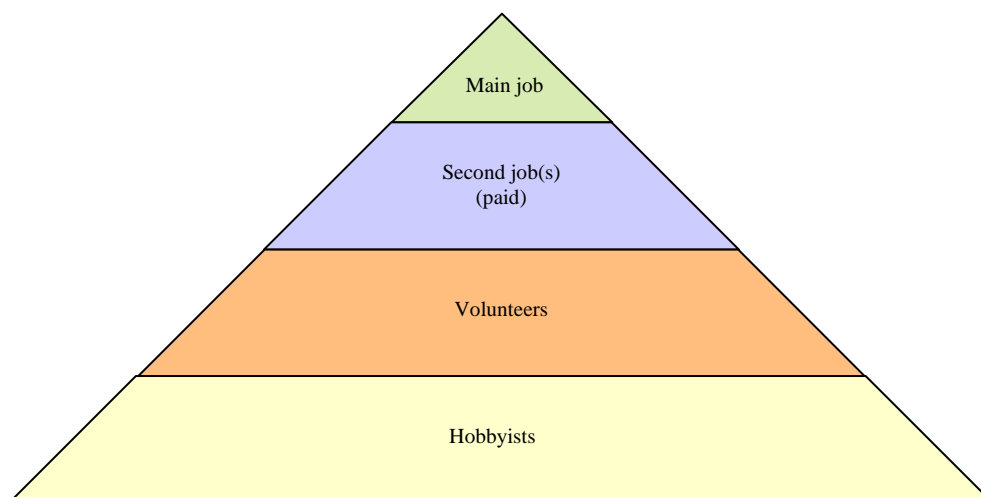
- A: An editor in a publishing house, a professional bass guitarist in a rock band.
- B: A designer working for an automobile manufacturer, an active librarian in a law firm
- C: A secretary for a theatre company, a cleaner in a cinema
- D: A secretary for a law firm, a cleaner in an automobile manufacturer.

However, even using this enhanced approach, the fact remains that most measures of employment record only the main job and thus significant undercounting may still occur as, for many culture workers, their culture job will be classified as secondary. For example, the bass guitarist may have a “day job” which generates most or all of his earnings even though the individual may consider his real occupation to be a musician, most statistical systems will only record the primary occupation and the cultural aspect will be invisible. For those who work as volunteers, without a financial trail to follow, most systems will never record this activity at all.

There are also those who participate in cultural activities as a hobby. These individuals would not normally be included in any figures on cultural employment but their participation might be included in participation statistics.

These constructs may be demonstrated in the following diagram. While it would be possible for one person to be represented in each tier of the diagram, each separate involvement in the sector would be shown according to its type.

### Tiers of cultural employment, by type of involvement



## VI.3 Export and Imports

The list of cultural goods and services is the first step in enabling data to assist in the analysis of international trade in culture. As well as providing additional detail about the economy in its own right, such data provides fundamental information for international trade negotiations. While the importance



of such information cannot be overstated it would clearly vary from country to country and arriving at meaningful comparisons will require careful considerations.

Presenting cultural exports (and imports) as a proportion of the total for the country along with the trade balance by commodity will provide additional insights into the economic contribution of the sector. Naturally, as is the case with most cultural indicators, the arguments for such trade data at the regional (mainly sub-national but could also be combinations of particular countries) would also be strong. This subject will receive further attention in a subsequent version of this paper

## **VI.4 Government Expenditures**

Traditionally, support for culture and the arts has fallen to a few individuals and the state. While it may be the case that more and more cultural activities are increasingly becoming independent (or at least less dependent) of government funding, the contribution of governments remains fundamental to a large part of the sector.

## **VI.5 Private Sector Funding**

Although the state has a long history of providing funding for culture, support from individuals has also played a major role. In some parts of the world, the role of the state became more prominent as the state taxed away some of the discretionary resources of the private sector. Despite this, many individuals continue to make financial donations to culture. Foundations (often endowed by wealthy individuals) and the corporate sector are also significant sources of funds for certain forms of culture.

Particularly in the case of the corporate sector, one must be careful to make the distinction between donations and sponsorship. The first is true philanthropic giving but the second is simply a financial transaction whereby the sponsoring corporation hopes to enhance its commercial operations through association with a cultural undertaking.

Although difficult to measure accurately (and perhaps even more difficult to assign a value), both individuals and corporations often provide support in kind to the culture sector. For individuals this often takes the form of volunteering whereas corporations are more likely to provide materials or business services.

With both government funding and private sector funding identified, one of the more interesting indicators is the trend line showing the relative share of each source.

## **VI.6 Household Spending**

Spending by households or individuals on cultural goods and services provides an economic measure that can related to overall spending by households. Data are normally collected as part of a general population survey and programmes seeking cultural data are often limited in how much detail they can have included in questionnaires. In addition, as mentioned above, the list of goods and services considered cultural tends to vary from country to country. It may be that this type of spending will be of greater interest for measuring trends over time within a country than in providing direct comparisons between jurisdictions.

## VI.7 Participation/Consumption

Participation or consumption data is a measure of how the population make use of the cultural goods and services that are available to them. One of the more common means of gathering this type of data is through time-use surveys. Similar to the surveys of household spending discussed above, these are normally general population surveys and culture statistics programmes may be limited by the amount of detail that can be coded. Ideally, secondary activities (e.g., listening to the radio while driving) would also be measured but such is not always the case. Since participation in cultural activities is not always homogeneously distributed over time, sample sizes may not be sufficient to identify some relatively rare activities such as museum attendance. In some cases, separate modules on absolute cultural participation over recent weeks or months have been included to compensate for this deficiency. Finally, there are varying definitions of what constitutes a cultural activity — does attendance at a professional theatre performance count the same as attendance at an amateur production or does acting in an amateur production count the same as being an audience member.

## VII Social Indicators

Economic outcomes are not why most people become involved in culture and, therefore, economic indicators alone cannot be expected to provide exhaustive measures of the benefits cultural involvement brings to individuals and to the societies formed by these individuals. Although there is a considerable body of research on this area, definitive choices about what measures should be included are far from evident. The International Federation of Arts Councils and Culture Agencies (IFACCA), in a report entitled *Statistical Indicators for Arts Policy*<sup>13</sup>, notes that “there are two main discernable approaches in this research. Some tackle the issues ‘top down’, by exploring the social impacts of the arts, where ‘social’ means non-economic impacts, or impacts that relate to social policies. Others . . . approach effects from the bottom up, by exploring individual motivations for and experiences of arts participation, and evaluating the impacts of particular arts programmes.”

Both approaches are valid but even before deciding on the approach(s) to be taken, perhaps the more important question to ask is why the indicators are being constructed. In the case of this project, it is to assist governments *a priori* in their policy making activities, to permit them to monitor the effects of the policies that have been put in place, and to compare their situation with other countries or jurisdictions.

Such a task should not be taken lightly and it is the intention of this project to seek out and invite experts in the field to present proposals for appropriate indicators to the December workshop. Without trying to prejudice any proposals that might be forthcoming, the following is a short discussion of some of the items that might be considered in producing indicators of the social impact of culture.

We have already discussed participation earlier in this paper but the opposite side of the coin to the demand for culture is the supply, often coupled with analysis of access to the supply. In the simplest sense this can mean what types of books are available and is there a place where they can be purchased, borrowed or consumed within easy reach of an individual. In other cases, such as radio, television, sound and video recordings, etc., certain hardware such as television sets or computers connected to the Internet may also be required.

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<sup>13</sup> International Federation of Arts Councils and Culture Agencies, *Statistical Indicators for Arts Policy*, D’Art report number 18, 2002, p7.

In some cases, to gain the full benefit of the cultural product, some education, formal or informal, may also be required. Some of the education process may take place within formal state curricula and measures of this may be appropriate. As well as some exposure to arts in the general education process, some measures on formal training programs for professional artists might also be considered.

In assessing “supply” side of the equation, the financial costs of accessing the material are also a relevant factor. If an individual cannot reasonably afford the price of the required hardware or the price of a ticket, supply of the good or service has effectively been interrupted.

Although we have presented some discussions of the criteria for inclusion according to various classification standards, there are other definitional aspects that might also be raised. Are “professional” and “amateur” cultural phenomena to be treated in the same manner? Should distinctions between traditional or “high” culture and popular or folk culture be made? How does one compare situations where what is “high” culture in one society is popular culture in another?

The focus on participating in or consuming “high” culture has often been related to its importance to identity because it was normally the type of culture supported by state institutions. With the increasing diversity of cultures present in any given society, and with the wide-spread access to technologies that can distribute cultural ideas and goods to a very wide global audience at very low costs, does the importance of “high” culture to identity still hold?

There was a time when relatively large proportions of a society shared the same “culture” (usually the state-supported culture) but with the increase in diversity, those days are probably past. It may become more important in the future to talk of a common *set* of cultures rather than a single culture as the glue that holds together the shared understandings and beliefs of a society. One of the characteristics that may contribute to an individual’s ability build competencies in a wider set of cultures is fluency in multiple languages, especially the official languages of the individual’s country of residence.

Dick Stanley, referring to cultural citizenship, writes “that arts and heritage participation enhances social understanding, promotes identity formation, modifies values, builds social cohesion and fosters community development and civic participation. These are the mechanisms by which cultural participation provides the models to fashion the individual’s public action. An individual’s cultural participation influences how she behaves toward others in society, and their cultural participation influences how they treat her. Culture permeates social, economic and political action.”<sup>14</sup>

One of the workshop’s challenges will be the elaboration of appropriate measures of the social impact of culture.

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<sup>14</sup> Stanley, Dick, “Introduction: The Social Effects of Culture”, *Canadian Journal of Communication*, Vol 31 (2006) pp.7-15.

## VIII The Approach to Culture Statistics - Selected Countries

In order to provide the reader with some context regarding culture statistics, the following sections present overviews of the approaches taken by several countries. Selected data from each of the jurisdictions are also presented. Additional data tables are included the associated annexes.

### VIII.1 Australia<sup>15</sup>

Historically, the focus of Australian “culture” statistics has been on those relevant to “arts” and “cultural heritage”. In September 1991, the National Culture/Leisure Statistics Unit was created by the Australian Bureau of Statistics (ABS), and has since developed into the National Centre for Culture and Recreation Statistics (NCCRS). Its formation was based on a number of factors, including the demand for authoritative statistics on the sector from government policy makers as well as demand from the sector itself. The NCCRS also includes coverage of statistics relevant to sport and recreation, but this component of the program is not normally referred to in Australia as ‘culture’ statistics and is not discussed here.

The NCCRS has always operated on the basis of a partnership with key government clients, including those agencies involved in arts/cultural policy, and has maintained an ongoing relationship with these key clients to assess their statistical needs and develop the field of arts and cultural heritage statistics. Also since 1991 the ABS has undertaken a number of broad reviews that have provided opportunities to make positive steps toward providing additional data of relevance to this field (e.g., the ABS regularly reviews its Household Survey Program and Services Industry Survey Program). The 1980s and 1990s was also a period of rapid technological change. With many technical innovations and improved efficiencies in collection methods, this brought with it opportunities to diversify the statistical program, including the ability to embrace some new arts/cultural collections.

The NCCRS works within the wider ABS statistical system in an effort to add items of interest to existing collection vehicles. In addition, the NCCRS works in partnership with key government clients, including those agencies involved in arts/cultural policy, and maintains an ongoing relationship with these key clients to assess their statistical needs and develop the field of arts and cultural heritage statistics. In some cases, external funding has been obtained to carry out specific surveys in the cultural sector.

The ABS uses a range of classifications and standards in the collection of data and NCCRS has been able to provide expertise to develop these classifications to better address needs for arts or culture data. In an effort to promote a more unified body of statistical information about culture and leisure, the ABS developed the Australian Culture and Leisure Classifications (ACLC), in consultation with providers and users of data (including people interested in sport, arts, cultural heritage and leisure data). The ACLC, which was published by the ABS in 2001, contains three separate classifications - one for industries, one for products and another for occupations.

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<sup>15</sup> Lisa Conolly and Chris Giddings of the Australian Bureau of Statistics were very helpful in providing background information for this section.

The industry classification provides an alternative view of industry to the Australian and New Zealand Standard Industrial Classification (ANZSIC), which is the standard classification used in the ABS. By grouping cultural activities in a different way to ANZSIC, the ACLC has enabled the ABS to collect and/or present cultural data in a more consistent way (previously, different collections used different groupings based of the expressed needs on the cultural clients they were dealing with). The ACLC also provides an alternative product and occupation classification. The ACLC has been used by the ABS as a guide in the development of surveys concerning arts, sport or cultural heritage (e.g., in determining the scope of the collection, the concepts used and the actual questions asked). Further information on the NCCRS and details on the ACLC can be found at

[www.abs.gov.au/Websitedbs/c311215.nsf/20564c23f3183fdaca25672100813ef1/8086c7185b84f467ca256b260020f899!OpenDocument#National%20Centre%20for%20Culture%20and%20R](http://www.abs.gov.au/Websitedbs/c311215.nsf/20564c23f3183fdaca25672100813ef1/8086c7185b84f467ca256b260020f899!OpenDocument#National%20Centre%20for%20Culture%20and%20R)

The following table shows data from the National Centre for Culture and Recreation Statistics. More tables are presented in Annex 4.

**Table AUS.1A**  
**INCOME AND VALUE ADDED for selected cultural industries — 1999-2000**

<i>Industry</i>	<b>Income</b> <i>AUS\$ millions</i>		<b>Value added</b> <i>AUS\$ millions</i>
Film and video production	1473.8		606.8
Film and video distribution	1141.8		281.1
Motion picture exhibition	1046.1		347.7
Television services	4181.9		na
Radio services (a)	622.7	*	342.7
Music and theatre productions	505.4		206.9
Performing arts venues	315.9		86.0
Other services to the arts			
Performing arts festivals	102.7		14.1
Other services to the arts	709.8		50.5
Commercial art galleries	131.8		na
Video hire industry	595.2		281.9
Libraries and archives	792.2		na
Museums	716.4		na
Zoos and aquariums	142.0	*	na
National parks and recreational parks and gardens	1346.9	*	na
Botanic gardens	91.8		na
<b>Total of above</b>	<b>13916.4</b>		

\* 1996-1997

na not available

(a) private sector only.

Source: ABS, *Arts and Culture in Australia: A Statistical Overview*, Table 6.3, p.47, supplemented with data from various ABS *Service Industries Surveys* 1999-2000 (cat. Nos. 8559.0, 8560.0, 8561.0, 8562.0, 8563.0, 8564.0, 8679.0, 8697.0) and data from 1996-1997 surveys (cat. nos. 8680.0, 8699.0).

## VIII.2 Canada

Canada's Culture Statistics Program (CSP) was created in 1972 within Statistics Canada in order to collect and publish better statistics on the culture sector. Previously, much of the sector's data were inextricable from other industry data. The formation came as a result of pressure from both the policy departments and the culture sector itself.

It currently runs surveys in the following areas:

- Heritage Institutions
- Public Libraries
- Performing Arts Companies
- Film Production
- Film Post-Production
- Film Distribution
- Film Exhibition
- Book Publishing
- Periodical Publishing
- Sound Recording (label companies)
- Government Expenditures on Culture
- Television Viewing
- Radio Listening

Where possible, the Program also makes use of other Statistics Canada surveys and has been able to have changes made to these surveys to the benefit of the culture sector. One survey in particular, the General Social Survey, includes a time-budget module from time to time and the CSP has been able to include a cultural activities module in the same survey instrument in order to obtain a measure of participation in cultural activities that are less likely to be undertaken on a daily basis (e.g., museum attendance). The CSP has also had some success in adjusting the expense categories of the Household Expenditures Survey to gather more detail on culture expenditures.

The CSP produces statistics on workers in the culture sector using the regular Labour Force Survey and the quinquennial Census of Population. Other projects include data on the international trade in cultural goods and services and estimates of the sector's contribution to the gross national product of Canada.

In 2004, The CSP published the [\*Canadian Framework for Culture Statistics\*](#)<sup>16</sup>, a formal framework of culture industries, occupations and products defined in terms of the national classification standards.

For the most part, the CSP has conducted census surveys on an activity basis, i.e., all business carrying out cultural activities were included in surveys, regardless of the business' primary classification. The Program is in the process of moving to a sample-survey approach covering

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<sup>16</sup> Statistics Canada, Canadian Framework for Culture Statistics, Catalogue No. 81-595-MIE – No. 021  
[www.statcan.ca/english/research/81-595-MIE/81-595-MIE2004021.pdf](http://www.statcan.ca/english/research/81-595-MIE/81-595-MIE2004021.pdf)

only businesses whose primary classification is considered to be in the culture sector. As part of this process, the CSP has also added a survey of Newspaper Publishers and extended its surveys of Performing Arts Companies and Heritage Institutions to include not-for-profit businesses. The first data from this new approach were released in June 2006.

A full list of the projects of the Canadian Culture Program can be found at the Program's *Guide to Culture Statistics* at [www.statcan.ca/english/freepub/87-008-GIE/about.htm](http://www.statcan.ca/english/freepub/87-008-GIE/about.htm).

The following table shows data from the Culture Statistics Program. More tables are presented in Annex 5.



**Table CAN.1**  
**Economic Contribution of Culture in Canada, Culture GDP – 2002**  
**Using the Creative Chain Framework**

	Creation	Production	Support Services	Manufacturing	Distribution	TOTAL	% Of GDP
	<i>C\$ millions</i>						
Written media	1290	8,993	A	6,576	509	<b>17,368</b>	<b>1.50%</b>
Film industry	867	785	A	487	968	<b>3,107</b>	<b>0.27%</b>
Broadcasting:	279	3,280	A	...	1,184	<b>4,743</b>	<b>0.41%</b>
<i>Private:</i>	...	2,726	...	...	630	...	...
<i>Television</i>	...	2,404	...	...	308	...	...
<i>Radio</i>	...	322	...	...	322	...	...
<i>Public &amp; non-commercial</i>	...	554	...	...	554	...	...
Sound recording and music publishing	105	334	A	222	140	<b>801</b>	<b>0.07%</b>
Performing arts	46	1,382	A	...	A	<b>1,428</b>	<b>0.12%</b>
Visual arts	705	230	A	A	32	<b>967</b>	<b>0.08%</b>
Architecture	969	...	A	...	...	<b>969</b>	<b>0.08%</b>
Photography	356	na	A	...	32	<b>388</b>	<b>0.03%</b>
Design	1,096	...	...	...	...	<b>1,096</b>	<b>0.09%</b>
Advertising	A	2,553	...	...	...	<b>2,553</b>	<b>0.22%</b>
Festivals	A	74	A	...	...	<b>74</b>	<b>0.01%</b>
Heritage:	...	1,093	A	...	...	<b>1,093</b>	<b>0.09%</b>
<i>Excluding nature parks</i>	...	770	...	...	...	...	...
<i>Nature parks</i>	...	323	...	...	...	...	...
Libraries	na	1,105	A	...	...	<b>1,105</b>	<b>0.10%</b>
<b>Total Culture value added</b>	<b>5,713</b>	<b>19,829</b>	<b>4,231</b>	<b>7,285</b>	<b>2,865</b>	<b>39,923</b>	<b>3.46%</b>
<b>Total Economy GDP</b>						<b>1,154,204</b>	<b>100.00%</b>

Note:

A identifies the various categories which have been combined with other categories.

na "Not available for any reference period"

... "Not applicable"

Sources: Statistics Canada. Culture GDP in Excel file at [www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm](http://www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm). Total GDP in current Canadian dollars at [www.statcan.ca/english/nea-cen/index.htm](http://www.statcan.ca/english/nea-cen/index.htm).

### VIII.3 France

Responsibility for research and production of statistical information on culture in France lies with the Département des études et de la prospective (DEP), of the Ministère de la Culture et Communication. The DEP works closely with the French national statistical agency, l'Institut National des Statistiques et des Études Économiques (INSEE), and the Service des études et des statistiques industrielles (SESSI) the statistical section of the Ministère de l'Économie, des Finances et de l'Industrie.

France was one of the first countries to demonstrate an active interest in gaining a better understanding of the economics of culture and in the development of a solid cultural statistics framework. Through the support of the Ministry of Culture and Communication and other government bodies, France participated in a series of international conferences on the economy and culture during the 1980s. The process generated a number of papers discussing conceptual issues on the economics of culture and the means to capture the sector statistically<sup>17</sup> and included one of the earliest proposals for a possible satellite account framework by INSEE's Maryvonne Lemaire<sup>18</sup>. The proposal was never implemented due to divergences over the definitional coverage (for example whether or not to include communications), conceptual and practical difficulties with data availability and a realisation of the resources required. However, Lemaire's rigorous approach to analysing the processes involved in the production of cultural goods and services served as a major contribution to the identification and development of the "creative chain" approach. This was taken up by UNESCO in the FCS and creative chains have subsequently been encapsulated in the major national cultural statistics frameworks.

Since the mid-1990s, France has refocused direction by co-operating with Eurostat on the development of a European-wide framework. France was the leader of a Eurostat LEG (leadership group) task force on cultural employment which established a methodology to exploit the standardised Labour Force Survey and has led to the production of a press release<sup>19</sup>.

The DEP produces an annual statistical report "Statistiques de la Culture: chiffres clés"<sup>20</sup>. The following table shows data from the DEP. More tables are presented in Annex 6.

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<sup>17</sup> See Dupuis, X. and Rouet, F., *Économie et Culture, Volume 1, Les Outils de l'économiste à l'épreuve*, 4<sup>e</sup> conférence internationale sur l'Économie de la Culture, Avignon, 12-14 mai 1986, La Documentation française, Paris, 1987, ISBN : 2-11-001811-9.

<sup>18</sup> Lemaire, M. *Vers un compte satellite de la culture*, in Dupuis and Rouet 1986 op. cit.

<sup>19</sup> Eurostat, L'emploi dans la culture en Europe, No.68/2004 available at [europa.eu.int/comm/eurostat/](http://europa.eu.int/comm/eurostat/)

<sup>20</sup> Ministère de la Culture et Communication, Département des études, de la prospective et des statistiques, *Chiffres Clés 2005 Statistiques de la Culture*, La Documentation française, Paris 2005, ISBN: 2-11-005906-0.

**Table FRA.1**  
**Chiffres clés détaillés des industries culturelles — 2003**  
**Chiffres d'affaires en millions d'euros**

<b>Industries culturelles</b> <i>(activité principale de l'entreprise)</i>	<b>Niveau classe NAF (1)</b>	Total	<i>dont :</i> 20 salariés et plus	Moins de 20 salariés	Pourcentage du total services
<b>Industries culturelles (y compris la publicité)</b>		<b>62115</b>	<b>46995</b>	<b>15120</b>	12.8%
<b>Industries culturelles</b>		<b>41043</b>	<b>32936</b>	<b>8107</b>	8.5%
<b>Édition</b>		20236	16821	3415	4.2%
Édition de livres	22.1A	5292	4257	1036	1.1%
Édition de journaux	22.1C	5141	4683	458	1.1%
Édition de revues et périodiques	22.1E	7799	6333	1467	1.6%
Édition d'enregistrements sonores	22.1G	2004	1549	454	0.4%
<b>Activités audiovisuelles</b>		<b>19955</b>	<b>15536</b>	<b>4420</b>	4.1%
<b>Cinéma et vidéo</b>		<b>8826</b>	<b>5084</b>	<b>3742</b>	1.8%
Production de films pour la télévision	92.1A	1011	488	524	0.2%
Production de films institutionnels et publicitaires	92.1B	1022	325	696	0.2%
Production de films pour le cinéma	92.1C	1469	748	721	0.3%
Prestations techniques pour le cinéma et la télévision	92.1D	1181	715	466	0.2%
Distribution de films cinématographiques	92.1F	1365	800	564	0.3%
Édition et distribution vidéo	92.1G	1740	1356	385	0.4%
Projection de films cinématographiques	92.1J	1039	652	387	0.2%
<b>Radio</b>	92.2A	<b>1294</b>	<b>1152</b>	<b>142</b>	0.3%
<b>Télévision</b>		<b>9835</b>	<b>9300</b>	<b>535</b>	2.0%
Production de programmes de télévision	92.2B	484	286	198	0.1%
Édition de chaînes généralistes	92.2D	6221	6221	0	1.3%
Édition de chaînes thématiques	92.2E	1331	999	332	0.3%
Distribution de bouquets de programmes radio et télévision	92.2F	1800	1794	5	0.4%
<b>Agences de presse</b>	92.4Z	<b>852</b>	<b>579</b>	<b>272</b>	0.2%
<b>Publicité</b>		<b>21072</b>	<b>14059</b>	<b>7013</b>	4.3%
Gestion de supports de publicité	74.4A	10760	8680	2081	2.2%
Agences conseils en publicité	74.4B	10312	5380	4932	2.1%
<b>Services</b>		485664	296864	188799	100.0%

NB : Les chiffres en italiques sont les estimations de la DEP.  
(1) Nomenclature d'activités française.

Enquête : INSEE, Enquête annuelle de l'entreprise dans les services; SESSI, Enquête annuelle de l'entreprise dans l'industrie, INSEE, Système unifié de statistiques d'entreprises.

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Aperçu statistique des industries culturelles*, No.16, janvier 2006, p14.

## VIII.4 United Kingdom

It is only since 1997 that most of the components of the culture sector in the United Kingdom (UK) were brought together in same government ministry, namely the Department of Culture Media and Sport (DCMS). The DCMS portfolio presently covers a range of activities that can be classified under six broad areas.

- Archives, Libraries & Museums
- Arts & Creative Industries
- Entertainment (Gambling & Betting)
- Heritage
- Sport
- Tourism

For the purposes of the current project, Entertainment, Sport and Tourism will not be included in the UK data tables since, as explained above, these areas are not consistently included in the culture statistics produced by other countries.

The DCMS has undertaken the work of collating and publishing statistics on what is referred to as the *creative industries*. Inclusion in this grouping was dependant on the availability of data from Annual Business Inquiries. The initial published data cover the following industries:

- Film
- Music and the visual and performing arts
- Architecture
- Publishing
- Computer games, software, electronic publishing
- Radio and TV
- Advertising
- Designer fashion
- Art/antiques trade

Data can be found in *Creative Industries Economic Estimates: Statistical Bulletin*, October 2005 (revised Version): [www.culture.gov.uk/NR/rdonlyres/8B1842A1-71D0-464C-9CCA-CD1C52A4D4E1/0/CIEconomicEstimatesREVISED24OCT.pdf](http://www.culture.gov.uk/NR/rdonlyres/8B1842A1-71D0-464C-9CCA-CD1C52A4D4E1/0/CIEconomicEstimatesREVISED24OCT.pdf)

To better meet the expressed needs of its sponsored bodies, the DCMS decided to produce a more inclusive framework known as the DCMS Evidence Toolkit (DET). The foundation for this work was a previously produced “Regional Cultural Data Framework”. The DET extended sector coverage from the creative industries listed above to include the following sectors

- Heritage
- Archives
- Libraries
- Museums

The new framework also adopted a matrix view similar to that originally proposed in the UNESCO FCS.

A more detailed summary of the DET and other DCMS activities can be found in the *DCMS Evidence Toolkit – DET: Technical Report* available at: [www.culture.gov.uk/NR/rdonlyres/4B026ACA-025C-4C2F-A86E-4A96E406180E/0/DETTechnicalReportv1August2004.pdf](http://www.culture.gov.uk/NR/rdonlyres/4B026ACA-025C-4C2F-A86E-4A96E406180E/0/DETTechnicalReportv1August2004.pdf) .

The following table shows data from DCMS. More tables are presented in Annex 7.

**Table UK.1**  
**Contribution of Creative Industries to Gross Value Added — 2003**

	UK SIC 2003 codes (1)	£ million	% GVA
Advertising	74.4	5,000	0.7
Architecture	74.1 *	4,000	0.5
Video, film and photography	22.32 *, 92.11, 92.12,92.13, 74.81 *	2,200	0.3
Music and the visual and performing arts	22.14, 22.31 *, 92.31, 92.32, 92.34 *, 92.72 *	3,700	0.5
Publishing	22.11, 22.12, 22.13, 22.15 *, 92.4	8,600	1.2
Software, computer games and electronic publishing	22.33 *, 72.21, 72.22	20,700	2.8
Radio and TV	92.2	6,200	0.9
Art and antiques trade	52.48 *, 52.5 *	500	0.07
Designer fashion	9 subsectors *, 74.87 *	330	0.04
Design (2)	(2)	5,300	0.7
Crafts (3)	(3)	na	0.07
<b>Total</b>		<b>56,500</b>	<b>7.8</b>
<b>Total excluding software, etc.</b>		<b>35,800</b>	<b>5.0</b>

(1) \* denotes that only a proportion of the group is used.

(2) Turnover of design consultancies taken from the Design Industry Valuation Survey, British Design Initiative. GVA is not available as Design is not separately identified in official sources. It should be noted that:

- turnover is always greater than the corresponding GVA;
- there may be some overlap with other creative industries;
- the figures will under-represent overall design activity since design within large companies is indistinguishable in official statistics from businesses' main activity.

All businesses' design-related expenditure was estimated at £26.7 billion in 2000 in a study for the Design Council.

(3) Majority of businesses too small to be picked up in business surveys.

Original Source: ONS, Annual Business Inquiry.

Source: UK DCMS, *Creative Industries Economic Estimates Statistical Bulletin October 2005 - Revised Version, pp.5 and 10.*

## VIII.5 United States of America

Production of official statistical information is extremely decentralised in the United States (US) and there is no government statistical agency focusing on the US culture sector, either in the economic impact sense, or in terms of its wider economic importance.

The principal official body dealing with culture is the National Endowment for the Arts (NEA). The NEA is “a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education”. It was established by Congress in 1965 as an independent agency of the federal government.

The NEA oversees a wide research programme on the arts, mostly of a non-economic nature including the Survey of Public Participation on the Arts (SPPA). This quinquennial survey was previously conducted by the US Bureau of the Census (1982, 1985 and 1992), as a supplement to a larger national survey, the National Crime Survey (NCS), and by Westat (1997) as an independent telephone survey. The 2002 survey was conducted by the Bureau of Census as a supplement to the Current Population Survey.

The SPPA documents participation in the arts “at least once” over a set time period which in the 2002 SPPA was the 12 months ending August 2002. Participation here means all aspects of individual art forms and types of participation including viewing or listening to performing arts on television or radio, reading literature, visiting historic sites, performing and creating art, owning art and taking arts classes. The coverage represents the closest to an US official definition of “culture” available (it should be noted that in the US context the term “arts” is preferred).

At the national level, other sources of data are standard federal statistical outputs. These are not specifically tailored to culture so estimates must be generated from data extractions by applying pre-specified frames in order to compile statistical tables. Major sources are: the Bureau of Economic Analysis – BEA (national accounts); US Bureau of the Census (business sector enquiries); US Department of Labor’s Bureau of Labor Statistics (Labour Force and related data by occupation).

Besides the above, additional potential sources are the major non-governmental bodies which have focused on the study of culture: a variety of private foundations and trusts, and Princeton University which has developed a major research collection on culture (see the description of the Cultural Policy & the Arts National Data Archive (CPANDA) database at [www.cpanda.org/about/](http://www.cpanda.org/about/)).

The following table shows data for the United States. More tables are presented in Annex 8.

**Table USA.1**  
**Total US Workers in Creative Industries — 2003**

	NAICS Code	Description	People working within firms with employees	People working within firms without employees		Total	
Publishing	<i>sum of below</i>		653,432	47,018	*	<b>700,450</b>	0.5%
	51111	Newspaper publishers	384,716				
	51112	Periodical publishers	155,812				
	51113	Book publishers	83,599				
	51119	Other publishers	29,305				
Film and Video	<i>sum of below</i>		121,493	21,132	*	<b>142,625</b>	0.1%
	51211	Motion picture and video production	93,023				
	51212	Motion picture and video distribution	3,504				
	51219	Post-production and other movie and video industries	24,966				
Music production							
	5122	Sound recording industries	26,299	15,093		<b>41,392</b>	0.0%
	51221	Record production	1,390				
	51222	Integrated record production/distribution	11,027				
	51223	Music publishers	4,478				
	51224	Sound recording studios	5,433				
	51229	Other sound recording industries	3,971				
Broadcasting	<i>sum of below</i>					<b>320,309</b>	0.2%
	5151		254,582	14,425	*	269,007	
	51511	Radio broadcasting	131,423				
	51512	Television broadcasting	123,159				
	5152	Cable networks and program distribution	31,819	1,803	*	33,622	
	51911	News syndicates	11,465	6,215	*	17,680	
Architecture	<i>sum of below</i>		216,290	79,210		<b>295,500</b>	0.2%
	54131	Architectural services	179,904	47,690		227,594	
	54132	Landscape architectural services	36,386	31,520		67,906	
Applied Design	<i>sum of below</i>		194,446	233,710		<b>428,156</b>	0.3%
	5414	Specialised design services	117,358	156,254		273,612	
	54192	Photographic services	77,088	77,456		154,544	
Advertising	<i>sum of below</i>		337,787	91,524	*	<b>429,311</b>	0.3%
	54181	Advertising agencies	155,939				
	54185	Display advertising	27,523				
	54186	Direct mail advertising	84,753				
	54189	Other services related to advertising	69,572				
Performing Arts							
	7111	Performing arts companies	131,313	27,424		<b>158,737</b>	0.1%
	71111	Theater companies and dinner theatres	67,745				
	71112	Dance companies	9,070				
	71113	Musical groups and artists	47,415				
	71119	Other performing arts companies	7,083				
Visual arts							
	45392	Art dealers	101,061	20,982		<b>122,043</b>	0.1%
	71211	Museums	21,747	17,872		39,619	
			79,314	3,110	*	82,424	
Other	7115	Independent artists, writers and performers in creative industries	41,216	570,577		<b>611,793</b>	0.5%
<b>Creative industries</b>						<b>3,250,316</b>	<b>2.5%</b>
All industries	--		113,398,043	18,649,114		132,047,157	100.0%

\* OECD estimate

Source: US Bureau of the Census, County Business Patterns and Non-employers Statistics, both 2003. Data available at [www.census.gov/](http://www.census.gov/).

This table has been calculated by OECD using a framework developed by the Mt. Auburn Associates for a December 2005 report prepared for the Center for an Urban Future entitled *Creative New York*, available at [www.nycfuture.org](http://www.nycfuture.org).



## IX International Comparative Data

The following comparative table is the first of a planned set of comparative tables aiming to allow international comparisons of the economic and social importance of culture. This first table shows estimates of the contribution of the cultural industries to the national economies of the five selected countries in terms of value added. Conceptual caveats have already been mentioned regarding this measure, that, for example, do not take into account either secondary or auxiliary activities or volunteer work. The subsequent paragraphs discuss estimation caveats. Readers should note that it represents an initial attempt to produce cross-country statistics. The compilation process was extremely difficult and many estimation caveats must be borne in mind when interpreting the results.

The statistical frame used was based on the UK DCMS's "Creative Industries" specification, supplemented by Statistics Canada's *Canadian Framework for Cultural Statistics*. The relatively simple Creative Industries model was used to ease the calculation process. The aim was to compile value added data from industry-based surveys and national accounting sources that could be linked to an economy-wide GDP figure and thus expressed as a percentage of it.

As previously discussed, the selection of categories was based on an analysis of the culture statistics systems in place in the selected countries, the EU and UNESCO. The national and international systems studied showed strong coherency from one to another in terms of the categories included; identification of an initial working list of sub sectors was less problematic than anticipated apart from the inclusion of the printing industry. Data on printing are embedded in the Canadian estimates but specifically excluded from the UK Creative industries approach. For this reason, the printing component of the "Publishing/written media" category is shown as a separate item. Because of the focus on value added data, categories were then defined in terms of the three supra-national industry classifications used in the key countries: ISIC3.1, NACE and NAICS as shown in the Table in section III.1.2.2 above.

The main table excludes from the total "contribution to the economy" those non-market cultural "industries" whose nature limits the meaningfulness of a value added assessment, viz. libraries, museums and heritage sites. The "Computer Games" and "Crafts" categories are cited separately because they were present in the original DCMS framework (the crafts sector, though extremely difficult to quantify, is mentioned in many cultural statistics frameworks). No attempt has been made to estimate figures for the other countries.

A call to national statistical agencies for value added data based on this specification produced a very limited quantity of ready-made results within the required time frame. The Secretariat therefore compiled its own limited set of initial estimates, based partly on data supplied in the call-for-data and mostly on published information. Lack of access to detailed, consistent data means cross-country comparability has suffered severely. For this reason, detail is only shown to the level of the culture sub-sectors.

An overview of the calculation procedure used for each country is briefly described in the footnotes to the table. Additional details are available on request. The following general comments apply.

Estimates were made for all countries other than the UK by extensive manipulation of published data, or data provided by countries. All data had originally been established according to national classifications. Lack of detail meant it was not possible to properly correct for minor inclusions and exclusions; these differ from one country to another. Corrections were made using basic allocation factors developed and published by the UK; these, of course, are not necessarily appropriate to other countries. Some estimates represent a mix of product and industry data.

For all countries other than Canada and the UK, value added data were not available for all, or even any, of the detailed headings needed to construct the categories. Missing value added data were therefore estimated by applying value added/output ratios. A key element and a source of weakness in the estimates is the reliability of these ratios that, in the majority of cases, were derived from published matched gross output and value added figures. Frequently ratios did not exist at the detailed level required so average ratios for the next higher level available were taken.

Nevertheless, the estimates do constitute a serious attempt to show coherent, economy-wide data for the categories shown. Over time, the OECD expects that these estimates will be refined in dialogue with the national statistical agencies. Comments and suggestions of others are welcome.

**Table COM.1**  
**OECD Initial Estimates of the Contribution of Cultural Industries to GDP for Five Countries**

	Australia 1998-99		Canada 2002		France 2003		UK 2003		USA 2002	
	A\$ millions	% GDP	C\$ millions	% GDP	€ millions	% GVA	£ millions	% GVA	US\$ millions	% GVA
Advertising	2,464 *	0.5%	2,856 *	0.3%	11,858 *	0.8%	5,000	0.7%	20,835 *	0.2%
Architecture	788 *	0.1%	1,084 *	0.1%	2,524 *	0.2%	4,000	0.5%	19,111 *	0.2%
Video, film and photography	2,397 *	0.4%	3,909 *	0.4%	5,155 *	0.4%	2,200	0.3%	39,076 *	0.4%
Music and the visual and performing arts <sup>1</sup>	952 *	0.2%	2,576 *	0.2%	3,425 *	0.2%	3,700	0.5%	30,294 *	0.3%
Publishing / Written media	6,590 *	1.2%	19,427 *	1.8%	11,283 *	0.8%	14,950 *	2.1%	116,451 *	1.1%
<i>of which: Printing</i>	5,640 *	1.0%	<i>na</i>	<i>na</i>	4,851 *	0.3%	6,350	0.9%	45,662 *	0.4%
Radio and TV (Broadcasting)	3,474 *	0.6%	5,305 *	0.5%	4,878 *	0.3%	6,200	0.9%	101,713 *	1.0%
Art and antiques trade	74 *	0.0%	1,082 *	0.1%	413 *	0.0%	500	0.1%	195 *	0.0%
Design (including Designer fashion)	313 *	0.1%	1,226 *	0.1%	363 *	0.0%	5,630	0.7%	13,463 *	0.1%
Crafts	<i>na</i> *	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>
<b>Total of above</b>	<b>17,053 *</b>	<b>3.1%</b>	<b>37,465 *</b>	<b>3.5%</b>	<b>39,899 *</b>	<b>2.8%</b>	<b>42,180 *</b>	<b>5.8%</b>	<b>341,139 *</b>	<b>3.3%</b>
<b>Total economy (GDP or GVA)</b>	<b>542,831</b>	<b>100.0%</b>	<b>1,069,703</b>	<b>100.0%</b>	<b>1,434,812</b>	<b>100.0%</b>	<b>732,395</b>	<b>100.0%</b>	<b>10,469,601</b>	<b>100.0%</b>
Libraries (includes archives)	792.2 #	..	1,236 *	0.1%	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	1,112 *	0.0%
Museums	716.4 #	..	550 *	0.1%	148 *	0.0%	<i>na</i>	<i>na</i>	3,294 *	0.0%
Heritage sites	<i>na</i>	<i>na</i>	672 *	0.1%	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	508 *	0.0%
Electronic games	<i>na</i>	<i>na</i>	<i>na</i>	<i>na</i>	8,169 *	0.6%	20,700	2.8%	129,636 *	1.2%

\* OECD estimate

# income data

See notes on following page.

**WARNING:**

These data are initial estimates and should be interpreted with extreme caution, bearing in mind that:

- 1) They are based on national cultural industry typologies.
- 2) The contents of individual heading are different from one country to another.
- 3) Treatment of taxes such as VAT (value added tax) is not consistent across countries. In order to maintain consistency between the numerator and the denominator when calculating the percentages, the total GVA (gross value added) or GDP (gross domestic product) has been used as appropriate.

**Australia:** Data are OECD estimates derived from output by product and by industry data presented in ABS, *Arts and Culture in Australia: A Statistical Overview*, e.g. Table 6.1 p.44. Value added to output ratios were derived from various ABS Service Industries Surveys available on the ABS website.

**Canada:** Statistics Canada estimates at [www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm](http://www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm). These are updates to the tables presented in Statistics Canada, *Economic Contribution of Culture in Canada*, December 2004 (Cat. No.81-595-MIE) also available on the Statistics Canada website. The category "Support activities" used in the Canadian framework has been distributed proportionally across the other sectors.

**France:** Data are OECD estimates. They were derived from INSEE turnover data, supplied by the French Ministry of Culture and Communications, by applying value added to turnover ratios taken from INSEE and OECD data. Total GVA has been taken from INSEE national accounts data.

**UK:** UK DCMS estimates are based on UK ONS (Office for National Statistics) data taken from the DCMS *Creative Industries Economic Estimates Statistical Bulletin* October 2005 - Revised Version at [www.culture.gov.uk/global/research/statistics\\_outputs/creative\\_industries\\_eco\\_est.htm](http://www.culture.gov.uk/global/research/statistics_outputs/creative_industries_eco_est.htm). The table departs from the equivalent DCMS table in that the activities of the printing industry have been added to "Publishing" and the "Total of above". This has been done to enhance cross-country comparability.

**USA:** Data are OECD estimates. They were derived from Bureau of Economic Analysis and US Bureau of the Census data. These estimates should be used with particular caution, given the number of assumptions applied in their preparation.

## X Next Steps

Culture is a very subjective concept that can vary significantly from country to country, and from individual to individual. Even the European Commission's Leadership Group, which included only a subset of European countries, had problems agreeing on a specific field of reference. Realizing that "if inter-country comparability is to be achieved, this ... must rest on a common foundation,"<sup>21</sup> their solution was to modify the UNESCO framework and to examine only a core set of domains that all members could agree were "cultural".

In preparing this paper, the Secretariat took a similar practical approach and defined a scope based on a combination of the approaches used by the LEG, the UK DCMS, and Canada. In addition, since most of the data compilation was done from published sources, it was important to use existing breakdowns. Given the time restrictions, most of the initial selected measures relate only to the creation/production function. While work continues internally on the project, the Secretariat also seeks external input from experts in the field.

### X.1 International Workshop

**An international workshop will be held in Paris on December 4<sup>th</sup> and 5<sup>th</sup> 2006 to discuss the initial findings of this paper. The Secretariat specifically solicits suggestions for additional or alternative measures. Measures should be policy relevant at national levels and should be able to inform national policies when comparisons are made at the international level.**

The overall aim of the workshop is to establish an operational model that can be used for producing internationally-comparable measures of the importance of culture. Those providing input are asked to keep in mind that proposals must be applicable, at the very least, to all OECD countries in a meaningful manner.

Currently, **four major themes** are being considered. Proposals for relevant presentations beyond these themes will also be considered.

- **Economic indicators:** the appropriateness of the indicators identified, their relevance to informing policy, their suitability for international comparisons, possible alternative indicators, their reliability/robustness etc.
- **Classification standards:** their deficiencies in regards to measuring the culture sector, and the means that can be taken to overcome the problems, including allocation factors, multipliers, and satellite accounts.
- **Social indicators:** the impact of the presence of a healthy and vital culture sector on other areas of society including social cohesiveness/identity, population health, well-being, balance, etc.
- **Linkages between a healthy culture sector and a healthy economy:** will an enrichment of the culture sector lead to improvements in well-being and the general economic health of a society; and the inverse, will the deterioration of the culture sector translate into a decrease in well-being and economic performance.

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<sup>21</sup> *Cultural Statistics in the EU: Final Report of the LEG*, p24

An important aspect of the work will be the development of agreed-upon terminology, concepts, and methodologies to produce the identified measures. For those items that can be directly related to existing national, supranational or international classification standards (industries, occupations, etc.), a rigorous mapping to each standard will be developed, including agreed upon algorithms for constructing allocation factors where standards or data collection vehicles do not provide sufficient detail. In all cases, the documentation needs to be sufficiently detailed to ensure reporting consistency among countries.

Readers are encouraged to submit abstracts of proposed presentations by the end of September 2006. There is no registration fee but interested parties should contact John Gordon at [John.Gordon@oecd.org](mailto:John.Gordon@oecd.org)

## **X.2 Production of National Measures**

**Building on the results of the workshop, the Secretariat will work with the national statistical organizations and cultural policy makers to elaborate an operational model and detailed reporting guide for the agreed-upon measures. National statistical organizations will then be requested to produce measures for their country for a given time period and to submit them to the Secretariat.**

## **X.3 Production of City-level Measures**

**In a parallel process, the Secretariat will continue research the possibility of extending the proposed measures to the city or regional level.**

Throughout all of the work on the development of measures of the economic and social importance of culture, it should be remembered that there are other groups also producing, or seeking to produce, international measures of areas related to culture. The Secretariat will continue to cooperate with organizations such as UNESCO, the World Intellectual Property Organization, and other sectors of the OECD to ensure that the measures identified by this project are not inconsistent with those of other existing international programmes. If the proposed OECD measures were to be in conflict with similar ones produced elsewhere, it would lower the credibility of both. Relevant measures produced by these programmes will be considered for inclusion in the suite of measures proposed by the Secretariat.

## **X.4 Follow-up Session**

**A follow-up to the December workshop and the city-level measures is planned for June 2007 at the OECD World Forum on Statistics, Knowledge and Policy which will focus on measuring the progress of societies. Further information on the World Forum can be obtained from their Web site [www.oecd.org/oecdworldforum](http://www.oecd.org/oecdworldforum)**

## XI Annexes

### XI.1 COFOG — Classification of the Functions of Government

COFOG is the United Nations' international standard for classifying the purpose of general government transactions such as outlays on final consumption expenditure, intermediate consumption, gross capital formation and capital and current transfers.

Codes relating to culture are highlighted in the table below.

Expenditure of a cultural nature may form a very small proportion of the following codes: 01.2, 01.3.1, 01.8, 04.6, 08.1. Determining the importance of such proportions would entail detailed study. These codes have not been retained in the present report.

<b>Code</b>	<b>Description</b>
<b>01</b>	<b>General public services</b>
01.1	Executive and legislative organs, financial and fiscal affairs, external affairs
01.1.1	Executive and legislative organs (CS)
01.1.2	Financial and fiscal affairs (CS)
01.1.3	External affairs (CS)
01.2	Foreign economic aid
01.2.1	Economic aid to developing countries and countries in transition (CS)
01.2.2	Economic aid routed through international organizations (CS)
01.3	General services
01.3.1	General personnel services (CS)
01.3.2	Overall planning and statistical services (CS)
01.3.3	Other general services (CS)
01.4	Basic research
01.4.0	Basic research (CS)
01.5	R&D General public services
01.5.0	R&D General public services (CS)
01.6	General public services n.e.c.
01.6.0	General public services n.e.c. (CS)
01.7	Public debt transactions
01.7.0	Public debt transactions (CS)
01.8	Transfers of a general character between different levels of government
01.8.0	Transfers of a general character between different levels of government (CS)
<b>02</b>	<b>Defense</b>
02.1	Military defence
02.1.0	Military defence (CS)
02.2	Civil defence
02.2.0	Civil defence (CS)
02.3	Foreign military aid
02.3.0	Foreign military aid (CS)
02.4	R&D Defense
02.4.0	R&D Defense (CS)
02.5	Defense n.e.c.
02.5.0	Defense n.e.c. (CS)
<b>03</b>	<b>Public order and safety</b>
03.1	Police services
03.1.0	Police services (CS)
03.2	Fire-protection services
03.2.0	Fire-protection services (CS)
03.3	Law courts
03.3.0	Law courts (CS)
03.4	Prisons
03.4.0	Prisons (CS)
03.5	R&D Public order and safety
03.5.0	R&D Public order and safety (CS)

03.6	Public order and safety n.e.c.
03.6.0	Public order and safety n.e.c. (CS)
<b>04</b>	<b>Economic affairs</b>
04.1	General economic, commercial and labour affairs
04.1.1	General economic and commercial affairs (CS)
04.1.2	General labour affairs (CS)
04.2	Agriculture, forestry, fishing and hunting
04.2.1	Agriculture (CS)
04.2.2	Forestry (CS)
04.2.3	Fishing and hunting (CS)
04.3	Fuel and energy
04.3.1	Coal and other solid mineral fuels (CS)
04.3.2	Petroleum and natural gas (CS)
04.3.3	Nuclear fuel (CS)
04.3.4	Other fuels (CS)
04.3.5	Electricity (CS)
04.3.6	Non-electric energy (CS)
04.4	Mining, manufacturing and construction
04.4.1	Mining of mineral resources other than mineral fuels (CS)
04.4.2	Manufacturing (CS)
04.4.3	Construction (CS)
04.5	Transport
04.5.1	Road transport (CS)
04.5.2	Water transport (CS)
04.5.3	Railway transport (CS)
04.5.4	Air transport (CS)
04.5.5	Pipeline and other transport (CS)
04.6	Communication
04.6.0	Communication (CS)
04.7	Other industries
04.7.1	Distributive trades, storage and warehousing (CS)
04.7.2	Hotels and restaurants (CS)
04.7.3	Tourism (CS)
04.7.4	Multi-purpose development projects (CS)
04.8	R&D Economic affairs
04.8.1	R&D General economic, commercial and labour affairs (CS)
04.8.2	R&D Agriculture, forestry, fishing and hunting (CS)
04.8.3	R&D Fuel and energy (CS)
04.8.4	R&D Mining, manufacturing and construction (CS)
04.8.5	R&D Transport (CS)
04.8.6	R&D Communication (CS)
04.8.7	R&D Other industries (CS)
04.9	Economic affairs n.e.c.
04.9.0	Economic affairs n.e.c. (CS)
<b>05</b>	<b>Environmental protection</b>
05.1	Waste management
05.1.0	Waste management (CS)
05.2	Waste water management
05.2.0	Waste water management (CS)
05.3	Pollution abatement
05.3.0	Pollution abatement (CS)
05.4	Protection of biodiversity and landscape
05.4.0	x Protection of biodiversity and landscape (CS)
05.5	R&D Environmental protection
05.5.0	R&D Environmental protection (CS)
05.6	Environmental protection n.e.c.
05.6.0	Environmental protection n.e.c. (CS)
<b>06</b>	<b>Housing and community amenities</b>
06.1	Housing development
06.1.0	Housing development (CS)



06.2		Community development
06.2.0		Community development (CS)
06.3		Water supply
06.3.0		Water supply (CS)
06.4		Street lighting
06.4.0		Street lighting (CS)
06.5		R&D Housing and community amenities
06.5.0		R&D Housing and community amenities (CS)
06.6		Housing and community amenities n.e.c.
06.6.0		Housing and community amenities n.e.c. (CS)
<b>07</b>		<b>Health</b>
07.1		Medical products, appliances and equipment
07.1.1		Pharmaceutical products (IS)
07.1.2		Other medical products (IS)
07.1.3		Therapeutic appliances and equipment (IS)
07.2		Outpatient services
07.2.1		General medical services (IS)
07.2.2		Specialized medical services (IS)
07.2.3		Dental services (IS)
07.2.4		Paramedical services (IS)
07.3		Hospital services
07.3.1		General hospital services (IS)
07.3.2		Specialized hospital services (IS)
07.3.3		Medical and maternity centre services (IS)
07.3.4		Nursing and convalescent home services (IS)
07.4		Public health services
07.4.0		Public health services (IS)
07.5		R&D Health
07.5.0		R&D Health (CS)
07.6		Health n.e.c.
07.6.0		Health n.e.c. (CS)
<b>08</b>	x	<b>Recreation, culture and religion</b>
08.1		Recreational and sporting services
08.1.0		Recreational and sporting services (IS)
08.2		Cultural services
08.2.0		Cultural services (IS)
08.3		Broadcasting and publishing services
08.3.0		Broadcasting and publishing services (CS)
08.4		Religious and other community services
08.4.0		Religious and other community services (CS)
08.5	x	R&D Recreation, culture and religion
08.5.0	x	R&D Recreation, culture and religion (CS)
08.6	x	Recreation, culture and religion n.e.c.
08.6.0	x	Recreation, culture and religion n.e.c. (CS)
<b>09</b>		<b>Education</b>
09.1		Pre-primary and primary education
09.1.1		Pre-primary education (IS)
09.1.2		Primary education (IS)
09.2		Secondary education
09.2.1		Lower-secondary education (IS)
09.2.2		Upper-secondary education (IS)
09.3		Post-secondary non-tertiary education
09.3.0		Post-secondary non-tertiary education (IS)
09.4		Tertiary education
09.4.1		First stage of tertiary education (IS)
09.4.2		Second stage of tertiary education (IS)
09.5		Education not definable by level
09.5.0		Education not definable by level (IS)
09.6		Subsidiary services to education
09.6.0		Subsidiary services to education (IS)

09.7	R&D Education
09.7.0	R&D Education (CS)
09.8	Education n.e.c.
09.8.0	Education n.e.c. (CS)
<b>10</b>	<b>Social protection</b>
10.1	Sickness and disability
10.1.1	Sickness (IS)
10.1.2	Disability (IS)
10.2	Old age
10.2.0	Old age (IS)
10.3	Survivors
10.3.0	Survivors (IS)
10.4	Family and children
10.4.0	Family and children (IS)
10.5	Unemployment
10.5.0	Unemployment (IS)
10.6	Housing
10.6.0	Housing (IS)
10.7	Social exclusion n.e.c.
10.7.0	Social exclusion n.e.c. (IS)
10.8	R&D Social protection
10.8.0	R&D Social protection (CS)
10.9	Social protection n.e.c.
10.9.0	Social protection n.e.c. (CS)

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 indicates class contains culture-related items

X only part of the class is culture related

n.e.c. not elsewhere classified

CS collective services

IS individual services

Source: United Nations, *Classifications of Expenditure According to Purpose: Classification of the Functions of Government (COFOG); Classification of Individual Consumption According to Purpose (COICOP); Classification of the Purposes of Non-Profit Institutions Serving Households (COPNI); Classification of the Outlays of Producers According to Purpose (COPP)*, ST/ESA/STAT/SER.M/84, E.00.XVII.6, F.00.XVII.6 available at [unstats.un.org/unsd/cr/registry/](http://unstats.un.org/unsd/cr/registry/) .

## XI.2 COICOP — Classification of Individual Consumption According to Purpose

COICOP is the United Nations' international standard for classifying the purpose of individual consumption expenditures incurred by three institutional sectors: households; non-profit institutions serving households; and general government.

Codes relating to culture are highlighted in the table below.

Expenditure of a cultural nature may form a very small proportion of the following codes: 03 and all subsectors, 04.3 and sub sectors, 05.1 and sub sectors, 05.2.0. Determining the importance of such proportions would entail detailed study and for this reason these codes have not been retained.

<b>Code</b>	<b>Description</b>
<b>01-12</b>	<b>Individual consumption expenditure of households</b>
<b>01</b>	<b>Food and non-alcoholic beverages</b>
01.1	Food
01.1.1	Bread and cereals (ND)
01.1.2	Meat (ND)
01.1.3	Fish and seafood (ND)
01.1.4	Milk, cheese and eggs (ND)
01.1.5	Oils and fats (ND)
01.1.6	Fruit (ND)
01.1.7	Vegetables (ND)
01.1.8	Sugar, jam, honey, chocolate and confectionery (ND)
01.1.9	Food products n.e.c. (ND)
01.2	Non-alcoholic beverages
01.2.1	Coffee, tea and cocoa (ND)
01.2.2	Mineral waters, soft drinks, fruit and vegetable juices (ND)
<b>02</b>	<b>Alcoholic beverages, tobacco and narcotics</b>
02.1	Alcoholic beverages
02.1.1	Spirits (ND)
02.1.2	Wine (ND)
02.1.3	Beer (ND)
02.2	Tobacco
02.2.0	Tobacco (ND)
02.3	Narcotics
02.3.0	Narcotics (ND)
<b>03</b>	<b>Clothing and footwear</b>
03.1	Clothing
03.1.1	Clothing materials (SD)
03.1.2	Garments (SD)
03.1.3	Other articles of clothing and clothing accessories (SD)
03.1.4	Cleaning, repair and hire of clothing (S)
03.2	Footwear
03.2.1	Shoes and other footwear (SD)
03.2.2	Repair and hire of footwear (S)
<b>04</b>	<b>Housing, water, electricity, gas and other fuels</b>
04.1	Actual rentals for housing
04.1.1	Actual rentals paid by tenants (S)
04.1.2	Other actual rentals (S)
04.2	Imputed rentals for housing
04.2.1	Imputed rentals of owner-occupiers (S)
04.2.2	Other imputed rentals (S)
04.3	Maintenance and repair of the dwelling
04.3.1	Materials for the maintenance and repair of the dwelling (ND)

- 04.3.2 Services for the maintenance and repair of the dwelling (S)
- 04.4 Water supply and miscellaneous services relating to the dwelling
- 04.4.1 Water supply (ND)
- 04.4.2 Refuse collection (S)
- 04.4.3 Sewage collection (S)
- 04.4.4 Other services relating to the dwelling n.e.c. (S)
- 04.5 Electricity, gas and other fuels
- 04.5.1 Electricity (ND)
- 04.5.2 Gas (ND)
- 04.5.3 Liquid fuels (ND)
- 04.5.4 Solid fuels (ND)
- 04.5.5 Heat energy (ND)
- 05 Furnishings, household equipment and routine household maintenance**
- 05.1 Furniture and furnishings, carpets and other floor coverings
- 05.1.1 Furniture and furnishings (D)
- 05.1.2 Carpets and other floor coverings (D)
- 05.1.3 Repair of furniture, furnishings and floor coverings (S)
- 05.2 Household textiles
- 05.2.0 Household textiles (SD)
- 05.3 Household appliances
- 05.3.1 Major household appliances whether electric or not (D)
- 05.3.2 Small electric household appliances (SD)
- 05.3.3 Repair of household appliances (S)
- 05.4 Glassware, tableware and household utensils
- 05.4.0 Glassware, tableware and household utensils (SD)
- 05.5 Tools and equipment for house and garden
- 05.5.1 Major tools and equipment (D)
- 05.5.2 Small tools and miscellaneous accessories (SD)
- 05.6 Goods and services for routine household maintenance
- 05.6.1 Non-durable household goods (ND)
- 05.6.2 Domestic services and household services (S)
- 06 Health**
- 06.1 Medical products, appliances and equipment
- 06.1.1 Pharmaceutical products (ND)
- 06.1.2 Other medical products (ND)
- 06.1.3 Therapeutic appliances and equipment (D)
- 06.2 Outpatient services
- 06.2.1 Medical services (S)
- 06.2.2 Dental services (S)
- 06.2.3 Paramedical services (S)
- 06.3 Hospital services
- 06.3.0 Hospital services (S)
- 07 Transport**
- 07.1 Purchase of vehicles
- 07.1.1 Motor cars (D)
- 07.1.2 Motor cycles (D)
- 07.1.3 Bicycles (D)
- 07.1.4 Animal drawn vehicles (D)
- 07.2 Operation of personal transport equipment
- 07.2.1 Spare parts and accessories for personal transport equipment (SD)
- 07.2.2 Fuels and lubricants for personal transport equipment (ND)
- 07.2.3 Maintenance and repair of personal transport equipment (S)
- 07.2.4 Other services in respect of personal transport equipment (S)
- 07.3 Transport services
- 07.3.1 Passenger transport by railway (S)
- 07.3.2 Passenger transport by road (S)
- 07.3.3 Passenger transport by air (S)
- 07.3.4 Passenger transport by sea and inland waterway (S)
- 07.3.5 Combined passenger transport (S)
- 07.3.6 Other purchased transport services (S)

<b>08</b>		<b>Communication</b>
08.1		Postal services
08.1.0		Postal services (S)
08.2	x	Telephone and telefax equipment
08.2.0		Telephone and telefax equipment (D)
08.3	x	Telephone and telefax services
08.3.0	x	Telephone and telefax services (S)
<b>09</b>	<b>x</b>	<b>Recreation and culture</b>
09.1	x	Audio-visual, photographic and information processing equipment
09.1.1	x	Equipment for the reception, recording and reproduction of sound and pictures (D)
09.1.2	x	Photographic and cinematographic equipment and optical instruments (D)
09.1.3	x	Information processing equipment (D)
09.1.4	x	Recording media (SD)
09.1.5	x	Repair of audio-visual, photographic and information processing equipment (S)
09.2	x	Other major durables for recreation and culture
09.2.1		Major durables for outdoor recreation (D)
09.2.2	x	Musical instruments and major durables for indoor recreation (D)
09.2.3		Maintenance and repair of other major durables for recreation and culture (S)
09.3		Other recreational items and equipment, gardens and pets
09.3.1	x	Games, toys and hobbies (SD)
09.3.2		Equipment for sport, camping and open-air recreation (SD)
09.3.3		Gardens, plants and flowers (ND)
09.3.4		Pets and related products (ND)
09.3.5		Veterinary and other services for pets (S)
09.4	x	Recreational and cultural services
09.4.1		Recreational and sporting services (S)
09.4.2		Cultural services (S)
09.4.3		Games of chance (S)
09.5	x	Newspapers, books and stationery
09.5.1		Books (SD)
09.5.2		Newspapers and periodicals (ND)
09.5.3	x	Miscellaneous printed matter (ND)
09.5.4		Stationery and drawing materials (ND)
09.6		Package holidays
09.6.0		Package holidays (S)
<b>10</b>		<b>Education</b>
10.1		Pre-primary and primary education
10.1.0		Pre-primary and primary education (S)
10.2		Secondary education
10.2.0		Secondary education (S)
10.3		Post-secondary non-tertiary education
10.3.0		Post-secondary non-tertiary education (S)
10.4		Tertiary education
10.4.0		Tertiary education (S)
10.5		Education not definable by level
10.5.0		Education not definable by level (S)
<b>11</b>		<b>Restaurants and hotels</b>
11.1		Catering services
11.1.1		Restaurants, cafés and the like (S)
11.1.2		Canteens (S)
11.2		Accommodation services
11.2.0		Accommodation services (S)
<b>12</b>		<b>Miscellaneous goods and services</b>
12.1		Personal care
12.1.1		Hairdressing salons and personal grooming establishments (S)
12.1.2		Electric appliances for personal care (SD)
12.1.3		Other appliances, articles and products for personal care (ND)
12.2		Prostitution
12.2.0		Prostitution (S)
12.3		Personal effects n.e.c.

12.3.1	x	Jewellery, clocks and watches (D)
12.3.2		Other personal effects (SD)
12.4		Social protection
12.4.0		Social protection (S)
12.5		Insurance
12.5.1		Life insurance (S)
12.5.2		Insurance connected with the dwelling (S)
12.5.3		Insurance connected with health (S)
12.5.4		Insurance connected with transport (S)
12.5.5		Other insurance (S)
12.6		Financial services n.e.c.
12.6.1		FISIM (S)
12.6.2		Other financial services n.e.c. (S)
12.7		Other services n.e.c.
12.7.0		Other services n.e.c. (S)
<b>13</b>		<b>Individual consumption expenditure of non-profit institutions serving households (NPISHs)</b>
13.1		Housing
13.1.0		Housing (S)
13.2		Health
13.2.1		Pharmaceutical products (ND)
13.2.2		Other medical products (ND)
13.2.3		Therapeutic appliances and equipment (D)
13.2.4		Outpatient medical services (S)
13.2.5		Outpatient dental services (S)
13.2.6		Outpatient paramedical services (S)
13.2.7		Hospital services (S)
13.2.8		Other health services (S)
13.3	x	Recreation and culture
13.3.1		Recreational and sporting services (S)
13.3.2		Cultural services (S)
13.4		Education
13.4.1		Pre-primary and primary education (S)
13.4.2		Secondary education (S)
13.4.3		Post-secondary non-tertiary education (S)
13.4.4		Tertiary education (S)
13.4.5		Education not definable by level (S)
13.4.6		Other educational services (S)
13.5		Social protection
13.5.0		Social protection (S)
13.6		Other services
13.6.1		Religion (S)
13.6.2		Political parties, labour and professional organizations (S)
13.6.3		Environmental protection (S)
13.6.4		Services n.e.c. (S)
<b>14</b>		<b>Individual consumption expenditure of general government</b>
14.1		Housing
14.1.0		Housing (S)
14.2		Health
14.2.1		Pharmaceutical products (ND)
14.2.2		Other medical products (ND)
14.2.3		Therapeutic appliances and equipment (D)
14.2.4		Outpatient medical services (S)
14.2.5		Outpatient dental services (S)
14.2.6		Outpatient paramedical services (S)
14.2.7		Hospital services (S)
14.2.8		Public health services (S)
14.3	x	Recreation and culture
14.3.1		Recreational and sporting services (S)
14.3.2		Cultural services (S)

14.4	Education
14.4.1	Pre-primary and primary education (S)
14.4.2	Secondary education (S)
14.4.3	Post-secondary non-tertiary education (S)
14.4.4	Tertiary education (S)
14.4.5	Education not definable by level (S)
14.4.6	Subsidiary services to education (S)
14.5	Social protection
14.5.0	Social protection (S)

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Indicates class contains culture-related items

- X only part of the class is culture related
- n.e.c. not elsewhere classified
- D durables
- ND non-durables
- SD semi-durables
- S services

Source: United Nations, *Classifications of Expenditure According to Purpose: Classification of the Functions of Government (COFOG); Classification of Individual Consumption According to Purpose (COICOP); Classification of the Purposes of Non-Profit Institutions Serving Households (COPNI); Classification of the Outlays of Producers According to Purpose (COPP)*, New York, 2000, ST/ESA/STAT/SER.M/84, E.00.XVII.6, F.00.XVII.6 available at [unstats.un.org/unsd/cr/registry/](http://unstats.un.org/unsd/cr/registry/) .

## **XI.3 The Layers of the Canadian Approach to a Satellite Account for Culture**

### **Layer I: Macro-Information Module (Money Flows)**

The first layer of the account is the core, reference or macro culture information module. The basic categories of activity organized in this module gives information on the total supply and demand for culture products and services (big picture indicators). The indicators in this account can generally be linked to, compared to, or at least reconciled with the broader information available in the National Accounts.

In Layer I, the total MUA value of the demand for culture goods and services originating from domestic households will be indicated. This value becomes part of the overview of all culture activities and, as such, is immediately comparable with the value statistics pertaining to other economic activities. Thus, the demand for culture goods and services from these domestic households may be compared to total culture demand (domestic and foreign), to culture demand originating from business or government, to total household spending as recorded in the SNA, and so on. Similarly, the value of business production (supply) will be available in this layer. Unlike the value of total output/input (total revenue or total expenditures), GDP contribution has its equivalent for other sectors of the economy as a whole and furthermore avoids the problem of multiple counting. Value-added (contribution to GDP) is one of the most frequently used measures of industry output.

Data from this module, therefore, can be used to make comparisons between general economic and financial phenomena (as shown by the core SNA) and those of the culture sector. This ability to relate monetary values for the culture sector directly to data from the SNA are one of the ways that satellite accounts transfer credibility from the main accounts to the satellite account. This module also provides the necessary data feeder systems such as the culture industry surveys, the labour force surveys, the international trade surveys, the household expenditure and consumer surveys, and other data.

The basic types of macro link indicators are:

- Size of the culture sector (economic impact)
- Labour employed
- Volunteerism
- Government support and spending
- Private sector support (individuals and corporations)
- Consumer demand
- International Trade
- Culture Tourism

### **Layer II: Quantity/Volume Output Module**

This layer would provide statistics beyond money flows. These might include data on the culture business infrastructure (e.g., number of businesses, births, deaths, amalgamations), volume of output produced by the culture sector, total employment, and basic statistics on demand (e.g., number of consumers, and frequency in participation to various culture events and activities). Thus, the activity represented in each MUA value contained in Layer I may



also be described using quantity information. These quantity figures will be used as "control totals" in the characterization process in Layer III.

Once value and quantity statistics are developed, then, intra- and inter-Layer analyses may be carried out to answer a number of questions, such as:

- What are the relative contribution of domestic households, foreigners, business and government to total culture demand?
- What is the contribution of the culture sector to economic activity (that is, the value added to production through the purchase of primary inputs)?
- What is the importance of culture expenditures in total household expenditure?
- Is the culture infrastructure (e.g., the number of companies, workers and their output) being eroded by hard economic times, by changes in consumer behaviour, diminishing grants, pressures of import competition or other factors?
- What has been the impact of changes in labour strategies? Pricing policies? Productivity? Concentration? Amalgamations?
- What has been the impact of government programs?
- How has the export market enhanced the vitality of the culture sector?
- Is the demand for culture industries products and services changing?

### **Layer III: Characterization Module**

This module would present more in-depth analysis and supporting data on the characteristics of culture suppliers and consumers (businesses, institutions, individuals, activities, products and services) in order to better appreciate the structure, evolution, and dynamics of each of the cultural industries. The characterization process involves looking into particular matrices, and "breaking apart" the individual data cells in Layer I and II.

In Layer III, control totals obtained in Layers I and II may be broken apart according to cultural, social, demographic, or other characteristics. Thus, for example, the MUA value of spending on culture activities and events by residents may be disaggregated by the age, income group, or occupation of the household head.

A segmentation of each of the culture components and activities in the first layer is provided, according to the cultural, social, demographic, economic, or other factors affecting the original figure.

- Layer I and II supply statistics (whether business or product statistics) may be disaggregated by province, language, size of company, content category, specialization or commercial category, country of control, and origin of content, where appropriate.
- Layer I and II demand or consumer statistics may be disaggregated by sex, education, age, language, income level, and other demographic or socio-economic variables.

### **Layer IV: Targeted Analysis (Analytic Module).**

The fourth layer would be the culture analytic module. It would contain analytically-oriented measures and targeted analyses: international comparisons, target groups, sub-provincial indicators, analysis of funded companies, etc. It will also contain, for example, more specialized measures and indices such as financial ratios, productivity ratios, output, labour and competitiveness indices.

In Layer IV, the information obtained in Layer III may be linked to non-culture specific information -- for example: the total attendance to specific culture activities by income groups may be related to Census information on the total number of households by income group.

In Layer IV, it is important to research policy and industry issues, set parameters, imbuing the different notions with a content, restoring their historicity, addressing phenomena, measures, etc., in both quantitative and qualitative terms, using comparison to place things in perspective and focusing on general trends as much as looking at the differences between provinces and societies.

Possible indicators, indices, and target groups might include:

- Economic impact of the culture sector
- Culture labour market analysis
- Culture-tourism
- Volunteerism
- Financial analysis (financial ratios: debt ratio, profitability, etc.)
- International trade in culture goods and services (net trade position)
- Sector profiles
- Cost function and indices (input and output measures)
- Productivity ratios
- Competitiveness ratios (market share by control, size, domestic content, language)
- Concentration and diversity ratios
- Market performance indices
- Investment
- Technology penetration and impact analysis
- Pricing and Costs (inflation, taxes).
- Government and private sector support (ratios and other measures)
- Consumer demand analysis (values and behaviour)

To provide a complete information system, Layer IV would also contain auxiliary data that would be organized around the outside perimeters of the relevant indicators and data outlined in Layers I to III, which represent the main satellite account framework. Basically, such additional data could be perceived as being any data not contained within the main framework which is deemed linkable or relatable to specific aspects of culture activities.

Perhaps one of the most useful types of auxiliary information will be data relating to the “potential” for supply and for demand (e.g., demographic trends, general health of the economy: GDP, inflation: consumer price indices, etc.). The demand-side may contain information on its potential for demand: for example, the numbers of participants (consumers) indicated within the culture satellite account may be linked to population statistics (by income, age, occupation and so on - with characterization similar to that used within the framework) which represents the “stock” of potential audience or consumers. Data indicating consumer attitudes or “perceived benefits resulting from culture activity” may also be found ordered around the demand columns of the culture satellite account framework.

In this layer, it would also be possible to study the cost functions of all industries (as is done in traditional Input-Output accounts) to measure their use of culture commodities and services. Layer IV would, at least initially, concentrate primarily on the production activities

of culture specific industries. These include industries and governments that have been identified in Layer II as major suppliers of culture-related commodities and services.

It would also be possible to identify the use of culture commodities and services (e.g., use of designers, writers, architects, etc.) in other industries. It should be emphasized that the costs of production indicated for each of the culture industries contained in Layer IV will relate to the costs of producing all of that industry's output -- thereby, including any costs associated with producing non-culture-related commodities as well. This is done in cases where the profit centres include a combination of culture and non-culture products (e.g., providing books and stationary goods). It may not be possible, in this example to separate out labour costs associated with these two types of commodity outputs or product line. In other cases it is generally not possible for producers to distinguish between that output of a commodity sold for domestic consumption and that sold to foreign tourists (e.g., performing arts and heritage).

Statistics from Layer I in the account will indicate the demand for commodities that originates from domestic consumers. To balance the supply of particular commodities with the demand for the commodities, statistics on non-Domestic demand for commodities are also contained in the account, in Layer III. This information will serve several purposes within the account. It will:

- Allow a balancing of supply and demand activities;
- It will facilitate the identification of those commodities most specific to culture; and
- For users of the accounts, it allows analyses of market segmentation and market share.

There exists a particular difficulty with the balancing of the supply and demand for commodities - that is, the prices which consumers pay for certain commodities -- the purchasers' prices—may not be the same as producers' prices (the prices the producer receives for the commodities). This is because, before the purchaser buys a commodity, certain other costs may be attached to the producers' price - for example, transportation costs, indirect taxes, the costs of a wholesale operation, and the costs of a retail operation. A decision must be made, then, as to whether information in an account should be presented as producers' prices (with demand for a commodity adjusted to be net of “added costs” -- with the purchase of these added costs shown separately) or as purchasers' prices (with the “added costs” of a commodity grouped with the producers' price in the supply matrix).

The following describes the various data and indicators that could form the basis for in-depth targeted analysis. The research could examine trends and identify the factors that contribute to explaining change taking place. Each topic could be developed from both a national and provincial perspective provided no confidential information is released. Some examples follow:

- Economic Impact
  - GDP direct contribution
  - Direct employment generated
  - Indirect impact
  - Impact on government account
  - Impact of exporting and importing
  - Share (%) of culture GDP and jobs to total economy
- Culture Trade and Investment
  - Value of culture commodity, culture services & intellectual property exports
  - Value of culture commodity, culture services & intellectual property imports

- Culture international net trade position
- Culture Tourism
  - Attendance by tourists to culture events and activities
  - Culture spending by tourists
- Culture Labour Market Analysis
  - Total employment in the culture sector
  - Unemployment rate
  - Culture occupations outside the culture sector
  - Full-time employment
  - Part-time employment
  - Self-employed jobs
- Volunteerism
  - Number of volunteer workers in the culture sector
  - Share (%) of total volunteer workers
- Government and Private support for culture
  - Government operating and capital spending on culture
  - Government grants and contribution to culture
  - Per capita government spending
  - Share (%) of public culture spending to total spending
- Sector Profiles by country of control
  - Number of companies
  - Employment force by type
  - Volume output by origin and content
  - Average output per company
  - Revenue by source
  - Market share (%) of the 4, 8 and 12 largest companies
  - Revenue per employee
  - Share (%) of public support
  - Share (%) of private support
  - Share (%) Domestic content
  - Product sales by origin of content
  - Exports and share (%) of total sales
  - Foreign and Domestic share (%) of exports
  - Foreign and Domestic share (%) of imports
  - Imports and share (%) of total sales
  - Expenditure by source
  - Expenditure share (%) of wages & benefits and other remuneration
  - Profit

### **List of Auxiliary Indicators**

- Population trends by age, sex, education, etc.
- Personal income
- Personal disposable income
- Personal expenditures on goods and services

- CPI
- GDP (at factor costs)
- Industrial deflators
- Total employment
- Total government spending by level
- Total exports of goods and services
- Total imports of goods and services
- Total trade surplus/deficit

### **Layer V: Documentation Module**

The first four layers have struck a balance between indicators that aim at achieving a holistic view of the cultural organizations and institutions, and other more detailed indicators that aim at collecting the information needed to understand and confront specific issues of economic, financial, cultural and social concern, particular to each cultural industry.

The fifth Layer deals with documentation and communication. There would be documentation on:

- Current cultural policy and industry issues and data needs.
- Current data available (sources, contacts, and limitations).
- Methodologies, concepts and definitions necessary for the better understanding of the factors influencing the health and vitality of cultural activities.
- Current communication plans and strategies (list of contacts).
  - Recommendations to resolve issues of data quality and timeliness.
  - 
  - Document of current and future research, analytical and data needs.
  - 
  - Document possible options to improve the base level of information collected (e.g., coverage improvements) to remedy gaps.
  - 
  - Document possible options to improve the timeliness of information collected.

The benefits of developing a satellite account are numerous and clear:

- It can provide a comprehensive integration of relevant culture statistics at the national and provincial level (current research and data products provide only a partial unstructured overview) by providing indicators that link to matters connected with culture policy and industry issues.
- It can contribute to the development of uniform concepts and definitions and comparable indicators, nationally, provincially, (and for some applications internationally).
- It can foster complementarity between existing data banks in statistical offices and those held by other government, private sector or administrative data bases, to

improve the consistency in data interpretation by various client groups.

- It can identify areas for further development of relevant data and indicators.
- It can contribute to a better understanding of short, medium and longer term research priorities.
- And finally, the greatest utility of the proposal would be its use as a communication link between the users of data (at the provincial level) and the complex and cumulating array of sources of data. This communication should include a module to educate users how to use and understand the products of such a new statistical instrument.

## XI.4 Australia Data Tables

**Table AUS.1A**  
**INCOME AND VALUE ADDED for selected cultural industries — 1999-2000**

<i>Industry</i>	<b>Income</b> <i>AUS\$ millions</i>	<b>Value added</b> <i>AUS\$ millions</i>
Film and video production	1473.8	606.8
Film and video distribution	1141.8	281.1
Motion picture exhibition	1046.1	347.7
Television services	4181.9	na
Radio services (a) *	622.7	342.7
Music and theatre productions	505.4	206.9
Performing arts venues	315.9	86.0
Other services to the arts		
Performing arts festivals	102.7	14.1
Other services to the arts	709.8	50.5
Commercial art galleries	131.8	na
Video hire industry	595.2	281.9
Libraries and archives	792.2	na
Museums	716.4	na
Zoos and aquariums *	142.0	na
National parks and recreational parks and gardens *	1346.9	na
Botanic gardens	91.8	na
Total of above	13916.4	

\* 1996-1997

na not available

(a) private sector only.

Source: ABS, *Arts and Culture in Australia: A Statistical Overview*, Table 6.3, p.47, supplemented with data from various ABS *Service Industries Surveys* 1999-2000 (cat. Nos. 8559.0, 8560.0, 8561.0, 8562.0, 8563.0, 8564.0, 8679.0, 8697.0) and data from 1996-1997 surveys (cat. nos. 8680.0, 8699.0).

**Table AUS.1B**  
**FINANCIAL SUPPORT FOR ARTS AND CULTURAL ORGANISATIONS (a) — 1999-2000**

	<i>Sponsorship</i>	<i>Donations, Bequests, etc.</i>	<i>Total</i>	<i>Government Funding</i>	<i>Total Funding</i>	<i>Other Sources of Income</i>	<i>Total Income</i>
<b>VALUE (AUS \$ million)</b>							
Museums (b)	19.7	33.8	53.5	487.2	540.7	175.7	716.4
Public libraries	na	na	(c) 10.8	646.6	657.4	47.6	705.0
Public archives	na	na	na	78.2	na	na	87.2
Botanic gardens	2.2	2.4	4.6	73.4	78.0	13.8	91.8
Music and theatre production	25.0	8.9	33.9	116.7	150.6	354.8	505.4
Performing arts venues	7.0	3.0	10.0	93.5	103.5	212.4	315.9
Performing arts festivals	20.9	1.2	22.1	27.1	49.2	53.5	102.7
<b>AS PERCENTAGE OF TOTAL INCOME (%)</b>							
Museums (b)	2.7	4.7	7.5	68.0	75.5	24.5	100.0
Public libraries	na	na	(c) 1.5	91.7	93.2	6.8	100.0
Public archives	na	na	na	89.7	na	na	100.0
Botanic gardens	2.4	2.6	5.0	80.0	85.0	15.0	100.0
Music and theatre production	4.9	1.8	6.7	23.1	29.8	70.2	100.0
Performing arts venues	2.2	0.9	3.2	29.6	32.8	67.2	100.0
Performing arts festivals	20.4	1.2	21.5	26.4	47.9	52.1	100.0

na not available for publication but included in totals where applicable, unless otherwise indicated

(a) Excludes funds provided as loans or advances.

(b) Art museums and galleries, historic properties, other museums.

(c) Includes some other income such as interest.

Source: ABS, *Arts and Culture in Australia: Statistical Overview*, 2004, Table 4.5, p.31 taken from ABS, *Service Industry Surveys*, 1999–2000 (cat. nos. 8560.0, 8561.0, 8563.0 and 8697.0).



**Table AUS.2A**  
**PERSONS EMPLOYED IN CULTURAL INDUSTRIES (a) — 1996 and 2001**

<i>Industry</i>	<i>1996 Census</i>	<i>2001 Census</i>
Newspaper printing or publishing	26 422	25 737
Other periodical publishing	5 563	8 716
Book and other publishing (b)	9 525	11 322
Film and video production	7 760	7 702
Film and video distribution	1 709	1 057
Motion picture exhibition	5 048	10 079
Radio services	6 473	5 879
Television services	14 552	17 388
Film, radio and TV services undefined (c)	1 876	1 262
Music and theatre productions	8 043	10 812
Creative arts	7 277	9 345
Other services to the arts (d)	7 293	5 643
Libraries	13 735	11 451
Museums	5 256	5 422
Libraries, museums and the arts, undefined (e)	1 277	977
Parks and gardens (f)	7 568	10 322
Photographic studios	7 167	4 868
Design (g)	56 188	67 362
Other cultural industries		
Recorded media manufacturing and publishing	1 528	2 148
Book and magazine wholesaling	4 839	3 734
Newspaper, book and stationery retailing	34 594	38 016
Recorded music retailing	3 892	4 829
Video hire outlets	9 747	10 813
<b>Total cultural industries(h)</b>	<b>247 332</b>	<b>274 884</b>

(a) In their main job in the week before census night, August of the reference year.

(b) Includes publishing undefined.

(c) Comprises Motion picture, radio and TV services undefined, Film and video services undefined and Radio and TV services undefined.

(d) Comprises Sound recording studios, Performing arts venues, Services to the arts n.e.c. and Services to the arts undefined.

(e) Includes Arts undefined.

(f) Comprises Zoological and botanic gardens, Recreational parks and gardens and Parks and gardens undefined.

(g) Comprises Architectural services, Commercial art and display services and Advertising services.

(h) Excludes persons employed by religious organizations.

Source: ABS, *Arts and Culture in Australia*, 2004, Table 5.1, p.34 (derived from Census of Population and Housing).

**Table AUS.2B  
PERSONS EMPLOYED IN CULTURAL INDUSTRIES — 2001**

<i>Industry</i>	<i>Cultural Occupations</i>	<i>Other Occupations (b)</i>	<i>Total (1)</i>	<i>Percentage of Occupations that are Cultural</i>
Newspaper printing or publishing	12,374	13,362	25,736	48.1
Other periodical publishing	3,914	4,799	8,713	44.9
Book and other publishing (c)	4,062	7,250	11,312	35.9
Film and video production	5,092	2,596	7,688	66.2
Film and video distribution	172	878	1,050	16.4
Motion picture exhibition	4,313	5,760	10,073	42.8
Radio services	3,154	2,724	5,878	53.7
Television services	8,997	8,393	17,390	51.7
Film, radio and TV services undefined (d)	551	700	1,251	44.0
Music and theatre productions	8,296	2,523	10,819	76.7
Creative arts	7,941	1,398	9,339	85.0
Other services to the arts (e)	1,909	3,729	5,638	33.9
Libraries	9,102	2,359	11,461	79.4
Museums	1,837	3,576	5,413	33.9
Libraries, museums and the arts, undefined (f)	498	474	972	51.2
Parks and gardens (g)	1,637	8,693	10,330	15.8
Photographic studios	3,670	1,197	4,867	75.4
Design (h)	35,577	31,785	67,362	52.8
Other cultural industries (i)	1,506	58,030	59,536	2.5
<b>Total cultural industries (j)</b>	<b>114,621</b>	<b>160,207</b>	<b>274,828</b>	<b>41.7</b>
<b>Other industries (k)</b>	<b>145,235</b>	<b>7,878,490</b>	<b>8,023,725</b>	<b>1.8</b>
<b>Total all Industries</b>	<b>259,856</b>	<b>8,038,697</b>	<b>8,298,553</b>	<b>3.1</b>
				<i>Percentage of All industries</i>
<b>Total cultural employment (l)</b>			<b>420,063</b>	<b>5.1</b>

(1) Totals may differ slightly from those in Table AUS.2A due to random rounding to protect confidentiality.

(a) In their main job in the week before census night, August of the reference year.

(b) Includes not stated and inadequately described.

(c) Includes publishing undefined.

(d) Comprises Motion picture, radio and TV services undefined, Film and video services undefined and Radio and TV services undefined.

(e) Comprises Sound recording studios, Performing arts venues, Services to the arts n.e.c. and Services to the arts undefined.

(f) Includes Arts undefined.

(g) Comprises Zoological and botanic gardens, Recreational parks and gardens and Parks and gardens undefined.

(h) Comprises Architectural services, Commercial art and display services and Advertising services.

(i) Comprises Recorded media manufacturing and publishing, Book and magazine wholesaling, Newspaper, book and stationery retailing, Recorded music retailing and Video hire outlets.

(j) Excludes persons employed by religious organizations

(k) Includes Religious organizations as well as not stated and inadequately defined.

(l) Cultural industries' Total employment (274,828) plus cultural occupations in non-cultural industries (415,235).

Sources: ABS, Arts and Culture in Australia, 2004, Table 5.2 p.35 and ABS, Employment in Culture, Australia, 2001 (cat. no. 6273.0), Table 1.1 p.14.

**Table AUS.2C**  
**PERSONS INVOLVED IN CULTURAL ACTIVITIES, by type of activity and sex — 2004**  
 Total persons involved, whether some paid involvement or unpaid employment)

	Males	Females	Persons	Proportion	Proportion
	'000	'000	'000	Males Percentage	Females Percentage
Heritage organisations	30.0	32.2	62.2	48.2	51.8
Public art galleries	13.3 *	30.2	43.5	30.6	69.4
Museums	21.0	22.8	43.8	47.9	52.1
National parks and reserves	61.3	51.6	113.0	54.2	45.7
Zoos and aquariums	11.4 *	4.5 *	15.9	71.7	28.3
Botanic gardens	10.3 *	12.7 *	23.0	44.8	55.2
Libraries and archives	21.4	66.4	87.8	24.4	75.6
Writing	267.0	289.4	556.5	48.0	52.0
Publishing	74.8	87.4	162.2	46.1	53.9
Music <i>of which</i>	166.2	139.0	305.2	54.5	45.5
Live performer	135.1	95.7	230.8	58.5	41.5
No involvement as live performer	30.5	38.5	69.1	44.1	55.7
Other performing arts <i>of which</i>	135.8	288.1	423.9	32.0	68.0
Performer	89.8	183.0	272.7	32.9	67.1
No involvement as performer	46.1	105.1	151.2	30.5	69.5
Visual art activities <i>of which</i>	331.3	458.6	789.9	41.9	58.1
Drawing	108.8	179.9	288.7	37.7	62.3
Painting	71.2	191.2	262.4	27.1	72.9
Sculpture	22.3	39.2	61.5	36.3	63.7
Photography	141.1	159.0	300.1	47.0	53.0
Print-making	27.7	40.7	68.4	40.5	59.5
Computer art	129.5	156.8	286.3	45.2	54.8
Other visual art activities	16.7	31.0	47.8	34.9	64.9
Craft activities (b) <i>of which</i>	208.2	334.5	542.7	38.4	61.6
Pottery and ceramics	13.2 *	44.3	57.6	22.9	76.9
Textiles	8.0 *	136.3	144.3	5.5	94.5
Jewellery	8.7 *	54.8	63.5	13.7	86.3
Furniture-making and wood crafts	166.3	38.2	204.5	81.3	18.7
Glass crafts	5.3 *	21.7	27.0	19.6	80.4
Other craft activities	23.5	98.6	122.1	19.2	80.8
Design	213.6	156.5	370.2	57.7	42.3
Radio	57.3	35.6	93.0	61.6	38.3
Television	46.9	29.3	76.2	61.5	38.5
Film production	41.6	33.3	74.9	55.5	44.5
Cinema and video distribution	9.0 *	19.0	28.1	32.0	67.6
Interactive content creation	134.9	79.8	214.7	62.8	37.2
Teaching	67.6	115.6	183.2	36.9	63.1
Fete organising	92.7	243.8	336.5	27.5	72.5
Festival organising	99.3	152.9	252.2	39.4	60.6
Art and craft show organising	39.2	114.0	153.2	25.6	74.4
Government arts organisations and agencies	6.9 *	15.2	22.0	31.4	69.1
<b>Total (b)</b>	<b>1263.0</b>	<b>1624.4</b>	<b>2887.5</b>	<b>43.7</b>	<b>56.3</b>

\* estimate has a relative standard error of 25% to 50% and should be used with caution.

(a) Total includes some persons for whom details were unavailable.

(b) Components may not add to totals as some persons were involved in more than one activity.

Source: ABS, *Work In Selected Culture and Leisure Activities, Australia*, April 2004, Table 2 pp.10-11 (cat. no. 6281.0).

*Also available from same source:*  
 By type of activity and payment status (paid and unpaid involvement)  
 By age group  
 By country of birth  
 By area of usual residence (including urban or non-urban)  
 By Labour Force Status

**Table AUS.2D**  
**PERSONS INVOLVED IN CULTURAL ACTIVITIES (a),**  
**by selected characteristics — 2004**

Participation rate (b)	Males	Females	Total
<b>TOTAL</b>			
Area of usual residence			
Capital city	17.1	19.5	18.3
Rest of state / territory	15.3	21.9	18.6
Labour Force Status			
Employed full-time	17.8	25.5	20.3
Employed part-time	23.2	24.8	24.4
Unemployed	20.3	19.8	20.0
Not in the labour force	10.3	14.6	13.0
<b>Total persons involved</b>	<b>16.4</b>	<b>20.4</b>	<b>18.4</b>
<b>SOME PAID EMPLOYMENT (c)</b>			
Area of usual residence			
Capital city	7.2	6.4	6.8
Rest of state / territory	4.9	5.1	5.0
Labour Force Status			
Employed full-time	8.0	11.7	9.2
Employed part-time	8.7	7.4	7.8
Unemployed	5.9	4.5	5.3
Not in the labour force	1.6	1.4	1.5
<b>Total</b>	<b>6.3</b>	<b>5.9</b>	<b>6.1</b>
<b>UNPAID INVOLVEMENT</b>			
Area of usual residence			
Capital city	9.9	13.0	11.5
Rest of state / territory	10.4	16.9	13.7
Labour Force Status			
Employed full-time	9.7	13.8	11.1
Employed part-time	14.5	17.4	16.6
Unemployed	14.4	15.3	14.8
Not in the labour force	8.7	13.2	11.5
<b>Total</b>	<b>10.1</b>	<b>14.5</b>	<b>12.3</b>
<b>Total population</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>
<b>Total population ('000)</b>	<b>7 708.6</b>	<b>7 962.5</b>	<b>15 671.1</b>

(a) Excludes persons involved solely for their own use or that of their family.

(b) The number of persons who reported working in the selected culture or leisure activities, expressed as a percentage of the civilian population in the same group.

(c) Includes persons who only received payment in kind. Of the 900,000 people who received some payment, 53,700 (6.0%) only received payment in kind.

Source: ABS, *Work In Selected Culture and Leisure Activities, Australia*, April 2004, Table 2 pp.10-11 (cat. no. 6281.0).

**Table AUS.3**  
**TRADE IN CULTURAL GOODS AND SERVICES — 2002-03**

	Exports / Credits	Imports / Debits	Exports less Imports
	AUS \$ millions		
<b>CULTURAL GOODS - by ACLC (a) product group</b>			
Heritage services	18.8	46.3	-27.5
Books, magazines, newspapers and other printed matter	244.6	936.8	-692.2
Audio and video media	100.2	326.6	-226.4
Radio and television receivers and apparatus for sound or video recording or reproduction	101.9	1789.7	-1687.8
Exposed photographic and cinematographic media, and artistic works	100.2	115.5	-15.3
Musical instruments and other performing arts equipment	10.4	127.0	-116.6
<b>Total cultural goods</b>	<b>576.2</b>	<b>3341.8</b>	<b>-2765.6</b>
<b>All goods</b>	<b>115800</b>	<b>134278</b>	<b>-18478</b>
<b>Cultural goods as a percentage of all goods</b>	<b>0.5</b>	<b>2.5</b>	
<b>CULTURAL SERVICES</b>			
Theatrical films	16.0	74.0	-58.0
Television programmes	64.0	448.0	-384.0
Video tapes	6.0	148.0	-142.0
<i>Total audiovisual and related services</i>	152.0	680.0	-528.0
Music royalties	65.0	207.0	-142.0
Other cultural and recreational services (b)	125.0	99.0	26.0
<b>Total cultural and recreational services</b>	<b>342.0</b>	<b>986.0</b>	<b>-644.0</b>
<b>All services</b>	<b>33891.0</b>	<b>32892.0</b>	<b>999.0</b>
<b>Cultural services as a percentage of all services</b>	<b>1.0</b>	<b>3.0</b>	
<b>TOTAL CULTURAL GOODS AND SERVICES</b>	<b>918.0</b>	<b>4328.0</b>	<b>-3410.0</b>
<b>TOTAL GOODS AND SERVICES</b>	<b>149691.0</b>	<b>167170.0</b>	<b>-17479.0</b>
<b>Cultural goods and services as a percentage of all goods and services</b>	<b>0.6</b>	<b>2.6</b>	

(a) Australian Culture and Leisure Classifications

(b) includes health and medical services.

Source: ABS, *Arts and Culture in Australia: A Statistical Overview*, Tables 7.1 to 7.9, pp.48-54. Taken from ABS, *International Trade, Australia: FASTTRACCS Service - Electronic Delivery*, 2004 (cat. no. 5466.0) and ABS, *Balance of Payments and International Investment Position*, Australia (cat. No. 5302.0).

**Table AUS.4  
CULTURAL FUNDING BY LEVEL OF GOVERNMENT — 2002–03**

	<i>AUS \$ millions</i>	<i>%</i>
<b>Australian Government</b>		
<b>Heritage</b>		
Art museums and galleries	52.0	1.1
Other museums	204.6	4.1
Nature parks and reserves	83.7	1.7
Zoological parks, aquariums and botanic gardens	7.9	0.2
Libraries and archives	112.8	2.3
<i>Total</i>	461.1	9.3
<b>Arts</b>		
Literature and print media	25.4	0.5
Performing arts	99.9	2.0
Performing arts venues	0.5	—
Visual arts and crafts	13.2	0.3
Broadcasting and film	979.6	19.9
Community cultural centres and activities	13.4	0.3
Administration of culture	37.8	0.8
Other arts n.e.c.	39.5	0.8
<i>Total</i>	1209.4	24.5
<b>Total</b>	<b>1670.5</b>	<b>33.9</b>
<b>State and territory governments</b>		
<b>Heritage</b>		
Art museums and galleries	144.2	2.9
Other museums	286.3	5.8
Nature parks and reserves	987.8	20.0
Zoological parks, aquaria and botanic gardens	114.6	2.3
Libraries and archives	358.4	7.3
<i>Total</i>	1891.3	38.3
<b>Arts</b>		
Literature and print media	4.3	0.1
Performing arts	72.6	1.5
Performing arts venues	91.3	1.9
Visual arts and crafts	13.3	0.3
Broadcasting and film	86.0	1.7
Community cultural centres and activities	15.4	0.3
Administration of culture	24.3	0.5
Other arts n.e.c.	39.7	0.8
<i>Total</i>	346.9	7.0
<b>Total</b>	<b>2238.1</b>	<b>45.4</b>
<b>Local government</b>		
<b>Total</b>	<b>1,024.50</b>	<b>20.8</b>
<b>Total</b>	<b>4,933.10</b>	<b>100</b>

n.e.c. not elsewhere classified

— nil or rounded to zero (including null cells)

Source: ABS, *Arts and Culture in Australia: A Statistical Overview*, 2004, Table 4.1 p.28 taken from ABS, *Cultural Funding by Government, 2002-03* (cat. No. 4183.0).

**Table AUS.5**  
**BUSINESS GIVING, by type of contribution — 2000-01**

	<i>Arts and culture (1)</i>	<i>Other activities</i>	<i>Total</i>	<i>Arts and culture as percentage of total</i>
	AUS \$m	AUS \$m	AUS \$m	%
Donations	22.8	562.8	585.7	3.9
Business to community projects (2)	6.3	176.0	182.3	3.5
Sponsorship	40.4	638.2	678.7	6.0
<b>Total giving</b>	<b>69.6 1</b>	<b>377.1</b>	<b>1446.6</b>	<b>4.8</b>

(1) Further breakdown by type of contribution (money, goods or service) available from source in Table 4.4.

(2) Co-operative arrangements such as the transfer of money in exchange for strategic business benefits such as improved staff expertise, wider networking, etc.

Source: ABS, *Arts and Culture in Australia: A Statistical Overview*, 2004, Table 4.3 p.30 taken from ABS, *Survey of Generosity of Australian Businesses, 2000-2001*.

**Table AUS.6**  
**EXPENDITURE ON CULTURE BY AUSTRALIAN HOUSEHOLDS — 1998-99**

	<i>Total Household Expenditure</i> AUS \$millions
<b>Literature</b>	
Books	1155.0
Newspapers	943.3
Magazines and comics	657.4
Other printed material	52.0 *
<i>Total</i>	2804.0
<b>Music</b>	
Pre-recorded compact discs and records (audio)	709.3
Audio-cassettes and tapes	59.4
<i>Total</i>	765.1
<b>Performing arts</b>	
Live theatre fees and charges	341.7
Music concert fees and charges	208.0
<i>Total</i>	549.6
<b>Visual arts and crafts</b>	
Studio and other professional photography	130.0
Paintings, carvings and sculptures	274.8
Art and craft materials	167.1
<i>Total</i>	571.9
<b>Broadcasting, electronic media and film</b>	
Hire of video cassettes and TV or computer games	453.1
Pre-recorded video cassettes and video discs	189.4
Cinema fees and charges	623.9
Pay TV fees	267.4
<i>Total</i>	1533.8
<b>Other arts</b>	
Musical instruments and accessories	92.8 *
Culture courses	382.5
Cultural fees and charges n.e.c.	26.0
<i>Total</i>	501.4
<b>Heritage</b>	
Art gallery and museum fees and charges	26.0
National park and zoo fees and charges	37.1
<i>Total</i>	63.1
<b>Other culture</b>	
Audio equipment	401.2
Video equipment	1960.9
Other audio visual equipment and parts	52.0
Hire of televisions and video recorders	40.8
Blank video cassettes and video discs	78.0
Repair and maintenance of audiovisual equipment	144.8
Audiovisual equipment and personal computer repairs insurance	11.1
Photographic equipment, films and chemicals (including developing)	612.8
<i>Total</i>	3305.3
<b>Total expenditure on culture</b>	<b>10097.9</b>

— nil or rounded to zero (including null cells)

n.e.c. not elsewhere classified

\* estimate has a relative standard error of between 25% and 50% and should be used with caution

Source: ABS, *Arts and Culture in Australia: A Statistical Overview*, 2004, Table 3.2 p.25, taken from the Cultural Ministers Council Statistics Working Group (CMC SWG), *Household Expenditure on Culture*.



**Table AUS.7A**  
**PERSONS ATTENDING CULTURAL VENUES AND EVENTS,**  
**By region — 2002**

	State Capital Cities (a)		Rest Of Australia		Total	
	Number	Attendance Rate	Number	Attendance rate	Number	Attendance rate
	'000	%	'000	%	'000	%
Art galleries	2,395.5	26.0	1,211.1	23.0	3,606.6	24.9
Museums	2,465.2	26.7	1,158.0	22.0	3,623.2	25.0
Zoological parks and aquariums	3,894.9	42.2	1,913.4	36.3	5,808.3	40.0
Botanic gardens	4,200.4	45.5	1,833.8	34.8	6,034.2	41.6
Libraries	3,980.6	43.1	2,129.7	40.4	6,110.2	42.1
Classical music concerts	976.9	10.6	321.9	6.1	1,298.9	9.0
Popular music concerts	2,519.4	27.3	1,314.1	24.9	3,833.6	26.4
Theatre performances	1,758.0	19.0	849.1	16.1	2,607.1	18.0
Dance performances	1,021.0	11.1	560.0	10.6	1,581.0	10.9
Musicals and operas	1,879.6	20.4	826.2	15.7	2,705.8	18.7
Other performing arts	1,998.6	21.7	957.1	18.1	2,955.7	20.4
Cinemas	6,836.1	74.1	3,301.6	62.6	10,137.7	69.9
At least one venue or event	8,294.5	89.9	4,495.1	85.2	12,789.5	88.2
Total population aged 18 years and over	9,229.7	..	5,273.7	..	14,503.3	..

.. not applicable

(a) comprises the six state capital statistical divisions.

Source: ABS, *Attendance at Selected Cultural Venues and Events*, 2002, Table 2 p.19 (cat. no. 4114.0).

*Also available from same source:*

*Persons attending cultural events by: state or territory; region; age; household composition; country of birth; labour force status and sex; educational attainment; gross household income.*

**Table AUS.7B**  
**FREQUENCY OF ATTENDANCE AT CULTURAL VENUES AND EVENTS,**  
**by type —2002**

	Once	Twice	Three Times	Four Times	Five Times	6-10 Times	11-20 Times	21 + Times	Total
	<i>Percentage</i>								
Art galleries	39.8	24.6	11.8	7.2	4.7	7.2	3.0	1.8	100.0
Museums	52.6	23.5	8.9	4.8	3.0	4.5	1.5	1.1 *	100.0
Zoological parks and aquariums	47.2	25.5	12.3	5.6	3.1	4.0	1.7	0.6	100.0
Botanic gardens	37.0	25.2	12.6	7.0	4.6	7.1	3.6	2.7	100.0
Libraries	6.5	10.2	9.4	7.7	8.2	17.6	17.7	22.7	100.0
Classical music concerts	41.8	21.3	12.7	7.7	5.4	7.1	3.2	0.9 *	100.0
Popular music concerts	36.1	22.4	13.8	7.1	5.7	8.1	4.0	2.8	100.0
Theatre performances	47.8	26.5	9.5	5.0	3.6	5.0	2.1	0.4 *	100.0
Dance performances	49.4	20.2	10.1	6.0	4.3	5.5	3.1	1.4 *	100.0
								*	
Musicals and operas	54.2	26.2	10.4	4.3	2.0	1.9	0.8 *	0.2 *	100.0
Other performing arts	58.3	19.8	9.9	3.6	2.2	3.6	1.7	0.9 *	100.0
Cinemas	9.9	12.5	11.5	10.2	9.5	23.3	14.7	8.4	100.0

\* estimate has a relative standard error of between 25% and 50% and should be used with caution

\*\* estimate has a relative standard error greater than 50% and is considered too unreliable for general use

Source: ABS, *Attendance at Selected Cultural Venues and Events*, 2002, Table 2 p.34 (cat. no. 4114.0).

Original Survey: *2002 General Social Survey (GSS)*, see cat. No. 4159.0.55.001.

*Also available from same source:*

*Persons attending cultural events by: state or territory; region; age; household composition; country of birth; labour force status and sex; educational attainment; gross household income.*

## XI.5 Canada Data Tables

**Table CAN.1**  
**Economic Contribution of Culture in Canada, Culture GDP — 2002**  
**Using the Creative Chain Framework**

	Creation	Production	Support Services	Manufacturing	Distribution	TOTAL	% Of GDP
	<i>C\$ millions</i>						
Written media	1290	8,993	A	6,576	509	<b>17,368</b>	<b>1.50%</b>
Film industry	867	785	A	487	968	<b>3,107</b>	<b>0.27%</b>
Broadcasting:	279	3,280	A	...	1,184	<b>4,743</b>	<b>0.41%</b>
<i>Private:</i>	...	2,726	...	...	630	...	...
<i>Television</i>	...	2,404	...	...	308	...	...
<i>Radio</i>	...	322	...	...	322	...	...
<i>Public &amp; non-commercial</i>	...	554	...	...	554	...	...
Sound recording and music publishing	105	334	A	222	140	<b>801</b>	<b>0.07%</b>
Performing arts	46	1,382	A	...	A	<b>1,428</b>	<b>0.12%</b>
Visual arts	705	230	A	A	32	<b>967</b>	<b>0.08%</b>
Architecture	969	...	A	...	...	<b>969</b>	<b>0.08%</b>
Photography	356	na	A	...	32	<b>388</b>	<b>0.03%</b>
Design	1,096	...	...	...	...	<b>1,096</b>	<b>0.09%</b>
Advertising	A	2,553	...	...	...	<b>2,553</b>	<b>0.22%</b>
Festivals	A	74	A	...	...	<b>74</b>	<b>0.01%</b>
Heritage:	...	1,093	A	...	...	<b>1,093</b>	<b>0.09%</b>
<i>Excluding nature parks</i>	...	770	...	...	...	...	...
<i>Nature parks</i>	...	323	...	...	...	...	...
Libraries	na	1,105	A	...	...	<b>1,105</b>	<b>0.10%</b>
<b>Total Culture value added</b>	<b>5,713</b>	<b>19,829</b>	<b>4,231</b>	<b>7,285</b>	<b>2,865</b>	<b>39,923</b>	<b>3.46%</b>
<b>Total Economy GDP</b>						<b>1,154,204</b>	<b>100.00%</b>

Note:

A identifies the various categories which have been combined with other categories.

na "Not available for any reference period"

... "Not applicable"

Sources: Statistics Canada. Culture GDP in Excel file at [www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm](http://www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm). Total GDP in current Canadian dollars at [www.statcan.ca/english/nea-cen/index.htm](http://www.statcan.ca/english/nea-cen/index.htm).

Table CAN.2  
**Economic Contribution of Culture in Canada, Culture Employment — 2002**  
**Using the Creative Chain Framework**

	Creation	Production	Support services	Manu- facturing	Distribution	TOTAL	% of Economy
	<i>numbers</i>						
Written media	16,321	69,624	A	60,739	12,199	<b>158,883</b>	<b>1.0%</b>
Film industry	10,971	44,002	A	9,375	24,396	<b>88,744</b>	<b>0.6%</b>
Broadcasting:	3,530	36,540	A	...	15,109	<b>55,179</b>	<b>0.4%</b>
<i>Private:</i>	...	30,694	...	...	8,612	...	...
<i>Television</i>	...	25,989	...	...	3,907	...	...
<i>Radio</i>	...	4,705	...	...	4,705	...	...
<i>Public &amp; non-commercial</i>	...	5,847	...	...	5,847	...	...
Sound recording and music publishing	1,327	7,531	A	1,068	3,028	<b>12,954</b>	<b>0.1%</b>
Performing arts	583	23,135	A	...	A	<b>23,718</b>	<b>0.2%</b>
Visual arts	8,913	3,591	A	A	1,072	<b>13,576</b>	<b>0.1%</b>
Architecture	17,055	...	A	...	...	<b>17,055</b>	<b>0.1%</b>
Photography	8,386	na	A	...	1,072	<b>9,458</b>	<b>0.1%</b>
Design	43,673	...	...	...	...	<b>43,673</b>	<b>0.3%</b>
Advertising	A	48,627	...	...	...	<b>48,627</b>	<b>0.3%</b>
Festivals	A	4,349	A	...	...	<b>4,349</b>	<b>0.0%</b>
Heritage:	...	35,903	A	...	...	<b>35,903</b>	<b>0.2%</b>
<i>Excluding nature parks</i>	...	25,527	--	...	...	...	...
<i>Nature parks</i>	...	10,376	--	...	...	...	...
Libraries	na	24,574	A	...	...	<b>24,574</b>	<b>0.2%</b>
<b>Total Culture Employment</b>	<b>110,759</b>	<b>297,876</b>	<b>60,869</b>	<b>71,182</b>	<b>56,876</b>	<b>597,562</b>	<b>3.9%</b>
<b>Total Economy Employment</b>						<b>15,310,400</b>	<b>100.0%</b>

A categories which have been combined with other categories.

na "Not available for any reference period"

... "Not applicable"

Source: Statistics Canada. See Excel file at [www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm](http://www.statcan.ca/english/freepub/87-008-GIE/them/economiccont.htm). Based on Labour Force Survey (LFS) results. Total Employment was downloaded from LFS data on CANSIM available at [www.statcan.ca/](http://www.statcan.ca/).

Table CAN.3A  
**Culture Goods Trade**  
**International Trade in Culture Goods, Canada, 2003**

	Exports	Imports	Exports less Imports	Exports	Imports
	<i>thousands of C\$</i>			%	
<b>Architecture</b>	2,111	3,324	-1,213	0.0%	0.0%
<b>Advertising</b>	440,491	184,056	256,435	0.1%	0.1%
<b>Film and video</b>					
Film	339,540	10,160	329,380	0.1%	0.0%
Video	278,762	384,530	-105,768	0.1%	0.1%
<b>Subtotal</b>	<b>618,302</b>	<b>394,690</b>	<b>223,612</b>	<b>0.2%</b>	<b>0.1%</b>
<b>Photography</b>	216,756	151,520	65,236	0.1%	0.0%
<b>Sound recording and music publishing</b>					
Sound recordings	154,879	128,710	26,169	0.0%	0.0%
Printed music	189	15,813	-15,624	0.0%	0.0%
<b>Subtotal</b>	<b>155,069</b>	<b>144,523</b>	<b>10,546</b>	<b>0.0%</b>	<b>0.0%</b>
<b>Visual Arts</b>					
Original art	55,586	136,550	-80,964	0.0%	0.0%
Other visual arts	18,362	149,361	-130,999	0.0%	0.0%
<b>Subtotal</b>	<b>73,947</b>	<b>285,911</b>	<b>-211,964</b>	<b>0.0%</b>	<b>0.1%</b>
<b>Writing and published works</b>					
Books	459,933	1,452,156	-992,223	0.1%	0.4%
Newspapers and periodicals	224,003	1,120,108	-896,105	0.1%	0.3%
Other printed materials	256,486	272,198	-15,712	0.1%	0.1%
<b>Subtotal</b>	<b>940,422</b>	<b>2,844,463</b>	<b>-1,904,041</b>	<b>0.2%</b>	<b>0.8%</b>
<b>Heritage</b>	18,479	56,714	-38,235	0.0%	0.0%
<b>Total for Culture</b>	<b>2,465,578</b>	<b>4,065,201</b>	<b>-1,599,623</b>	<b>0.6%</b>	<b>1.2%</b>
<b>Total All Goods</b>	<b>381,000,100</b>	<b>336,103,700</b>	<b>336,103,700</b>	<b>100.0%</b>	<b>100.0%</b>

Note: Data used for culture goods trade tabulations are revised by the International Trade Division of Statistics Canada, on a monthly, quarterly, and annual basis. Due to these ongoing quality improvements, data in this table may differ from data found in previous published versions.

Source: Statistics Canada, *Culture goods trade*: Data tables, June 2006, catalogue no. 87-007-XIE available at [www.statcan.ca/](http://www.statcan.ca/). The total for all goods ("all merchandise") was downloaded from CANSIM also available at [www.statcan.ca/](http://www.statcan.ca/).

Table CAN.3B  
**International Trade in Culture Services, Canada  
 by Culture Framework Category, 2003**

	<b>Exports less Imports</b>			<b>Exports Imports</b>	
	<b>Exports</b>	<b>Imports</b>	<b>Imports</b>	<b>%</b>	
	<i>thousands of C\$</i>			<i>%</i>	
Advertising	129,931	150,800	-20,869	0.2%	0.2%
Architecture	101,650	44,444	57,206	0.2%	0.1%
Film and video	1,333,634	1,301,850	31,784	2.2%	1.8%
Photography	54,000	8,062	45,938	0.1%	0.0%
Sound recording and music publishing	33,923	115,628	-81,705	0.1%	0.2%
Performing arts	106,078	199,245	-93,167	0.2%	0.3%
Festivals	47,248	17,155	30,093	0.1%	0.0%
Writing and published works	22,173	45,612	-23,439	0.0%	0.1%
Broadcasting	39,747	570,842	-531,095	0.1%	0.8%
Design	99,770	1,683	98,087	0.2%	0.0%
Unallocated (includes Heritage)	206,617	264,858	-58,241	0.3%	0.4%
<b>Total for Culture</b>	<b>2,174,771</b>	<b>2,720,179</b>	<b>-545,408</b>	<b>3.6%</b>	<b>3.7%</b>
<b>Total All Services</b>	<b>61,133,000</b>	<b>72,980,000</b>	<b>11,847,000</b>	<b>100.0%</b>	<b>100.0%</b>

Source: Statistics Canada, Culture Services Trade: Data tables, March 2006,  
 Catalogue no. 87-213-XWE available at [www.statcan.ca/](http://www.statcan.ca/).

Table CAN.4  
**Government expenditures on Culture,  
 by Function and Level of Government, 2003-04**

	Level of government			Total Gross Expenditures <sup>3</sup>	%
	Federal	Provincial	Municipal <sup>1</sup>		
	<i>thousands of Canadian dollars</i>				
Libraries	43,289	855,995	1,479,505	2,378,789	
Heritage resources	937,218	556,973	107,299	1,601,490	
Arts education	18,263	74,915	0	93,178	
Literary arts	162,144	19,396	0	181,540	
Performing arts	184,503	179,058	15,111	378,672	
Visual arts and crafts	23,226	47,075	0	70,301	
Film and video	386,183	80,676	0	466,859	
Broadcasting	1,605,488	191,601	0	1,797,089	
Sound recording	28,507	6,898	0	35,405	
Multiculturalism	14,317	22,987	0	37,304	
Other activities <sup>2</sup>	96,430	164,494	405,125	666,049	
<b>Total expenditures on culture</b>	<b>3,499,568</b>	<b>2,200,067</b>	<b>2,007,040</b>	<b>7,706,675</b>	<sup>3</sup> <b>1.5%</b>
<b>Total government expenditure</b>				<b>503,455,000</b>	<b>100.0%</b>

1. Municipal spending is on a calendar year basis.

2. Includes national organizations, foreign countries and unallocated expenditures.

3. Includes inter-governmental transfers of about \$365 million .

Original Sources:

Statistics Canada: Survey of Federal Government Expenditures on Culture, Fiscal Year 2003/2004; Public Institutions Division and Culture, Tourism and the Centre for Education Statistics Division; Government expenditures on culture: data tables, October 2005, catalogue no 87F0001XIE.

Sources: Statistics Canada available at [www.statcan.ca/english/freepub/87-008-GIE/them/govspend.htm](http://www.statcan.ca/english/freepub/87-008-GIE/them/govspend.htm). Total government expenditure from Statistics Canada's online CANSIM database, Table 385-0001 - Consolidated federal, provincial, territorial and local government revenue and expenditures.

Table CAN.5  
**Average Annual Household Expenditures  
on Culture Goods and Services, Canada, 2004**

	C\$	%
Works of art, carvings and vases <sup>1</sup>	43	0.08%
Antiques	18	0.04%
Live performing arts	89	0.18%
Newspapers	99	0.20%
Magazines and periodicals	61	0.12%
Books and pamphlets (excluding school books)	106	0.21%
Maps, sheet music and other printed matter	8	0.02%
Textbooks	111	0.22%
Movie theatres	112	0.22%
Pre-recorded DVDs, CDs, video and audio cassette tapes, video discs and downloads of audio or video <sup>2</sup>	116	0.23%
Rental of videotapes and DVDs and video games <sup>3</sup>	93	0.18%
Photographers' and other photographic services <sup>4</sup>	65	0.13%
Rental of cablevision and satellite services	462	0.91%
Admission to museums and other activities	41	0.08%
Services related to reading materials (e.g. library expenses, etc.,)	10	0.02%
Collector's items (e.g. stamps, coins)	16	0.03%
<b>Total Cultural Goods and Services</b>	<b>1,450</b>	<b>2.86%</b>
<b>Total Household expenditures (minus personal taxes)</b>	<b>50,734</b>	<b>100.00%</b>
Personal taxes	12,902	
<b>Total household expenditures</b>	<b>63,636</b>	

1. Excludes mirrors, glass mirrors and picture frames; these are excluded from our framework.
2. Includes downloads.
3. Includes video games.
4. Includes film processing.

Source: Statistics Canada, Survey of Household Spending.



Table CAN.6A  
**Percentage of Respondents  
 Participating in Particular Activities or Events in 1998**

Activity or event	%
Read newspaper	82
Read magazine	71
Read book	61
Library – borrow books	25
Go to the movies	59
Watch a video on VCR	73
Listen to cassettes, CDs, etc.	77
Attend professional concert or performance	35
Attend theatrical performance	20
Attend popular musical performance	20
Attend symphonic or classical music performance	8
Attend opera	3
Attend a choral music performance	7
Attend a dance performance	7
Attend a performance for a children's audience	7
Attend a cultural or artistic festival	23
Cultural/heritage music, theatre or dance performance	14
Popular stage performance (such as circus, stand-up comedy)	16
Visit a museum or art gallery	30
Public art gallery or art museum	22
Commercial art gallery	9
Science centre or museum, natural history, or natural science	13
General, human history, or community museum	11
Visit an historic site	32
Visit a zoo, aquarium, botanical garden, etc.	32
Visit a conservation area or nature park	45
Do any visual art activities (including courses)	12
Do any crafts (including courses)	29
Play a musical instrument (including courses)	17
Sing as part of a group, choir, solo	8
Do any choreography or other dance activity	6
Do any acting or other theatrical activity	3
Write poetry, short stories, non-fiction	10
Take photographs as an artistic composition (including courses)	8

Source: Statistics Canada, *General Social Survey*.

Table CAN.6B  
**Average Number of Hours Spent per Day by Activity,  
 by Canadians Aged 15 and Older, 2005**

	hours per day <sup>2</sup>	% free time	Men	Women
Paid Work	<b>3.9</b>		4.7	3.1
Unpaid work (Housework + Child care) <sup>1</sup>	<b>3.1</b>		2.4	3.8
Education	<b>0.6</b>		0.5	0.6
Sleep + Meals + Personal care	<b>10.6</b>		10.4	10.8
<b>Free Time</b>	<b>5.8</b>	<b>100.0%</b>	<b>6.0</b>	<b>5.7</b>
Civic and voluntary activity	0.3	5.2%	0.3	0.4
Socialising	1.7	29.3%	1.7	1.8
Television, reading and other passive leisure	2.5	43.1%	2.6	2.4
Watching TV	2.1	36.2%	2.2	1.9
Reading books, magazines, newspapers	0.4	6.9%	0.3	0.4
Other passive leisure <sup>3</sup>	0.1	1.7%	0.1	0.1
Movies, other entertainment	0.2	3.4%	0.2	0.1
Active leisure	1.1	19.0%	1.3	0.9
Active sports	0.5	8.6%	0.6	0.4
Other active leisure	0.6	10.3%	0.7	0.5
<b>Total</b>	<b>24.0</b>			

1. Excludes volunteer work (volunteer work is categorized under free time).

2. Figures are averaged over a 7 day week.

3. Other passive leisure includes hobbies and domestic crafts done mainly for pleasure; music, theatre, dance; games, cards, puzzles, board games, computer games; general computer use; surfing the net; pleasure drives; and other sport or active leisure.

Original source: Statistics Canada, *General Social Survey on Time Use*, Overview of Time Use of Canadians, 2005, Catalogue no. 12F0080XIE available on [www.statcan.ca/bsolc/english/bsolc?catno=12F0080XIE#formatdisp](http://www.statcan.ca/bsolc/english/bsolc?catno=12F0080XIE#formatdisp)

Source: Culture Statistics Program.

## XI.6 France Data Tables

Table FRA.1  
Chiffres clés détaillés des industries culturelles — 2003  
Chiffres d'affaires en millions d'euros

Industries culturelles (activité principale de l'entreprise)	Niveau classe NAF (1)	Total	dont : 20 salariés et plus	Moins de 20 salariés	Pourcentage du total services
<b>Industries culturelles (y compris la publicité)</b>		<b>62115</b>	<b>46995</b>	<b>15120</b>	12.8%
<b>Industries culturelles</b>		<b>41043</b>	<b>32936</b>	<b>8107</b>	8.5%
<b>Édition</b>		20236	16821	3415	4.2%
Édition de livres	22.1A	5292	4257	1036	1.1%
Édition de journaux	22.1C	5141	4683	458	1.1%
Édition de revues et périodiques	22.1E	7799	6333	1467	1.6%
Édition d'enregistrements sonores	22.1G	2004	1549	454	0.4%
<b>Activités audiovisuelles</b>		<b>19955</b>	<b>15536</b>	<b>4420</b>	4.1%
<b>Cinéma et vidéo</b>		<b>8826</b>	<b>5084</b>	<b>3742</b>	1.8%
Production de films pour la télévision	92.1A	1011	488	524	0.2%
Production de films institutionnels et publicitaires	92.1B	1022	325	696	0.2%
Production de films pour le cinéma	92.1C	1469	748	721	0.3%
Prestations techniques pour le cinéma et la télévision	92.1D	1181	715	466	0.2%
Distribution de films cinématographiques	92.1F	1365	800	564	0.3%
Édition et distribution vidéo	92.1G	1740	1356	385	0.4%
Projection de films cinématographiques	92.1J	1039	652	387	0.2%
<b>Radio</b>	92.2A	<b>1294</b>	<b>1152</b>	<b>142</b>	0.3%
<b>Télévision</b>		<b>9835</b>	<b>9300</b>	<b>535</b>	2.0%
Production de programmes de télévision	92.2B	484	286	198	0.1%
Édition de chaînes généralistes	92.2D	6221	6221	0	1.3%
Édition de chaînes thématiques	92.2E	1331	999	332	0.3%
Distribution de bouquets de programmes radio et télévision	92.2F	1800	1794	5	0.4%
<b>Agences de presse</b>	92.4Z	<b>852</b>	<b>579</b>	<b>272</b>	0.2%
<b>Publicité</b>		<b>21072</b>	<b>14059</b>	<b>7013</b>	4.3%
Gestion de supports de publicité	74.4A	10760	8680	2081	2.2%
Agences conseils en publicité	74.4B	10312	5380	4932	2.1%
<b>Services</b>		<b>485664</b>	<b>296864</b>	<b>188799</b>	100.0%

NB : Les chiffres en italiques sont les estimations de la DEP.

(1) Nomenclature d'activités française.

Enquête : INSEE, Enquête annuelle de l'entreprise dans les services; SESSI, Enquête annuelle de l'entreprise dans l'industrie, INSEE, Système unifié de statistiques d'entreprises.

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Aperçu statistique des industries culturelles*, No.16, janvier 2006, p14.

Table FRA.2A  
**Chiffres clés détaillés des industries culturelles — 2003**  
**Nombre de salariés moyen - ETP (emploi en équivalent temps plein)**

<b>Industries culturelles</b> <i>(activité principale de l'entreprise)</i>	Niveau classe NAF (1)	Total	<i>dont :</i> 20 salariés et plus	Moins de 20 salariés	Pourcentage du total services
<b>Industries culturelles (y compris la publicité)</b>		<b>256350</b>	<b>181106</b>	<b>75242</b>	6.6%
<b>Industries culturelles</b>		<b>156469</b>	<b>118231</b>	<b>38237</b>	4.0%
<b>Édition</b>		<b>84018</b>	<b>66918</b>	<b>17100</b>	2.2%
Édition de livres	22.1A	16999	12699	4300	0.4%
Édition de journaux	22.1C	31239	28339	2900	0.8%
Édition de revues et périodiques	22.1E	30196	22896	7300	0.8%
Édition d'enregistrements sonores	22.1G	5584	2984	2600	0.1%
<b>Activités audiovisuelles</b>		<b>65760</b>	<b>46408</b>	<b>19351</b>	1.7%
<b>Cinéma et vidéo</b>		<b>37378</b>	<b>20720</b>	<b>16658</b>	1.0%
Production de films pour la télévision	92.1A	4820	2287	2533	0.1%
Production de films institutionnels et publicitaires	92.1B	5831	2372	3459	0.1%
Production de films pour le cinéma	92.1C	7761	4036	3725	0.2%
Prestations techniques pour le cinéma et la télévision	92.1D	8621	5616	3005	0.2%
Distribution de films cinématographiques	92.1F	1520	933	587	0.0%
Édition et distribution vidéo	92.1G	1440	1016	424	0.0%
Projection de films cinématographiques	92.1J	7385	4460	2925	0.2%
<b>Radio</b>	92.2A	<b>9046</b>	<b>7440</b>	<b>1606</b>	0.2%
<b>Télévision</b>		<b>19335</b>	<b>18248</b>	<b>1087</b>	0.5%
Production de programmes de télévision	92.2B	2055	1463	592	0.1%
Édition de chaînes généralistes	92.2D	12263	12263	0	0.3%
Édition de chaînes thématiques	92.2E	3559	3088	471	0.1%
Distribution de bouquets de programmes radio et télévision	92.2F	1459	1435	24	0.0%
<b>Agences de presse</b>	92.4Z	<b>6691</b>	<b>4905</b>	<b>1786</b>	0.2%
<b>Publicité</b>		<b>99881</b>	<b>62875</b>	<b>37005</b>	2.6%
Gestion de supports de publicité	74.4A	37837	29476	8361	1.0%
Agences conseils en publicité	74.4B	62043	<b>33399</b>	<b>28644</b>	1.6%
<b>Services</b>		<b>3906954</b>	2527170	1379785	100.0%

NB : Les chiffres en italiques sont les estimations de la DEP.  
(1) Nomenclature d'activités française.

Enquête : INSEE, Enquête annuelle de l'entreprise dans les services; SESSI, Enquête annuelle de l'entreprise dans l'industrie, INSEE, Système unifié de statistiques d'entreprises.

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Aperçu statistique des industries culturelles*, No.16, janvier 2006, p.28.

Table FRA.2B  
**Quelques caractéristiques des emplois selon le secteur — 2003**  
**Nombre de personnes occupées (1) - ETP (emploi en équivalent temps plein)**

	Niveau classe NAF (2)	Total	dont : % à temps partiel	% non salarié	% femmes dans l'emploi salarié
<b>Industries culturelles</b> <i>(activité principale de l'entreprise)</i>					
<b>Industries culturelles (y compris la publicité)</b>		<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
<b>Industries culturelles</b>		<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
<b>Édition</b>		<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
Édition de livres	22.1A	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
Édition de journaux	22.1C	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
Édition de revues et périodiques	22.1E	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
Édition d'enregistrements sonores	22.1G	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>
<b>Activités audiovisuelles</b>		<b>73441</b>	<b>26.2</b>	<b>10.5</b>	<b>31</b>
<b>Cinéma et vidéo</b>		<b>43946</b>	<b>30.7</b>	<b>14.9</b>	<b>40</b>
Production de films pour la télévision	92.1A	5744	39.0	16.1	43
Production de films institutionnels et publicitaires	92.1B	7643	33.1	23.7	38
Production de films pour le cinéma	92.1C	9507	32.9	18.4	41
Prestations techniques pour le cinéma et la télévision	92.1D	9465	29.4	8.9	34
Distribution de films cinématographiques	92.1F	1691	9.0	10.1	60
Édition et distribution vidéo	92.1G	1923	6.8	25.1	46
Projection de films cinématographiques	92.1J	7972	31.3	7.4	41
<b>Radio</b>	92.2A	<b>9732</b>	<b>13.8</b>	<b>7.0</b>	<b>39</b>
<b>Télévision</b>		<b>19763</b>	<b>24.9</b>	<b>2.2</b>	<b>41</b>
Production de programmes de télévision	92.2B	2426	39.7	15.3	42
Édition de chaînes généralistes	92.2D	12263	27.7	0.0	42
Édition de chaînes thématiques	92.2E	3605	19.3	1.3	43
Distribution de bouquets de programmes radio et télévision	92.2F	1470	7.3	0.7	39
<b>Agences de presse</b>	92.4Z	<b>7955</b>	<b>14.5</b>	<b>15.9</b>	<b>44</b>
<b>Publicité</b>		<b>110537</b>	<b>18.2</b>	<b>9.6</b>	<b>51</b>
Gestion de supports de publicité	74.4A	40579	24.0	6.8	43
Agences conseils en publicité	74.4B	69957	14.8	11.3	56
<b>Services</b>		<b>4445067</b>	<b>16.0</b>	<b>12.1</b>	<b>44</b>

nd non disponible

(1) Emploi salarié plus emploi non salarié (i.e. l'exploitant individuel, chef d'entreprise, artisan, commerçant, profession libérale, les associés ou aides familiales, les stagiaires non rémunérés, etc.).

(2) Nomenclature d'activités française.

Enquête : (colonnes 1 et 2) Déclaration annuelles de données sociales (DADS), (colonnes 3 et 4) INSEE, Enquête annuelle de l'entreprise dans les services.

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Aperçu statistique des industries culturelles*, No.16, janvier 2006, p14.

Table FRA.3  
**Commerce extérieur des biens culturels — 2003**

	Exportations f.a.b.	Importations c.a.f.	Exportations <i>moins</i> Importations
<i>millions d'euros</i>			
<b>Total</b>	<b>2116.1</b>	<b>1975.4</b>	<b>140.7</b>
Livres	595.2	596.7	-1.5
Presse	400	448.8	-48.8
Phono-vidéogrammes <i>dont</i> :	351.5	550.8	-199.3
CD audio	126.2	181.5	-55.3
Partitions musicales	4.3	6.5	-2.2
Instruments de musique	114.5	144.6	-30.1
Objets d'art <i>dont</i> :	650.6	228	422.6
Tableaux	388.3	126.7	261.6
Gravures	17.5	3.2	14.3
Sculptures	65.9	19.2	46.7
Collections-spécimens	31.6	33.4	-1.8
Antiquités	146.8	45.5	101.3

f.a.b. franco à bord

c.a.f. coût, assurance et frais compris

Source originale : Direction générale des douanes

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Statistiques de la culture : chiffres clés 2005* pp.200-205.

Table FRA.4  
**Budget voté du ministère de la culture — 2004**

<b>Subventions de fonctionnement aux établissements publics</b>	
<i>en milliers d'euros</i>	
<b>Total</b>	<b>689826.0</b>
Établissements d'enseignement	106996.9
Musées	103959.0
Bibliothèque nationale de France	97552.2
Opéra national de Paris	93467.4
Centre national d'art et de culture Georges Pompidou	69547.2
Théâtres nationaux	61410.0
Cité des sciences et de l'industrie	47135.0
Cité de la musique	23016.0
Établissement public du parc et de la grande halle de la Villette	21040.9
Réunion des musées nationaux	11477.1
Établissement public de maîtrise d'ouvrage des travaux culturels	9154.6
Centre national de la danse	7165.5
Cité de l'architecture et du patrimoine	6484.1
Bibliothèque publique d'information	5429.4
Académie de France à Rome	3967.5
Centre des monuments nationaux	3032.4
Institut national d'histoire de l'art	2135.6
Centre national de la cinématographie (CNC)	1921.7
Centre national des arts plastiques	1610.3
<i>Caisse de retraite des personnels de l'Opéra de Paris et de la Comédie-Française</i>	<i>13323.2</i>

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Statistiques de la culture : chiffres clés 2005* p.182.

Table FRA.5A  
**Dépenses culturelles annuelles moyenne par ménage — 1999**

	Code COICOP	Euros par ménage
Appareils son	9111	23.4
Téléviseurs et magnétoscopes	9112	63.3
Équipement photo et cinéma	9121	20.7
Équipement informatique	9131	109.6
Supports d'enregistrement image et son	9141	111.8
Réparation des équipements	9151	8.6
Instruments de musique	9221	8.2
Cinéma théâtre et salles de concert	9421	67.1
Musées zoos et similaires	9422	9.0
Services de TV et radio-diffusion	9423	192.0
Autres services	9424	86.8
Édition	951	101.7
Journaux et périodiques	952	138.0
Articles de papeterie et de dessin	954	72.6
<b>Total</b>		<b>1012.7</b>

Enquête : Enquête Budget de famille (Insee/Eurostat) Ministère de la Culture et de la Communication.

Source : Ministère de la culture et communication - DEP.



Table FRA.5B  
**Consommation des ménages en produits et services culturels — 2003**

	Millions d'euros	Pourcentage
Édition de livres	3,181	0.4%
Édition de journaux	2,149	0.3%
Édition de revues et périodiques	3,668	0.4%
Édition d'enregistrements sonores	1,577	0.2%
Autres activités d'édition	420	0.0%
Fabrication d'instruments de musique	398	0.0%
Récepteurs et autoradios, radios combinées	1,177	0.1%
Récepteurs de télévision	2,268	0.3%
Appareils d'enregistrement du son et de l'image	2,428	0.3%
Fabrication de produits chimiques pour la photographie	651	0.1%
Réparation de matériel électronique grand public	791	0.1%
Activités photographiques	2,594	0.3%
Distribution de films (vidéos enregistrées)	3,100	0.4%
Projections de films cinématographiques	1,086	0.1%
Activités de télévision	5,420	0.6%
Activités de spectacles	3,914	0.5%
Manèges forains et parc d'attractions	2,055	0.2%
Bals et discothèques	1,241	0.1%
Autres activités culturelles (1)	494	0.1%
<b>Totale</b>	<b>38,612</b>	<b>4.5%</b>
<i>Dépenses totales des ménages</i>	<i>853763.0</i>	<i>100.0%</i>

(1) Bibliothèques, patrimoine et musées, patrimoine naturel (zoos, jardins botaniques, etc.).

Source originale : D'après la comptabilité nationale, base 1995.

Source : Ministère de la culture et de la communication (MCC), Département des études, de la prospective et des statistiques (DEP), *Statistiques de la culture : chiffres clés 2005* p.184.

Table FRA.5C  
Pratiques culturelles — 2003

<b>Sur 100 personnes de 15 ans et plus au cours des douze derniers mois (2003) :</b>	oui	non*
<b>ont été :</b>		
au cinéma	52	48
voir une pièce de théâtre	16	84
voir un spectacle historique, un son et lumière	9	91
voir un spectacle de danse	12	88
au cirque	9	91
voir un opéra, une opérette	4	96
à un concert	25	75
voir un monument historique	46	54
voir une exposition d'art	28	72
voir une exposition d'un autre genre	21	79
voir un musée	29	71
à un festival	10	90
<b>ont :</b>		
écrit un journal intime, poèmes, romans	6	94
fait du dessin, peinture, sculpture, gravure	12	88
fait de la poterie, céramique, autre artisanat d'art	2	98
fait du théâtre en amateur	1	99
fait du chant ou participé à une chorale	3	97
joué d'un instrument de musique	9	91
fait de la vidéo**	3	97
fait de la photographie**	12	88
<b>ont</b>		
écouté des disques ou cassettes	74	26
écouté des vidéos ou DVD	61	39
lu un quotidien national	26	74
lu un quotidien régional	62	38
lu un magazine de télévision	77	23
lu au moins un livre	68	32

\* pour la lecture de la presse et l'écoute de disques ou vidéos : jamais ou presque.

\*\* en dehors d'événements particuliers comme les voyages ou les fêtes (mariage, etc.).

Source : INSEE via DEPS.

## XI.7 United Kingdom Data Tables

Table UK.1  
**Contribution of Creative Industries to Gross Value Added — 2003**

	UK SIC 2003 codes (1)	£ million	% GVA
Advertising	74.4	5,000	0.7
Architecture	74.1 *	4,000	0.5
Video, film and photography	22.32 *, 92.11, 92.12, 92.13, 74.81 *	2,200	0.3
Music and the visual and performing arts	22.14, 22.31 *, 92.31, 92.32, 92.34 *, 92.72 *	3,700	0.5
Publishing	22.11, 22.12, 22.13, 22.15 *, 92.4	8,600	1.2
Software, computer games and electronic publishing	22.33 *, 72.21, 72.22	20,700	2.8
Radio and TV	92.2	6,200	0.9
Art and antiques trade	52.48 *, 52.5 *	500	0.07
Designer fashion	9 subsectors *, 74.87 *	330	0.04
Design (2)	(2)	5,300	0.7
Crafts (3)	(3)	na	0.07
<b>Total</b>		<b>56,500</b>	<b>7.8</b>
<b>Total excluding software, etc.</b>		<b>35,800</b>	<b>5.0</b>

(1) \* denotes that only a proportion of the group is used.

(2) Turnover of design consultancies taken from the Design Industry Valuation Survey, British Design Initiative. GVA is not available as Design is not separately identified in official sources. It should be noted that:

- turnover is always greater than the corresponding GVA;
- there may be some overlap with other creative industries;
- the figures will under-represent overall design activity since design within large companies is indistinguishable in official statistics from businesses' main activity.

All businesses' design-related expenditure was estimated at £26.7 billion in 2000 in a study for the Design Council.

(3) Majority of businesses too small to be picked up in business surveys.

Original Source: ONS, Annual Business Inquiry.

Source: UK DCMS, *Creative Industries Economic Estimates Statistical Bulletin October 2005 - Revised Version, pp.5 and 10.*

Table UK.2  
Creative Employment — 2003

	UK SOC 2000 codes	Number	Percentage (1)
Advertising	1134, 3433, 3543	200,000	0.68%
Architecture	2431, 2432	102,600	0.35%
Video, film and photography	3434	53,900	0.18%
Music and the visual and performing arts	3412, 3413, 3414, 3415, 3416	243,900	0.84%
Publishing	3431, 5421, 5422, 5423, 5424	274,300	0.94%
Software, computer games and electronic publishing	1136, 2131	593,900	2.03%
Radio and TV	3432, 5244	110,600	0.38%
Art and antiques trade		22,500	0.08%
Design and designer fashion	2126, 3411, 3421, 3422	110,400	0.38%
Crafts	5491, 5492, 5493, 5494, 5495, 5496, 5499, 8112, 9121	112,900	0.39%
<b>Total</b>		<b>1,825,000</b>	<b>6.25%</b>
<b>Total excluding software, etc.</b>		<b>1,231,100</b>	<b>4.22%</b>

(1) Percentage of civilian employment

Original Source: ONS Labour Force Survey.

Source: UK DCMS, *Creative Industries Economic Estimates Statistical Bulletin October 2005 - Revised Version*, pp.8 and 11, and Office for National Statistics (ONS) Labour Force Survey database at [www.statistics.gov.uk/](http://www.statistics.gov.uk/).

Note to table: The employment data shown here are the numbers of people employed in both the creative industries and in creative occupations outside the creative industries in Great Britain

Table UK.3  
Exports of creative industries — 2003

	£ million
Advertising	1,130
Architecture	580
Video, film and photography	800
Music and the visual and performing arts	240
Publishing	1,180
Software, computer games and electronic publishing	3,900
Radio and TV	1,000
Art and antiques trade (1)	2,200
Designer fashion (2)	na
Design	630
Crafts (3)	na
<b>Total</b>	<b>11,600</b>
<b>Total excluding software, etc.</b>	<b>7,700</b>

na not available

(1) Antiques Trade Gazette analysis of HM Customs and Excise data.

(2) Design Fashion Report 1998, A Study of the UK Designer Fashion sector, 2003 (for the UK DTI).

(3) Overseas fee income to British Design consultancies, Design Industry Valuation Surveys, British Design Initiative.

Original Source: ONS inquiries.

Source: UK DCMS, *Creative Industries Economic Estimates Statistical Bulletin October 2005 - Revised Version*, p.7.

Table UK.4  
Time Spent By Adults (16 Years or Over) on Their Main Activities — 2000

	Code (1)	Males		Females		Total	
		Average minutes per person per day	% of people participating in activity (2)	Average minutes per person per day	% of people participating in activity (2)	Average minutes per person per day	% of people participating in activity (2)
<i>Entertainment and culture</i>	52	6.44	5.5%	6.35	5.9%	6.39	5.7%
Entertainment and culture less sports events	52-525	4.71	4.1%	5.63	5.3%	5.19	4.7%
Unspecified entertainment and culture	520	0.07	0.0%	0.06	0.0%	0.06	0.0%
Cinema	521	0.94	0.7%	1.05	0.8%	1.00	0.7%
Theatre and concerts	522	0.86	0.6%	1.30	0.9%	1.09	0.8%
Art exhibitions and museums	523	0.22	0.2%	0.28	0.2%	0.25	0.2%
Library	524	0.66	1.0%	0.58	1.2%	0.62	1.1%
<i>Sports events</i>	525	1.73	1.4%	0.72	0.6%	1.20	1.0%
Other specified entertainment and culture	529	1.95	1.7%	2.37	2.4%	2.17	2.1%
<i>Hobbies and games of which:</i>	7	26.37	25.7%	16.07	21.6%	21.01	23.6%
Arts	71	2.56	2.9%	1.49	2.2%	2.00	2.5%
Unspecified arts	710	0.00	0.0%	0.01	0.0%	0.01	0.0%
Visual arts	711	0.86	1.0%	0.61	0.9%	0.73	0.9%
Performing arts	712	1.43	1.7%	0.77	1.0%	1.09	1.4%
Literary arts	713	0.26	0.2%	0.09	0.3%	0.17	0.3%
Other specified arts	719	0.01	0.0%	0.01	0.0%	0.01	0.0%
<i>Hobbies of which:</i>	72	12.79	13.9%	6.22	10.3%	9.37	12.0%
Information by computing	723	0.83	1.3%	0.45	0.7%	0.63	1.0%
<i>Mass media</i>	8	197.40	92.3%	171.52	92.2%	183.93	92.3%
Unspecified mass media	80	0.00	0.0%	0.00	0.1%	0.00	0.1%
Unspecified mass media	800	0.00	0.0%	0.00	0.0%	0.00	0.0%
Reading	81	28.45	41.6%	27.84	44.6%	28.13	43.1%
Unspecified reading	810	6.73	11.3%	7.80	14.0%	7.29	12.7%
Reading periodicals	811	15.58	30.2%	11.64	27.2%	13.53	28.7%
Reading books	812	5.69	8.3%	7.88	13.6%	6.83	11.0%
Other specified reading	819	0.45	1.6%	0.52	1.7%	0.49	1.6%
TV and video/DVD	82	160.74	87.5%	136.54	86.7%	148.14	87.1%
Watching TV	821	155.20	86.7%	131.73	85.8%	142.98	86.2%
Watching video	822	5.53	5.5%	4.81	5.5%	5.16	5.5%
Radio and music	83	8.21	14.7%	7.14	14.8%	7.65	14.8%
Unspecified listening to radio and music	830	2.07	3.1%	1.71	3.2%	1.88	3.1%
Listening to radio	831	4.73	10.3%	4.09	10.4%	4.40	10.4%
Listening to recordings	832	1.41	2.2%	1.34	2.0%	1.37	2.1%
<b>Total cultural (excluding headings in italics)</b>		<b>205.50</b>		<b>179.08</b>		<b>191.75</b>	
<b>As a percentage of waking time (see below)</b>		<b>21.9%</b>		<b>19.3%</b>		<b>20.6%</b>	
<b>Total cultural excluding TV</b>		<b>50.30</b>		<b>47.35</b>		<b>48.77</b>	
<b>As a percentage of waking time (see below)</b>		<b>5.4%</b>		<b>5.1%</b>		<b>5.2%</b>	
Total amount of time available	00	1440	100%	1440	100%	1440	100%
01 sleep	01	503	100%	513	100%	508	100%
Total less sleep	00-01	937	100%	927	100%	932	100%

(1) The coding frame follows the one developed by Eurostat for the Harmonized European Time Use Study.

(2) The average time by those who participated in the activity =  
100\*(average time per day for all people / proportion of people who participated in the activity).

Source: The UK 2000 Time Use Survey. Details available at [www.statistics.gov.uk/timeuse/](http://www.statistics.gov.uk/timeuse/).

## XI.8 United States of America Data Tables

Table USA.1  
Total US Workers in Creative Industries — 2003

	NAICS Code	Description	People working within firms with employees	People working within firms without employees	Total	
Publishing	<i>sum of below</i>		653,432	47,018 *	<b>700,450</b>	0.5%
	51111	Newspaper publishers	384,716			
	51112	Periodical publishers	155,812			
	51113	Book publishers	83,599			
	51119	Other publishers	29,305			
Film and Video	<i>sum of below</i>		121,493	21,132 *	<b>142,625</b>	0.1%
	51211	Motion picture and video production	93,023			
	51212	Motion picture and video distribution	3,504			
	51219	Post-production and other movie and video industries	24,966			
Music production	5122	Sound recording industries	26,299	15,093	<b>41,392</b>	0.0%
	51221	Record production	1,390			
	51222	Integrated record production/distribution	11,027			
	51223	Music publishers	4,478			
	51224	Sound recording studios	5,433			
	51229	Other sound recording industries	3,971			
Broadcasting	<i>sum of below</i>		254,582	14,425 *	<b>320,309</b>	0.2%
	5151		131,423		269,007	
	51511	Radio broadcasting	123,159			
	51512	Television broadcasting	31,819	1,803 *	33,622	
	5152	Cable networks and program distribution	11,465	6,215 *	17,680	
	51911	News syndicates				
Architecture	<i>sum of below</i>		216,290	79,210	<b>295,500</b>	0.2%
	54131	Architectural services	179,904	47,690	227,594	
	54132	Landscape architectural services	36,386	31,520	67,906	
Applied Design	<i>sum of below</i>		194,446	233,710	<b>428,156</b>	0.3%
	5414	Specialised design services	117,358	156,254	273,612	
	54192	Photographic services	77,088	77,456	154,544	
Advertising	<i>sum of below</i>		337,787	91,524 *	<b>429,311</b>	0.3%
	54181	Advertising agencies	155,939			
	54185	Display advertising	27,523			
	54186	Direct mail advertising	84,753			
	54189	Other services related to advertising	69,572			
Performing Arts	7111	Performing arts companies	131,313	27,424	<b>158,737</b>	0.1%
	71111	Theater companies and dinner theatres	67,745			
	71112	Dance companies	9,070			
	71113	Musical groups and artists	47,415			
	71119	Other performing arts companies	7,083			
Visual arts			101,061	20,982	<b>122,043</b>	0.1%
	45392	Art dealers	21,747	17,872	39,619	
	71211	Museums	79,314	3,110 *	82,424	
Other	7115	Independent artists, writers and performers in creative industries	41,216	570,577	<b>611,793</b>	0.5%
<b>Creative industries</b>					<b>3,250,316</b>	<b>2.5%</b>
All industries	--		113,398,043	18,649,114	132,047,157	100.0%

\* OECD estimate

Source: US Bureau of the Census, County Business Patterns and Non-employers Statistics, both 2003. Data available at [www.census.gov/](http://www.census.gov/).

This table has been calculated by OECD using a framework developed by the Mt. Auburn Associates for a December 2005 report prepared for the Center for an Urban Future entitled *Creative New York*, available at [www.nycfuture.org](http://www.nycfuture.org).

Table USA.2  
**US Adults Participating in the Arts at Least Once in a 12-Month Period — 2002**

	Adults Attending/Visiting/Reading millions	Percentage
<b>PERFORMING ARTS</b>		
Music		
Jazz *	22.2	10.8%
Classical Music *	23.8	11.6%
Opera *	6.6	3.2%
Plays		
Musical plays *	35.1	17.1%
Non-musical plays *	25.2	12.3%
Dance		
Ballet *	8	3.9%
Other dance (1)	12.1	6.3%
<b>VISUAL ARTS</b>		
Art museum/galleries *	54.3	26.5%
Art/craft fairs and festivals	68.4	33.4%
<b>HISTORIC SITES</b>		
Parks/historical buildings/neighborhoods	64.7	31.6%
<b>LITERATURE</b>		
Plays/poetry/novels/short stories	95.3	46.7%
<b>ANY BENCHMARK ACTIVITY</b>	<b>81.2</b>	<b>39.4%</b>

\* denotes benchmark activity, i.e., those that have been repeatedly surveyed in public participation surveys. It is not possible to calculate an overall total from published figures as individuals figure in multiple headings.

(1) Other dance refers to dance other than ballet, including modern, folk and tap.

Source: National Endowment for the Arts, *2002 Survey of Public Participation in the Arts Summary Report*, Research Division Report #45, Washington, March 2004, Table 6, p12 available online at [www.arts.gov](http://www.arts.gov).



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