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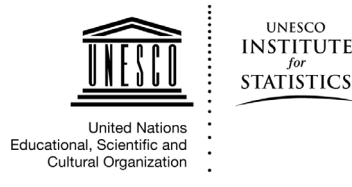
UNESCO  
INSTITUTE  
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STATISTICS



## 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS

# THE 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS (FCS)

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## **UNESCO**

The constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO) was adopted by 20 countries at the London Conference in November 1945 and entered into effect on 4 November 1946. The Organization currently has 193 Member States and 7 Associate Members.

The main objective of UNESCO is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication in order to foster universal respect for justice, the rule of law, and the human rights and fundamental freedoms that are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations.

To fulfil its mandate, UNESCO performs five principal functions: 1) prospective studies on education, science, culture and communication for tomorrow's world; 2) the advancement, transfer and sharing of knowledge through research, training and teaching activities; 3) standard-setting actions for the preparation and adoption of internal instruments and statutory recommendations; 4) expertise through technical co-operation to Member States for their development policies and projects; and 5) the exchange of specialized information.

UNESCO is headquartered in Paris, France.

## **UNESCO Institute for Statistics (UIS)**

The UNESCO Institute for Statistics (UIS) is the statistical office of UNESCO and is the UN depository for global statistics in the fields of education, science and technology, culture and communication.

The UIS was established in 1999. It was created to improve UNESCO's statistical programme and to develop and deliver the timely, accurate and policy-relevant statistics needed in today's increasingly complex and rapidly changing social, political and economic environments.

The UIS is based in Montreal, Canada.

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## Foreword

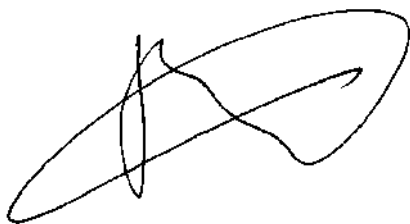
The *2009 UNESCO Framework for Cultural Statistics* (FCS) is a collaborative effort by the UNESCO Institute for Statistics (UIS) and the UNESCO Culture Sector. Based on the 1986 Framework for Cultural Statistics, this revised version of UNESCO's cultural statistics methodology takes into account new concepts that have emerged since 1986 in the field of culture, including those related to new technologies – which have so drastically transformed culture and the ways it is accessed – intangible heritage, and evolving cultural practices and policies.

Culture plays a key role in all societies around the world, influencing various facets of peoples' lives, from leisure to professional activities. The role of culture in development has also recently emerged as an important policy issue. However, preserving and respecting the specificity of each individual culture as well as the distinctive qualities of other cultures is the challenge that must be met globally.

In order for evidence-based policies to be formulated and for their impacts to be measured and evaluated, reliable information is needed. With this in mind, UNESCO recognized the need to update its 1986 Framework for Cultural Statistics, which was based on a formal and static notion of culture that does not reflect the current more inclusive approach and the priorities of developing countries. In addition, the new framework provides a conceptual foundation and methodology to enable the production and dissemination of internationally comparable cultural statistics.

This revised version is the result of a comprehensive four-year global consultation. A large number of individual experts, scholars, statisticians, UNESCO Member States and international organisations contributed to its development. The numerous and varied input from the different participants proved invaluable to the creation of this methodology, providing new and diverse perspectives on culture and cultural statistics. The 2009 FCS has been designed as a methodology for international and national application. Its main goal is to facilitate international comparisons through a common understanding of culture and the use of standardized definitions and international economic and social classifications.

Through this project, UNESCO hopes to encourage investment in cultural statistics. Data and statistics are urgently needed by Member States, international agencies and non-governmental organisations to better measure the impact and relevance of cultural policies and programmes. We trust that the 2009 Framework for Cultural Statistics will contribute to the improved measurement of the economic and social impacts of culture.

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Hendrik van der Pol  
Director, UNESCO Institute for Statistics

A signature that appears to read 'Rivière' in a cursive script, followed by a long horizontal stroke.

Françoise Rivière  
UNESCO Assistant Director-General for Culture

## Acknowledgements

The *2009 UNESCO Framework for Cultural Statistics (FCS)* was prepared by José Pessoa and Lydia Deloumeaux of the UNESCO Institute for Statistics (UIS) under the overall direction of Simon Ellis. It is based on an initial report produced for the UIS by the consultancy team of Richard Naylor and Paul Owens (BOP Consulting), Andy Pratt (London School of Economics) and Calvin Taylor (University of Leeds).

The FCS is the result of a global consultation process involving many scholars, statisticians and experts in the field of cultural statistics and policy, including representatives from many Ministries of Culture, National Statistical Offices and international partner agencies. The UIS wishes to thank all those persons who contributed to its development and would like to acknowledge the contributions from colleagues of the UNESCO Culture Sector.

The UIS would like to give special thanks to the following members of the FCS Task Force for their guidance and expert advice: Alfonso Castellanos-Ribot (Chairperson), Guiomar Alonso Cano, Marta Beck-Domzalska, Helen Beilby-Orrin, Vladimir Bina, Ibtissam El Jouni, Maté Kovacs, Vijay Madan, Glenn Masokoane, Liliana Ortiz-Ospino, J.P. Singh and David Throsby.

## Abbreviations

ANZSCO	Australian and New Zealand Standard Classification of Occupations
ANZSIC	Australian and New Zealand Standard Industrial Classification
BIMSTEC	Bay of Bengal Initiative for Multi-Sectoral Technical and Economic Cooperation
BOP	Balance of Payments
COFOG	Classification of the Functions of Government
COICOP	Classification of Individual Consumption by Purpose
COPNI	Classification of the Purposes of Non-profit Institutions
CPA	Classification of Products by Activity, EU
CPC	Central Product Classification
CS	Collective Services
DCMS	Department of Culture, Media and Sport, United Kingdom
EBOPS	Extended Balance of Payments Services Classification
FCS	UNESCO Framework for Cultural Statistics
ICATUS	UN Trial – International Classification of Activities for Time-Use Statistics
ICH	Intangible Cultural Heritage
ICT	Information and Communication Technologies
IIFB	International Indigenous Forum on Biodiversity
ILO	International Labour Organization
IS	Individual Services
ISCED	International Standard Classification of Education
ISCO	International Standard Classification of Occupations
ISIC	International Standard Industrial Classification
LEG	European Union Leadership Expert Group on Cultural Statistics
MDG	Millennium Development Goals, United Nations
NSO	National Statistical Office
OECD	Organisation for Economic Co-operation and Development
NACE	Classification of Economic Activities in the European Community
NAICS	North American Industry Classification System
NAPCS	North American Product Classification System
NEPAD	New Partnership for Africa's Development
SIC	Standard Industrial Classification
SITC 4	Standard International Trade Classification, Revision 4
SNA	System of National Accounts
TSA	Tourism Satellite Account
UIS	UNESCO Institute for Statistics
UNCTAD	United Nations Conference on Trade and Development
UNPFII	United Nations Permanent Forum on Indigenous Issues
UNSD	United Nations Statistics Division
UNWTO	World Tourism Organization
WIPO	World Intellectual Property Organization
WTO	World Trade Organization
n.e.s.	Not elsewhere specified
n.e.c.	Not elsewhere classified
n.f.d.	Not fully defined



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## **Executive summary**

### **Purpose of the 2009 UNESCO Framework for Cultural Statistics (FCS)**

The Framework for Cultural Statistics (FCS) is a tool for organizing cultural statistics both nationally and internationally. It is based on a conceptual foundation and a common understanding of culture that will enable the measurement of a wide range of cultural expressions irrespective of the particular economic and social mode of its production. Through its standard definitions, it will also allow for the production of internationally comparable data.

The framework is the result of an extensive global consultation process. It builds upon the 1986 FCS (UNESCO, 1986) by introducing the creative/cultural debate, taking into account the effects of globalisation on the production and dissemination of cultural products and reflects current practices and intellectual property issues.

The measurement of the economic dimension of culture is more fully developed in the FCS due to the greater availability of economic data and the existence of the many international classification systems in use. However, equally important is the social dimension of culture, including culture participation and intangible cultural heritage. Although initial elements for their measurement are proposed, further work is required.

The FCS is a classification instrument that incorporates the use of currently available international classification systems such as the International Standard Industrial Classification (ISIC) for cultural production activities, the Central Product Classification (CPC) for cultural goods and services, the International Standard Classification of Occupations (ISCO) for cultural employment; the Harmonised Commodity Description and Coding System (HS) for international flows of cultural goods, and the UN Trial International Classification of Activities for Time-Use Statistics (ICATUS) for cultural participation. The result is a tool and methodology designed for use at the international and national levels as a basis for organizing the collection and dissemination of cultural statistics. It attempts to reflect the widest range possible of activities related to the production, distribution and use of culture.

### **Defining culture**

UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2001). Whereas it is not always possible to measure such beliefs and values directly, it is possible to measure associated behaviours and practices. As such, the *UNESCO Framework for Cultural Statistics* defines culture through the identification and measurement of the behaviours and practices resulting from the beliefs and values of a society or a social group.

The *Cultural Domains* defined in FCS represent a common set of economic (such as the production of goods and services) and social (such as participation in culture activities) activities that traditionally have been regarded as being “cultural”. In addition, *Related Domains* consist of other economic and social activities that may be considered “partially cultural” or that are more often regarded as being “recreational or leisure” rather than “purely cultural”.

Although, as a starting point, most of the current standards used for constructing these definitions are based on an economic perspective, the interpretation of the resulting domain is not limited solely to the economic aspects of culture but extends to all aspects of that domain. Thus, the definition for the measurement of ‘performance’ includes all performances, whether these are amateur or professional and take place in a formal concert hall or in an open space in a rural village.

In addition, the framework emphasizes three “transversal” domains that are measured *across* a range of sectoral domains. The *Education and Training*, *Archiving and Preserving*, and *Intangible Cultural Heritage* domains are categorized as transversal cultural domains; the inclusion of each of these three dimensions is critical to measuring the full breadth of cultural expression.

### **Measuring culture: A pragmatic approach**

The capacity of countries to collect and disseminate statistics on culture will vary greatly depending upon their respective policy priorities, statistical expertise, and human and financial resources. The framework is designed explicitly to be flexible and adaptable at the national level.

The framework is also built upon the concept of the *Culture Cycle* model of the cultural sector, which helps us to understand the relationships between the different cultural processes. The cycle illustrates the totality of practices, activities and necessary resources that are required to transform ideas into cultural goods and services that, in turn, reach consumers, participants or users.

The framework includes all current relevant international statistical classification systems and standards in order to maximise data comparability and the potential for using existing surveys to measure culture. These classification systems provide countries with a comprehensive framework to collect and disseminate cultural data. It also serves as a guide to measuring cultural activities, goods and services using standard economic statistics and household surveys, such as labour force surveys and censuses. Countries with no national cultural framework will be able to use the basic fundamental structure of the FCS. Countries with greater statistical capacity may be able to collect more elaborate statistics using more finely tuned, or dedicated, statistical instruments that reflect their policy priorities in culture.

The framework has not defined or proposed specific indicators. The development of a cultural indicators framework and relevant indicators is an important next step at both the national and international levels.

## 1. Introduction

This framework replaces the *1986 UNESCO Framework for Cultural Statistics (FCS)* (UNESCO, 1986). Since the development of the first UNESCO FCS, many different approaches to defining or measuring culture have emerged while social and technological changes have transformed the place of culture in the world.

An international cultural statistical framework would like to maximise international comparability where relevant and feasible to do so. At the national level, there are also demands for data to establish evidence-based policy to inform countries about their status compared to other nations in the region or in the world.

The framework provides the conceptual foundations for evaluating the economic and social contributions of culture. It is a tool to help Member States organize the collection and dissemination of their cultural statistics. It will enable the production of both national and cross-national data on cultural statistics for use by UNESCO, many international agencies and the global community of data users.

This new framework aims to be flexible and not proscriptive, but promotes comparability. The FCS is intended to help countries build their own cultural framework by selecting the major domains that form part of their cultural statistics. In addition, each country, by adopting the relevant FCS definitions by domain, will permit the international comparability of their own data.

### 1.1 Rationale

Since 1986, there has been a transformation in the perception of the role of culture in the economic and social realm. The importance of the link between culture and development is receiving greater recognition from aid agencies and specialists. Culture is seen increasingly as both a means for development, i.e. as a means to the end of promoting and sustaining economic progress, and as an effect of development, i.e. as giving meaning to our existence. It can generate revenues through tourism, crafts and artefacts and contribute to the sustainable development of a region and a country. It is acknowledged that culture influences people's behaviour, their contribution to the process of economic development, their social development and their well-being (UNESCO, 1995).

The potential impact of culture on the economic and social development of countries can be summarized as follows:

- Community cultural assets are well suited to support sustainable local development, through their economic impact as cultural industries and their contribution to social and cultural revitalization.

- Culture offers opportunities for women and youth to participate in productive activities contributing to gender equality, self esteem and social awareness. Culturally sensitive policies can help to preserve traditional practices and address the needs of socially disadvantaged groups such as women or indigenous peoples. Women are owners of knowledge and transmit cultural values and guardians of cultural particularisms (UNESCO, 1995).
- Several cultural industries are predominantly made up of small businesses or family businesses that are well-suited for locally based development.

Some reasons for the increasing importance of culture reflect long-term underlying trends; others are contingent on events that are more recent. In many regions of the world, there has been an increase in wealth and disposable income, which has led to increased discretionary spending on cultural activities and products. This means that culture is an essential part of the cycle of economic reproduction rather than a luxury, or a preference product, acquired through the allocation of surplus resources. Cultural consumption has grown, the range of products has expanded, and a 'product' now mediates most cultural experiences.

These long-term trends have been intensified by two more recent and related phenomena:

- Cultural industries that were previously separate due to analogue systems of production (films, TV, photography and printing) have now converged in a digital format where, in many cases, they are no longer distinguishable. Digital technology has drastically changed the mode of production and dissemination of cultural productions. This is especially the case with the Internet, which is used increasingly to disseminate these various cultural products, sometimes through the same medium.
- Globalisation has led to an internationalisation of flows of goods and services as well as a global exchange of ideas, people and capital. Multiculturalism and interculturality have created new products, new practices and multiple identities.

By comparison with the pre-digital era, new technologies have enabled the rapid commercial exploitation of 'one-off' cultural production, such as a song. This transformation has led to a shift in the balance of economic power between cultural activities that are digitally reproducible – and potentially commercially tradable – and those that are not, which are generally more difficult to trade (Barrowclough and Kozul-Wright, 2006).

The cultural sector in some developed countries is more economically important (at least in employment terms) than a number of older established industries (e.g. mining and car manufacturing) and it contributes significantly to national export earnings. While the economic impact of the cultural sector in the developing world is, at present, less evident with regard to employment, export earnings may be significant. Accordingly, the role of culture in development is being reconsidered and proposed as a potentially positive influence on growth in the developing world (Barrowclough and Kozul-Wright, 2006).

Existing cultural policy frameworks are based on the status quo balance of power, preferences and resources of the pre-digital era. New forms of cultural production present a significant challenge to such frameworks – particularly in fields such as heritage conservation, intellectual property and diversity – and make them less effective at meeting their objectives. For example, while some forms of musical expressions may become commercially stronger, other cultural forms that do not benefit from digital reproduction and distribution may require further public investment if the cultural status quo is to be preserved. Equally, these changes may provoke a reassessment of the status quo.

New forms of cultural production have also generated a new sphere of cultural policy action that focuses on a distinct sub-group of activities – cultural industries – sometimes also referred to as creative industries (*see Section 2.2*). The notion of cultural industries is usually used to signify the commercial dimension of the culture sector. However, this framework encourages a more comprehensive approach with the adoption of the notion of a strong and vibrant inter-dependency between all the activities of the cultural sector, public or private. For example, practitioners may move between publicly- and privately-funded – or indeed paid and unpaid – work on a weekly basis, making it very difficult to position them in the public or private domain. If the focus is on practice, it is hoped that the framework will capture the fluidity of boundaries and appreciate the mutually reinforcing elements of both.

These transformations in the creation, production, distribution and consumption of culture mean that the cultural sector has grown in relative and absolute terms, often outstripping traditional areas of the economy. Due to the rapid rate of change, and the innovative and novel character of cultural production, more and better data are required to appreciate fully the extent and depth of such changes. As will be noted below, the cultural sector has not grown uniformly. This has created a number of community sensibilities and tensions between the commercial and the non-commercial, the traditional and the modern, and the international and the indigenous.

## **1.2 Policy context of the framework revision**

Since the 1986 FCS (UNESCO, 1986), culture has grown in importance in public policy, which can be explained by:

- The increase in the international trade in cultural products globally. This has major implications for intellectual property rights in the strict sense (their creation, ownership and exploitation) and for the wider question of cultural identity and its ownership (e.g. intangible heritage).
- The growth and concentration of market power in a few multinational conglomerates that operate across cultural industries. The organisation of cultural production in many markets favours oligopoly; hence, there is enormous ‘first mover advantage’, which lies almost exclusively with the developed world. Nevertheless, the Internet also allows the development of market and distribution channels outside these conglomerates but effectively increases the piracy phenomena.

- The legal and policy institutions of cultural regulation and promotion were developed before the growth of cultural industries. As such, these institutions are ill equipped to meet present challenges. A key part in developing appropriate policy responses is having a robust evidential base. Cultural mapping documents that draw on statistical sources to analyse the cultural sector are a vital part of this process.
- Cultural policy developed as 'cultural industries' policy allows for the development of a sectoral and economic perspective. A consequence of this is that cultural policy should consider the cultural industries.
- There are complex inter-dependencies between the public and private spheres that go beyond simple dualism. For example, a number of commercial cultural activities will have an impact upon cultural policy aspirations. Frameworks that are limited to a dualism approach will become increasingly inadequate.
- At the regional level, the two initiatives demonstrate political willingness to invest in cultural industries, as a means for poverty alleviation:
  - The Paro Initiative (BIMSTEC, 2006) of the BIMSTEC countries states: "Cultural industries have the capacity to contribute to poverty reduction and have proven to be a powerful instrument for social reorganisation and the vitalization of local communities, especially among the poorer groups of society, both in rural communities and in the urban slums."
  - The Nairobi Plan of Action on the Cultural and Creative Industries in Africa produced at the First Session of Conference of African Union Ministers of Culture (African Union, 2005) and adopted at the Second Session of Conference of African Union Ministers of Culture in Algiers (African Union, 2008) reached similar conclusions and recommendations. The principle objective is to improve living and working conditions of African artists and creators in endogenous cultural development as well as to promote contribution of the cultural industries to Africa's development. The other objectives are to facilitate the safeguard, organisation, production, marketing, distribution, exhibition and preservation of African cultural and creative industries; and to positioning Africa in perspectives where it can fully benefit from future development strategies, technologies and markets both in the field of culture and in other sectors (AU, 2008). The plan of action also addresses the need for statistical data on cultural and creative industry statistics.

Since 1986, a very significant development has been the growing awareness of, and need for, active policy on cultural diversity. The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions also reflects this development (UNESCO, 2005a). Considering the growing importance of creative assets in the economy, culture diversity is central to creativity and innovation. As stated by David Throsby (2005) "... the principles of maintaining cultural diversity would derive from the proposition that the diversity of ideas, beliefs, traditions and other artistic and cultural manifestations yields a flow of cultural services which is quite distinct from the services provided by the individual components... cultural diversity makes an important contribution to artistic and cultural dynamism which, in turn, has flow-on effects in the economy".

Cultural diversity is a multi-faceted policy area with a number of different roots, and with different emphasis and articulation at different territorial levels: intra-state, inter-state or transnational. In this latter context, the drive towards active policy on cultural diversity has a number of inter-connected aspects:

- In general, there has been a growing demand for cultural products originating in the developing world or, in some cases, a hybridisation of these products with those from the developed world. However, developing countries are often poorly positioned to negotiate financial returns on their cultural exports that will be comparable with those received by developed nations; this is partly due to a lack of local institutional capacity but also to the absolute power of an oligopolistic industrial sector;
- The blurring of boundaries between (largely Western) notions of high and low culture, and between the West and 'the rest'; and
- The commercialisation of craft production and its role in strategies of economic development in the developing world.

A range of issues has emerged because of these changes; perhaps the most debated issue concerns intellectual property rights. As culture is seen increasingly as a commodity, a system of rights (and a definition of what rights individual producers may have) dictates the degree of protection that should be given to individuals and communities for the exploitation of their ideas. As has been well publicised, there are particular problems – mainly argued on behalf of large corporations seeking to protect their assets – associated with copying or theft. At the same time, areas of culture that are untraded may not develop a robust identification of rights, leaving them vulnerable to theft. This problem exists in developing countries and often goes unreported, posing a threat to diversity of cultural expressions. For this reason among others, the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005a) underlines the dual nature (economic and cultural) of cultural activities, goods and services "which convey identities, values and meanings", and their vulnerability. According to the 2001 UNESCO Declaration on Cultural Diversity (UNESCO, 2001); cultural diversity is characterized as "a source of exchange, innovation and creativity [...] as necessary for humankind as biodiversity is for nature... it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence." Two of the principles of these instruments are equitable access to all cultural expressions and sustainable development.



The 1986 FCS (UNESCO, 1986) was conceived by UNESCO Member States who were largely from the developed world. This updated FCS takes into account the needs of developing countries. In particular, it considers the appropriateness and feasibility of incorporating elements such as intangible cultural heritage and the informal economy, as well as dealing with the issues of cultural diversity. Some cultural activities, such as craft production and the role of education, were either omitted or not given enough emphasis in the 1986 framework.

### **1.3 Purpose and key objectives of the framework revision**

This framework establishes a conceptual foundation that provides a common understanding that will enable international comparison of a full range of activities in the production, circulation and use of culture. To do this, the framework encompasses the following guiding principles:

- Establishes a conceptual foundation which captures the full range of cultural expression, irrespective of the particular economic and social mode of its production;
- Addresses the breadth of cultural expression (cultural forms, practices, products and processes), including their new forms of production and consumption (cultural industries and the cultural component of intellectual property) and cultural practices not associated to cultural industries (intangible heritage);
- Where possible, uses categories translatable into international classifications, such as the Central Product Classification (CPC), the Harmonised Commodity Description and Coding System (also called the Harmonised System (HS)), the International Standard Industrial Classification (ISIC) and the International Standard Classification of Occupations (ISCO); and
- Assists countries in developing their own locally sensitive frameworks but with common reference points for the purposes of international comparison and benchmarking.

## 2. The framework for cultural statistics: Concepts and structure

### 2.1 Framework revision: A new approach

The challenge faced by a new framework for cultural statistics is to develop an approach that goes beyond some of the oppositions and dichotomies that are characteristic of debates in cultural policy, specifically about how to measure culture. The approach used here aims to address the tension created by three regularly occurring cultural policy dichotomies:

- i) **Scope of culture (economic-social).** This approach is based on an understanding of how cultural meaning is created and transmitted. This focus on the production and distribution of culture necessarily entails understanding how meaning is embedded within social and economic processes. Culture is not removed or separate from society and the economy. Many elements of culture, including those that are outside the market sphere, can be tracked through indicators such as those on participation, time use or social capital. Many other elements of the production and transmission of culture involve an economic transaction, which is measurable.
- ii) **Governance mode (public-private).** This approach is agnostic as to the funding and governance arrangements (private sector, public sector or civil society) for cultural production and transmission. Three sources of finance for culture are: a) public (mainly from government or public institutions), which results in direct (subsidies and grants) or indirect (tax exemptions); b) private (from the market); and c) non-profit organisations or donors. Current data do not provide a clear picture of these three different sources of financing for culture. The Task Force on Cultural Expenditure and Finance recognised the extreme difficulty of obtaining comparable and harmonised data on public finance for culture in European countries (European Commission, 2001). The different structures of public finance (centralised or not) and methodologies used among different countries made the comparison extremely difficult.

In the Framework, the emphasis is on the relationships, connections and exchanges that cut across these lines in the cultural sector.

- iii) **Degree of institutionalisation (formal-informal).** This approach recognises that cultural production and distribution take place in the formal and informal economy and the social realm. Informal cultural production is a characteristic of the developed world and the developing world. However, if cultural production takes place within the informal economy or non-monetary realm, it may be estimated. The approach here aims to do justice to the entire process of cultural creation, expression and meaning (see *Section 2.3*).

The increasing specialisation of the division of labour in many cultural industries has led to a fine-grain distinction of tasks between ‘making’ culture and its ‘use’. However, in other industries, such as the crafts sector, these distinctions are less pronounced as ‘craft producers’ may conceive, make and exhibit/sell their artefacts, thus conflating or erasing the division of labour. As such, craft producers may occupy several steps in the cultural production cycle.

The logic behind the framework revision comprises three components:

- **Sectoral breadth** (including domains considered as cultural) and **depth** (including performers, artists, and support workers and products without which performers and artists could not operate);
- The desire to move to a system of **direct metrics**; and
- The ability to make **international comparative assessments**. At the same time, it is important not to impose a ‘one size fits all’ framework. It needs to be sensitive to regional or national specificity and variety as well as be suitable for comparison.

## 2.2 Defining culture for statistical purposes

The perception of culture that underlies the revision of the Framework for Cultural Statistics draws from the definition in UNESCO’s Universal Declaration on Cultural Diversity, namely that “Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs” (UNESCO, 2001). This definition of culture is very closely related to the ways in which societies, groups and communities define their identity.

In order for the FCS to arrive at a definition of culture for statistical purposes, two main aspects were considered:

- **Concept of the “Cultural Domain”:** The definition of a cultural domain may begin with a number of industries (commonly termed collectively as cultural industries) since these can be formally defined using existing international classifications. A domain can also include all cultural activity under the appropriate heading, including informal and social activities. For example, cinema statistics can include attendance at commercial cinemas and feature film production, but they can also include home movie production and viewing. Such informal and social activity, while central to cultural activity, is more difficult to define using current statistical instruments and so requires other methodological development under the FCS. From the perspective of the framework, a domain includes all related activities, whether economic or social.

- **Creative-Cultural debate:** Many countries have used the term ‘creative’ to describe these industries, but many industries within a creative ‘sector’ may not be creative. The definition and measurement of creativity is in itself subject to much debate. Creative industries usually cover a broader scope than traditional artistic domains with the inclusion, for example, of all ICT industries or research and development. The framework addresses this issue by allowing the inclusion of some specific creative industries (design and advertising) as a separate domain.

## 2.3 The culture cycle

The culture cycle captures all of the different phases of the creation, production, and dissemination of culture. In this approach, culture can be viewed as resulting from a cognate set of processes. These activities may or may not be institutionalised, and they may or may not be governed by the state. The broad conception of a sector that includes non-formal, amateur and activities unrelated to the market is termed a ‘domain’ in order to indicate that the concept covers social and non-market related activity, as well as economic, market-related activity.

The development of a perspective based on domains allows the processes of the production and distribution of culture to be mapped across the production cycle. As the analysis of country and regional classifications in the initial BOP Consulting Study (UNESCO-UIS, 2006a) demonstrates, a number of UNESCO Member States already use the concept of the culture cycle. However, in some of these contexts, it is a latent concept and/or it is not consistently applied. The culture cycle approach is an aid for conceptualising how cultural production and activities actually take place and goes beyond a simple grouping of domains.

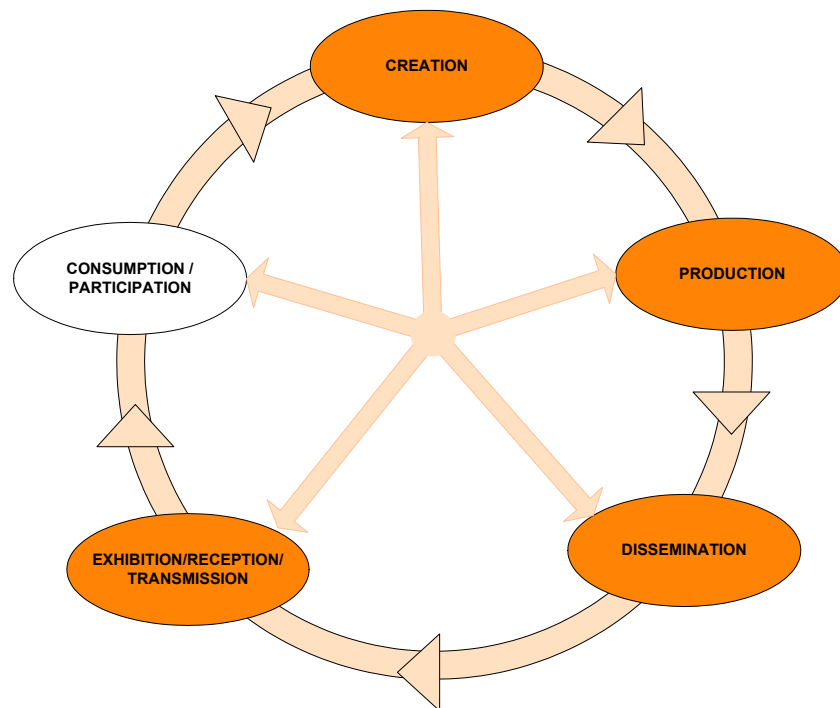
The challenge for a robust and sustainable cultural statistical framework is to cover the contributory processes that enable culture to be created, distributed, received, used, critiqued, understood and preserved. A number of approaches have been developed that allow a fuller extension of the universe of activities that are required for the production and distribution of culture. These tend to resolve into a five-stage production cycle (**Figure 1**), though clearly different cultural forms have different production cycles and not all will require equal inputs at every stage.

Like the 1986 FCS (UNESCO, 1986), the culture cycle includes five stages, which are presented slightly differently in a cyclical rather than a hierarchical model to reinforce the idea that the relationships can be complex and occur more as a network.

1. **Creation:** the originating and authoring of ideas and content (e.g. sculptors, writers, design companies) and the making of one-off production (e.g. crafts, fine arts).
2. **Production:** the reproducible cultural forms (e.g. TV programmes), as well as the specialist tools, infrastructure and processes used in their realisation (e.g. the production of musical instruments, the printing of newspapers).
3. **Dissemination:** the bringing of generally mass-produced cultural products to consumers and exhibitors (e.g. the wholesale, retail and rental of recorded music and computer games, film distribution). With digital distribution, some goods and services go directly from the creator to the consumer.

4. **Exhibition/Reception/Transmission:** refers to the place of consumption and to the provision of live and/or unmediated cultural experiences to audiences by granting or selling access to consume/participate in time-based cultural activities (e.g. festival organisation and production, opera houses, theatres, museums). Transmission relates to the transfer of knowledge and skills that may not involve any commercial transaction and which often occurs in informal settings. It includes the transmitting of intangible cultural heritage from generation to generation.
5. **Consumption/Participation:** the activities of audiences and participants in consuming cultural products and taking part in cultural activities and experiences (e.g. book reading, dancing, participating in carnivals, listening to radio, visiting galleries).

**Figure 1. Culture cycle**



The term *culture cycle* is helpful as it suggests the inter-connections across these activities, including the feedback processes by which activities (consumption) inspire the creation of new cultural products and artefacts. The model is an abstract analytical aid for thinking about cultural production and dissemination that should be seen in part as a sensitising model. In practice, some of the phases may be conflated. For instance, while musicians may compose (create) and perform (produce/disseminate), playwrights write (create) but rarely act (produce/disseminate). The individual crafts person who may collect raw materials (informal resource input), use traditional skills (informal training) and sell the resulting product at the roadside (informal distribution and retail) personifies the whole cycle in an informal setting. Understanding which part of the process is being measured is an important element in designing the appropriate public policies for intervention in cultural production.

For some cultural activities, the process can start at any stage of the culture cycle, while some phases maybe combined or do not exist as, for example, in the case of heritage where creation may be said to have occurred in the past. Most of the activities related to heritage activities occur in the phases “Exhibition and Transmission” and “Consumption/Participation”.

The network structure of the cycle emphasises the new forms of production that are mostly associated with new technologies. These new technologies have created interrelationships between the different functions and, in time, these new forms of culture processes may merge these functions. For example, people can create and consume at the same time through technology such as YouTube or blogs.

The culture cycle shows how cultural production has its origins in the social realm. The culture cycle approach is agnostic as to the motivation for cultural production – be it profit or the transmission of cultural values. Since cultural activities, and actors, move continuously between market and non-market activities, one must acknowledge the part played by both as well as the difficulties in measuring them.

The culture cycle is not concerned with making judgements on how 'cultural' any particular aspect of the cycle is. Rather, what is important is to understand and being able to track the totality of activities and necessary resources that are required to transform ideas into cultural goods and services that, in turn, reach consumers, participants or users. The artefact (whether painting, craft object or performance) is meaningless without a value system and a production system that gives it value/meaning. For example, a country will want a particular site recognised, as being of national or outstanding cultural heritage and it will want to mobilise the assets of tourism, transport, preservation and hotels to capture the value of paying guests.

The culture cycle also has a spatial dimension. Some activities may be clustered in one place, region or country, while others may be articulated across the world. The exact nature of this articulation is known only through empirical enquiry, and this has important implications for both the regulation of the cultural sector and where the benefits (economic and social) accrue. An equally important spatial component of culture is dislocation, whereby people become separated from their original cultural milieu through migration. Globalisation has increased the potential for such dislocation, as well as the problems of cultural assimilation, disagreement and the sense of the exotic or foreign that may result.

The empirical data (quantitative and qualitative) that can be used to animate the cycle (as derived, in part, from the cultural statistical framework) are not always readily available for all countries. For those countries that have invested in information gathering, the model has revealed that the scale of the contribution of culture has been substantial. True worth though – and information upon which policy may be developed – will only be gauged when comparative information is available country to country, region to region.

Any particular cultural policy does not need to take in the whole culture cycle. Nevertheless, policymakers must work with the knowledge that a smaller/limited intervention may have wider repercussions within the whole cycle.

## 2.4 Breadth of the cultural sector

A review of selected cultural statistics frameworks from around the world (UNESCO-UIS, 2006a) shows that there is a consensus around the idea that culture is the result of a group of identifiable constituent activities. However, it also shows that this can be obscured partly by:

- i) A lack of agreement in identifying how these activities should be grouped together at a higher level as domains; and
- ii) Little shared understanding as to what functions should be included in the analysis of the cultural sector.

In part, divergence related to the former (i) is a genuine reflection of local differences in culture. However, it is also related to (ii) the lack of a fully developed underlying model or logic for the analysis. This is the root cause of the latter.

However, applying a consistent and logical approach is not the only requirement in revising the framework for cultural statistics. Consideration should also be given to more pragmatic issues related to:

- **Implementation** – the ability to implement the definition of cultural domains within statistical classification systems, whether this is the Central Product Classification (CPC) or the International Standard Industrial Classification (ISIC), International Standard Classification of Occupations (ISCO) or another international classification.
- **Politics** – ensuring that the framework will be used (and therefore be useful) will require support and ratification from countries, many of whom have cultural institutions that represent powerful interests and that have to be able to ‘see themselves’ within the framework.

## 2.5 Defining 'cultural domains'

Identifying sectoral breadth is necessary for measuring the cultural domain and defining which categories belong to it and which do not. For the purpose of the framework, which follows a pragmatic approach, an operational definition of culture, described below, has been derived from the general definition provided earlier in the document (Section 2.2).

The pragmatic definition of culture used in FCS is based on the representation of culture by domains for which the purpose is to measure cultural activities, goods and services that are generated by industrial and non-industrial processes. Cultural goods and services encompass artistic, aesthetic, symbolic and spiritual values. The characteristics of cultural goods and services differ from other products because their system of valorisation, which includes a characteristic irreproducible, is linked to its appreciation or pleasure (Throsby, 2001).

Cultural goods convey ideas, symbols and ways of life, some of which may be subject to copyrights. Cultural services do not represent material cultural goods in themselves but facilitate their production and distribution. For example, cultural services include licensing activities and other copyright-related services, audio-visual distribution activities, promotion of performing arts and cultural events, as well as cultural information services and the preservation of books, recordings and artefacts (in libraries, documentation centres, and museums). Most of these goods and services are subject to copyright.

Cultural activities embody or convey cultural expressions, irrespective of the commercial value they may have. These activities may be an end in themselves or they may contribute to the production of cultural goods and services (UNESCO-UIS, 2005).

Unlike the 1986 Framework (UNESCO, 1986), the definition of cultural domains is based on a hierarchical model that is comprised of cultural domains and related domains. The cultural domains include cultural activities, goods and services that are involved in all of the different phases of the culture cycle model. The related domains are linked to the broader definition of culture, encompassing social and recreational activities. Domains are mutually exclusive so, for example, music is placed in a single category. Contrasting with the previous framework, intangible cultural heritage is now a transversal dimension whereas it was partially covered by the category “community services” in the 1986 FCS.

The FCS cultural domains, represented by **Figure 2**, represent a common set of culturally productive industries, activities and practices that can be grouped under the following headings:

- A: Cultural and Natural Heritage;
- B: Performance and Celebration;
- C: Visual Arts and Crafts;
- D: Books and Press;
- E: Audio-visual and Interactive Media; and
- F: Design and Creative Services
- Intangible Cultural Heritage (transversal domain)

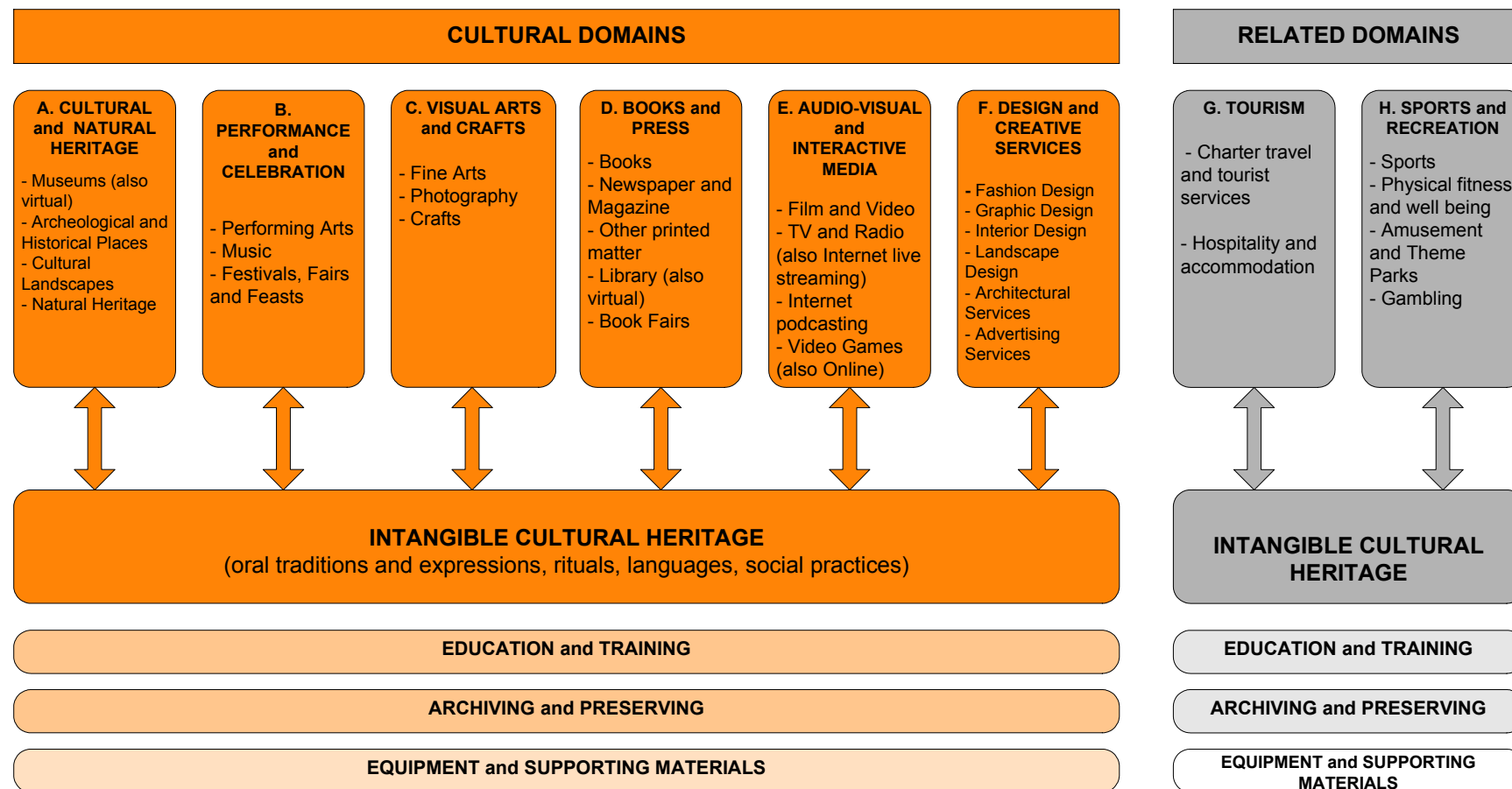
These domains are considered to be cultural. They also represent the minimum set of core cultural domains for which UNESCO would encourage countries to collect comparative data. This allows for a specification of the breadth of the cultural sector but also gives a sense of its structure.

In addition, three other transversal domains are included for their key role in the culture cycle for the production, transmission of culture. They are transversal because they can be applied to all of the cultural and related domains:

- Education and training
- Archiving and preservation
- Equipment and supporting materials



**Figure 2. Framework for cultural statistics domains**



In order to avoid double counting, each activity can only be classified once within the framework, even though there are instances where activities logically span more than one domain. For instance, music would fall under both 'Performance and Celebration' and 'Audio-visual', as it consists of live music (Performance) and recorded music (Audio-visual). However, the FCS prioritises the subject rather than the form in which the cultural content can appear. In addition, much of the domain cannot be separated discretely within statistical classifications from other performing arts activities.

### ***Cultural domains***

The FCS cultural domains are defined as follows:

#### **A. Cultural and Natural Heritage**

The domain *Cultural and Natural Heritage* includes the following activities: *Museums, Archaeological and Historical Places* (including archaeological sites and buildings), *Cultural Landscapes*, and *Natural Heritage*.

*Cultural Heritage* includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.

*Cultural Landscapes* represent combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007).

*Natural Heritage* consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972).

Activities related to cultural and natural heritage encompass the management of sites and collections that have historic, aesthetic, scientific, environmental and social significance. Preservation and archiving activities undertaken in museums and libraries are also part of this category.

A *Museum* is defined as a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM, 2007). Other forms of museums included in this domain include living museums, which contain objects that are still used for rituals or sacred ceremonies by the communities and virtual museums, which are those represented in an electronic form such as a CD or on an Internet site.

## **B. Performance and Celebration**

*Performance and Celebration* include all expressions of live cultural events.

*Performing Arts* includes both professional and amateur activities, such as theatre, dance, opera and puppetry. It also includes the celebration of cultural events – *Festivals, Feasts and Fairs* – that occur locally and can be informal in nature.

*Music* is defined in this domain in its entirety, regardless of format. As such, it includes live and recorded musical performances, music composition, music recordings, digital music including music downloads and uploads, and musical instruments.

## **C. Visual Arts and Crafts**

*Visual Arts* are art forms that focus on the creation of works, which are visual in nature. They are intended to appeal to the visual sense and can take many forms. Although, it is acknowledged that some contemporary visual arts may include multidisciplinary art forms such as 'virtual art'; these art forms are included in domain E, *Audio-visual and Interactive Media*.

The *Visual Arts and Crafts* domain includes *Fine arts* such as paintings, drawings, sculpture; *Crafts*; and *Photography*. Commercial places where the objects are exhibited, such as commercial art galleries, are also included in this domain.

The FCS adopts the International Trade Center (ITC) and UNESCO definition of Crafts, or artisanal products, described as “those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (UNESCO and ITC, 1997).

UNESCO (UNESCO and ITC, 1997) has identified six broad categories of artisanal products based on the materials used: Baskets/wickers/vegetable fibre-works; Leather; Metal; Pottery; Textiles and Wood. The guide also identifies complementary categories comprising materials in craft production that are either very specific to a given area, or rare, or difficult to work, such as stone, glass, ivory, bone, shell, mother-of-pearl, etc. Extra categories are also identified when different materials and techniques are applied at the same time and refer to decorations, jewellery, musical instruments, toys, and works of art. Many crafts objects are produced industrially; nevertheless, FCS considers the products, which have a traditional character (pattern, design, technology or material) as part of the FCS. Contemporary crafts are not in *Visual Arts and Crafts*, but are included in Domain F, the *Design and Creative Services* domain.

## **D. Books and Press**

This category represents publishing in all its various formats: *Books*, *Newspapers*, and *Periodicals*. This category remains the same as in FCS 1986 (UNESCO, 1986) but it also includes the *electronic* or *virtual* forms of publishing such as online newspapers, e-books and the digital distribution of books and press materials. *Libraries*, both physical and virtual, are included in this domain as are *Book fairs*.

Printing is not normally included in cultural classifications, or in definitions of cultural industries, and is not a cultural activity in its own right. However, according to the production cycle model, printing would be included as part of the production function of the publishing industry. In this way, the FCS includes printing activities that have a predominantly cultural end use. The difficulty arises when attempting to distinguish between these printing activities using the existing statistical classification systems. Generally, printing activities related to the publishing industry are included within the *Books and Press* domain as a production function of publishing, while *Other printed matter* – the printing of business supply catalogues or ‘quick’ printing – is excluded. FCS recommends placing these related printing activities in equipment and supporting materials.

## **E. Audio-visual and Interactive Media**

The core elements of this domain are *Radio and Television* broadcasting including Internet live streaming, *Film and Video*, and *Interactive Media*. *Interactive Media* cover video games and new forms of cultural expressions that mainly occur through the Web or with a computer. It includes online games, web portals, websites for activities, which relates to social networks such as Facebook, and Internet podcasting such as YouTube. However, Internet software and computers are considered to be infrastructure or tools and, for the production of interactive media content and should be included in the transversal domain *Equipment and Supporting Materials*.

Interactive media and software are important fields of activity. While many interactive media products and services have a cultural end use (computer and video games, interactive web and mobile content), the same cannot be said for the software industry. *Interactive Media* is considered by the FCS to be part of the *Audio-visual and Interactive media* domain. In practice, this will depend on the classification system used and its ability to separate interactive media activities discretely from mainstream software and telecommunications activities. The Central Product Classification (CPC) allows for some, but not all, interactive media activities to be identified. When activities cannot be identified discretely in the CPC, or in other classification systems, these activities should be included as part of the transversal domain *Equipment and Supporting Materials*.

*Interactive Media* can be defined as being interactive when either (1) two or more objects have an effect on one another; (2) the user can effect a change on an object or within the environment (users playing video games); (3) they involve active participation of a user; or (4) there is two way effect as opposed to a one way or simple cause-effect (Canadian Heritage, 2008).

Video games and their development (software design) are also included in this category because they represent an interactive activity.

## **F. Design and Creative Services**

The *Design and Creative Services* domain did not exist in the 1986 FCS (UNESCO, 1986). This domain covers activities, goods and services resulting from the creative, artistic and aesthetic design of objects, buildings and landscape.

The domain includes *Fashion, Graphic and Interior Design, Landscape Design, Architectural and Advertising Services*. *Architecture* and *Advertising* are part of the core cultural domains, but only as services. The primary purpose of architectural and advertising services is to provide a creative service, or an intermediary input, into a final product that is not always cultural. For example, the final product of creative advertising services may be a commercial advertisement, which is not a cultural product itself, but is generated by some creative activity. In order to avoid double counting, decisions are made to categorize some design activity into other categories rather than in domain F. For example, all buildings that are included as part of heritage are already considered in the domain A, *Cultural and Natural Heritage*, while Interactive design media content is included in Domain E, *Audio-visual and Interactive Media*.

### *Transversal domains*

Although these domains can stand alone as independent domains, they are considered transversal because they can be applied across the other cultural domains.

The *Intangible Cultural Heritage* domain is considered entirely cultural while the remaining transversal domains namely *Archiving and preserving, Education and Training* and *Equipment and Supporting Materials* are partially cultural because these domains contain elements and activities that are cultural and thus are of interest and importance to culture and the FCS.

### *Intangible Cultural Heritage (Transversal cultural domain)*

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003b), defines Intangible Cultural Heritage (ICH) as the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (Art. 2).

The ICH is traditional and living at the same time. It is “transmitted from generation to generation”, and “constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity” (Art. 2).

A unique feature of ICH is that it can only be defined as such when a community recognises it as part of its heritage. In other terms, there is nothing intrinsic in the expression or practice itself that would allow outsiders (governments, statisticians, researchers) to define it as intangible cultural heritage. The identification as well as definition of intangible cultural heritage therefore rests with the communities, groups, and where appropriate, individuals, that create, maintain and transmit such heritage.

Intangible heritage cannot be considered as a discrete domain of cultural activity or production, but rather it can manifest itself across all the FCS cultural domains. For example, ICH can be reflected in crafts or performing arts. For this reason, it is presented as a transversal domain (see *Figure 2*). Several non-exhaustive cultural practices and activities in which intangible cultural heritage can be manifested include: a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; b) performing arts; c) social practices, rituals and festive events; d) knowledge and practices concerning nature and the universe; and e) traditional craftsmanship.

Behind this new domain of ICH lay many years of research undertaken by UNESCO on the functions and values of cultural expressions and practices. It paves the way for new approaches to understanding, protecting and respecting our cultural heritage – involving the recognition of communities and groups as those who identify, enact, recreate and transmit the intangible heritage.

#### *Archiving and Preserving (Transversal domain)*

*Archiving* represents the collection and repository of cultural forms (movable objects and intangible) for the purposes of preserving for posterity, exhibition and re-use (e.g. the preservation of historic sites and buildings, sound archives and picture libraries). *Preserving* relates to the conservation or preservation and management of particular cultural and natural properties.

*Archiving and preserving* activities can take place in each of the cultural domains (an author's manuscript, the first performance of a work, a concert/exhibition programme). Archival material is also a reference point, which can serve as inspiration for new creation. The archiving and preservation components of fine arts, crafts, design, architecture, publishing and audio-visual industries can serve in turn as creative inspiration for new production. For example, historic houses preserve (and exhibit) architecture; museums and galleries conserve (and exhibit) paintings, sculpture, jewellery and a wide array of other artefacts whose value resides principally in their design attributes (e.g. everything from furniture to cars); while archives preserve original documents such as manuscripts, photographs, books, films and radio recordings.

#### *Education and Training (Transversal domain)*

FCS does not consider *Education* in its entirety, but only when it is a means of transmission of cultural values or cultural skills. Learning activities support the development, understanding and reception of culture, including processes of critique (e.g. art and dance schools, literary criticism). Education is the process by which culture is transmitted between generations. It is also the means whereby people learn to appreciate or form value judgements (e.g. a critique) about cultural activities or products. Education is a process of socialisation by which culture is imparted and develops creativity that can challenge existing cultural norms.

*Education and Training* in culture help an individual to acquire skills to create and make cultural goods. It teaches people to appreciate the outcome of the consumption of cultural goods and services or the social benefit of a participation in a cultural activity. Education serves also for the transmission of intangible culture in a formal or informal system that forms the identity of a community. Education and training, thus, play an important part in all cultural domains and in all parts of the culture cycle.

When using the education variable, it is recommended that countries use the *International Standard Classification of Education* (ISCED97) (UNESCO-UIS, 2006d) during data collection or map the data to the ISCED97 classification system during data processing in order to allow for international comparability. Countries should also use the classification structure for the fields of education in ISCED97.

#### *Equipment and Supporting Materials (Transversal domain)*

This domain covers the “tools of cultural products and activities”. Cultural products (goods and services) defined in the different domains are those directly associated with cultural content, while equipment and supporting materials are related to the supporting industries, as well as ancillary services (even if only partially cultural in content), that facilitate or enable the creation, production and distribution of cultural products. The Internet is a major tool for the transmission, production and dissemination of cultural goods and services and is, therefore, included in this domain. Computers and IT equipment are also included because they are the tools by which the Internet is created, disseminated and transmitted and the means through which many interactive media is generated.

The reason for distinguishing this category from the products and activities included in the domains A to F is to be able to identify elements that are not essentially cultural but that can be used for the production or execution of a cultural good or activity and that are necessary for the existence of these cultural products.

Research in the field of culture is allocated in each domain with its respective code.

#### *Related domains*

Sports and Recreation and Tourism are not always considered cultural activities, however, they do contain cultural elements. In other words, they represent activities that may have a cultural character but their main component is not cultural. As such, they exist in the FCS as *Related domains*.

### **G. Tourism**

Tourism is qualitatively different from the other cultural domains, as it cannot be classified readily as a sector in the traditional sense, i.e. measured by either a particular market or industrial output. Rather, tourism is better understood as a demand-driven, consumer-defined activity, and as such, is linked intimately with all other domains within the cultural sector, as each contains activities that are undertaken regularly by tourists. For this reason, there is also a now well-established international methodology for measuring the economic impact of tourism based in part on the development of the tourism satellite accounts (TSA) (e.g. see Eurostat, OECD, UN and UNWTO, 2001).

Ideally, the FCS would refer to the cultural dimensions of tourism such as *Cultural tourism*, *Spiritual tourism* and *Eco-Tourism* activities. Although there is no international accepted definition of cultural tourism, the FCS proposes the following: “customised excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents their values and historical context including the experiencing of the difference” (Steinberg C, 2001). It can also take the form of *Spiritual tourism* or *Ecological tourism*. These activities are considered as cultural domains and counted in the domains A, B, C or in Intangible cultural heritage. For example, a tourist visiting a site or attending a concert is already included in the cultural domains.

Tourism statistics, following the TSA approach, measure the demand of visitors for goods and services (international or domestic). It includes expenditure on travel, accommodation and other expenses. However, it should also cover the non-monetary data that focus on numbers of visitors and the purpose of visits. Therefore, to avoid double counting, tourism activities are included within this domain (e.g. tourist guides and tour operators) as well as those activities outside of the cultural sector in which tourists are likely to account for the bulk of activity (e.g. accommodation).

## **H. Sports and Recreation**

### *Sports*

*Sport* is considered in the FCS in its broader definition as it includes organized and/or competitive sports as well as *Physical fitness and well-being* and physical recreation activities. Both professional and amateur sports are reflected in the FCS.

For some countries, particular sports are closely related to their cultural identity, as sport may be associated with social structures and traditions. An example might be sumo wrestling in Japan. In other countries, sports may be no more than a recreational past time, or most commonly undertaken for little more than physical exercise. Moreover, the same sport may have very different associations in different countries. In some classifications (European Commission, 2002), spectator attendance in sports events or watching sports events on TV are perceived as the cultural activity, while professional sport may not necessarily be viewed as being cultural. These strong differences of approach, and a common interpretation that it is participation and not sport as a ‘product’ or ‘sector’, which is ‘cultural’, have led us to consider sport as a related activity.

### *Recreation*

This domain also includes *Recreation*, which is defined as an activity undertaken for pleasure or relaxation that diverts, amuses or stimulates. It includes Gambling, Amusement and Theme parks, and other leisure activities. It excludes physical recreation activities, which are included in *Sports*.



### *Gambling*

*Gambling* consists of units engaged mainly in providing gambling services such as casinos, bookmaker-betting facilities on racetracks, bingo halls, video gaming terminals, lottery agencies and off-track betting agencies (ABS, 2001).

In some countries like the United Kingdom, gambling through lotteries, for example, is a major source of funding of culture. This explains why gambling is part of the FCS but included in a related domain.

### *Amusement and Theme Parks*

This activity includes amusement and themes parks and similar attractions.

### **3. Culture statistics: Measuring the economic dimension**

This section explores how to measure some economic aspects of cultural activities by using existing international classification systems. The economic aspects of culture covered in the FCS represent all activities, services and goods produced by cultural industries through industrial or artisanal processes. The result of this approach can be found in the definition of each domain by cultural activity, good and services, or occupation through codes linked to the functions of the culture cycle. This is illustrated in the Section 5, which contains the lists of all relevant codes by their respective classifications.

#### **3.1 Use of international classifications in the measurement of the economic dimension of culture**

This section focuses on how existing data collection instruments can be used to collect cultural statistics. These data collection instruments consist of existing international classification systems, which will allow for the production and analysis of internationally comparable data in culture. Most of these international classifications provide a comprehensive framework within which economic data can be collected and reported in a format that is designed for the purposes of economic analysis, decision taking and policy-making.

Existing administrative data and sample surveys (individual, business and household) can be used to produce a wide range of cultural data that can help to measure the contribution of culture to the national economy in terms of Gross Domestic Product (GDP) and of trends in both cultural employment and cultural consumption. Economic data, on cultural production and employment, is produced currently by most national statistical offices by re-aggregating common economic statistics from existing economic surveys using the standard international statistical classifications (*see Section 5*). Data are typically collected from business and enterprise surveys, household expenditure surveys, business registers, earnings surveys, labour force surveys; and censuses. While these data collection instruments may not have been designed specifically for the collection of cultural information, they nonetheless can allow for an analysis of selected cultural and related activities.

This section currently incorporates the use of four international economic classifications. A detailed list is provided in Section 5 of this report:

- i) International Standard Industrial Classification (ISIC 4) – for the identification of cultural productive activities or industries (Section 5, Table 2);
- ii) Central Product Classification (CPC 2) – for the identification of cultural goods and services, (Section 5, Table 2);
- iii) Harmonised Commodity Description and Coding System 2007 (HS 2007) (Section 5, Table 3) and the Extended Balance of Payments (EBOPS) (Section 3, Table 1) – for the identification of international trade of cultural goods and services;
- iv) International Standard Classification of Occupations (ISCO 08) – for the identification of cultural occupations (Section 5, Table 4).

Many statistical data collection instruments or surveys at national and international levels use these classification systems. Normally, there is a concordance between the international classification systems and the national or regional classification systems such as the North American Industry Classification System (NAICS), the Australian and New Zealand Standard Industrial Classification (ANZSIC) or the Classification of Economic Activities of the European Community (NACE). The North American Product Classification System (NAPCS) and the Classification of Products by Activity (CPA) for Europe can be used for classification by products. Correspondence tables are normally available and should be used in order to make the link between any two classifications<sup>1</sup>.

Another widely used economic model is the System of National Accounts (SNA). SNA 08 is also compatible with ISIC 4 and CPC 2 codes. In addition, it uses the Classifications of Expenditure According to Purpose Classifications of the Functions of the Government (COFOG); the Classification of Individual Consumption by Purpose (COICOP) and the Classification of the Purposes of Non-profit Institutions Serving Households (COPNI). The cultural activities identified using these classifications are illustrated below.

a) COFOG is used to evaluate public cultural expenditure. The main broad categories of culture are defined through the codes below:

- 08.1.0 - Recreational and sporting services (IS)
- 08.2.0 - Cultural services (IS)
- 08.3.0 - Broadcasting and publishing services (CS)
- 08.5.0 - Research and Development Recreation, culture and religion (CS)
- 08.6.0 - Recreation, culture and religion, n.e.c. (CS)

b) COICOP defines culture by the following codes;

- 13 - Individual consumption expenditure of non-profit institutions serving households (NPISHs):
  - 13.3 - Recreation and culture
- 14 - Individual consumption expenditure of general government:
  - 14.3 - Recreation and culture.

c) COPNI codes that relate to culture are:

- 03 - Recreation and culture
  - 03.1 - Recreational and sporting services
  - 03.2 - Cultural services

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<sup>1</sup> Classifications and correspondence tables are available at the UNSD classification registry and the European Site RAMON ([http://ec.europa.eu/eurostat/ramon/index.cfm?TargetUrl=DSP\\_PUB\\_WELC](http://ec.europa.eu/eurostat/ramon/index.cfm?TargetUrl=DSP_PUB_WELC))

It should be noted that evaluating culture only with the above noted codes or SNA data would result in an underestimation of the contribution of culture in the economy. This is one of the reasons why several countries such as Chile and Colombia, have started to develop *Cultural Satellite Accounts*. For example, the Convenio Andrés Bello (CAB), an international inter-governmental organisation working in Colombia and several other Hispanic countries developed a methodology for the implementation of a cultural satellite account. The satellite account will help to assess the economic contribution of cultural industries and activities to GDP. This approach makes the valuation and integration of non-market cultural products and activities a special challenge. The FCS can serve as a conceptual model for the development of national satellite accounts by encouraging the use of specific classifications, in particular, ISIC and ISCO. This approach has the benefit of allowing for a clearer financial assessment of culture through accounting methodologies. On the other hand, the current Framework takes a broader view of measures of cultural activity and impact than do satellite accounts, which focus on economic impact alone.

### **3.2 Identifying productive cultural activities and cultural products: Using the Central Products Classification (CPC) and the International Standard Industrial Classification (ISIC)**

This section illustrates how to use the CPC 2 and ISIC 4 to identify productive cultural activities. It covers mainly the first four phases of the production cycle: creation, production, dissemination and exhibition/reception/transmission.

The consumption/participation phase reflects economic and social behaviours, which are captured by different statistical tools and will be discussed in the section 4. For example, cultural goods can be produced on a non-commercial basis, through a variety of producers, including governmental institutions, voluntary institutions, amateurs or ad hoc groups of artists and creators.

Despite the fact that CPC is not yet widely used, its greater level of detail can allow for a bridging with ISIC, which would result in increased comparability and a more precise identification of cultural productive industries and products (*see Section 5, Table 2*). This is particularly pertinent for services data. The main purpose of the CPC is to provide a framework for the international comparison of statistics dealing with products and to serve as a guide for the development or revision of existing product classification schemes in order to make them compatible with international standards. ISIC is built to encourage consistency in product classification. In principle, CPC places goods or services into categories that are produced normally by a single industry, as they are defined in ISIC.

ISIC is intended to be a standard classification of productive activities. Its main purpose is to provide a set of activity categories that can be used for the collection and presentation of statistics according to such activities. Therefore, ISIC aims to present this set of activity categories in a way that entities can be classified according to the economic activity they carry out. It consists of a coherent and consistent classification structure of economic activities based on a set of internationally agreed concepts, definitions, principles and classification rules. ISIC provides a comprehensive framework within which economic data can be collected and reported in a format designed for purposes of economic analysis, decision taking and policy-making (UNSD, 2008).

In general, the scope of ISIC covers productive activities, i.e., economic activities within the production boundary of the System of National Accounts. Productive activities are defined as the use of inputs to produce outputs. One of the main advantages of using ISIC is that, in contrast to CPC, it is widely used by countries. ISIC, however, with only four digits, is less detailed than CPC; consequently, some cultural activities are often hidden in a broader category or grouped in a single code. This is why the correspondence between the two classifications is produced and shown in Table 2. It relates the productive activity with its respective product in order to facilitate the identification of the portion of a broader industry attributed to cultural productive activities.

### ***Limitations in the use of CPC and ISIC***

Although, as mentioned above, these classifications have not been built specifically for culture, they can be used to begin to examine culture activities and products.

### ***CPC***

The CPC provides a better classification for capturing the new forms of culture such as digital media including downloadable music and e-books, as listed in Table 2. Nevertheless, some cultural goods and services cannot be identified using the CPC (or any other current international statistical classifications). For example, it is more difficult to identify education and training activities related to culture in CPC, whereas these can be better identified using the ISIC Rev 4 (i.e. 8541 and 8542 covering *Sports and Recreation Education* and *Cultural Education* respectively), the ISCO 08 and UNESCO's own International Standard Classification of Education (ISCED) classification (UNESCO-UIS, 2006d).

There are instances where CPC codes include both cultural and non-cultural activities that cannot be separated. In most instances, these CPC classes have been included for use in the FCS. However, this may lead to the overestimation of the cultural activities being measured. It is recommended that when feasible, data users separate the culture from the non-culture for each respective code.

### ***ISIC***

Revision 4 of ISIC contains an information and communication category (see Table 2), that has been designed to reflect the current structure of this industry. Although, this version improves coverage of broadcast and motion picture activities, it is still not possible to identify specific cultural activities that require use of the Internet, such as e-books and music downloads.

ISIC does not distinguish between formal and informal production, legal and illegal production, or market and non-market activities, which often take the form of non-market services. ISIC proposes an alternative aggregation for analysis and reporting on informal sector statistics that is intended only as a tool for a standardized way of presenting data on informal sector activities (UN, 2008).

In addition, as it is an industrial classification, ISIC does not allow for measurement of non-industrial cultural activities. There is one major drawback when using ISIC codes to measure cultural activities:

For *Craft*, ISIC does not make the distinction between modern and traditional production methods that would allow for the identification of handmade or traditional production.

The following two ISIC codes are applied across all cultural domains:

- i) 9000 (*Creative Arts and Entertainment Activities*): this code covers a broad number of artistic activities, which are pertinent to all domains (from A to F) of the FCS. While an authors' co-operative or writers circle might not be considered as part of 581x *Publishing*, a similar approach could identify a business or co-operative of painters, a string quartet or a major rock band, which could generate large earnings as a business.
- ii) 8542 (*Cultural Education*): The code includes formal and non-formal education in cultural activities, such as in fine arts, architecture, music and dance. Therefore, it cannot be allocated to any particular domain. It can be considered as sector-specific training or as businesses and institutions, which use education to promote the cultural activity of the domain concerned.

Another ISIC code that is proposed for use is 3220 (*Musical Instruments*), which represents the manufacture of musical instruments. Using the culture cycle, the manufacturing of musical instruments is considered a cultural activity since it is part of the production element (input) for artistic expression.

### **3.3 International cultural trade: Using the Harmonised System (HS) and EBOPS**

This section examines the international trade of cultural goods and services. Data on flows of cultural goods are compiled using the Harmonised Commodity Description (HS) and Coding System version 2007 (see *Table 3*) using customs statistics developed by the World Customs Organisation, while cultural services data are captured using the Extended Balance of Payments Services Classification System (EBOPS). The level of cultural flows within any respective economy can be determined using these two classification systems.

#### ***International flows of cultural goods***

The Harmonised System classifies goods by their observable physical characteristics and not according to the status of national content, cultural value or other similar criteria. It captures only the declared physical goods as they cross borders. It is important, therefore, to pair the goods data with services data in order to have a more complete picture of cultural flows. The list of codes related to international flows is presented in the Section 5 in *Table 3*. The HS codes are associated with the codes in the Standard International Trade Classification Revision 4 (SITC 4), which offers a reduced number of details but is commonly used for customs statistics in a larger number of countries.

Nevertheless, some cultural domains are difficult to measure using customs based data. As an example, it is not possible to distinguish between industry-based and artisanal craft using HS codes. Only the following codes are available for crafts:

5007	Woven fabrics of silk or silk waste
5111 to 5113	Woven fabrics of combed wool or animal hair
5208 to 5212	Cotton fabric
5309 to 5311	Woven fabrics of paper yarn
57	Carpets and other textile floor coverings
60	Knitted or crocheted fabrics

Specific attention should be paid to cinema data where the values declared at customs often refer to the master copy and do not include the value of copyrights. Therefore, data need to be complemented using intellectual property flows data that can be obtained from services data collected through copyright collective societies.

### ***International flows of cultural services***

Data on the cultural trade of services should be compiled according to the latest classification provided by EBOPS and derived from Balance of Payments version 6 (BPM6) (IMF, 2008), which also uses CPC 2 to categorise the different services. The EBOPS classification is subject to change during the revision process of the *Manual on Statistics of International Trade in Services* (UN, 2002), which should be finalised in 2010.

Balance of payments services transactions relate mainly to the cross-border supply of services, where the supplier and consumer remain in their respective countries and the services cross the borders.

EBOPS, like other international classifications, does not present culture as a distinct category. In addition, cultural services appear as additional items that are not statutory, in that they are not collected systematically. Proposed changes to the classification in 2010 should result in better measurement of cultural services. **Table 1** is based on the draft revised codes, as of June 2009.

Most tourism data in cultural services are recorded in the Travel section, which refers to international visitors only. Travel credits relate to goods and services acquired for the traveller's own use or to be given away, from an economy, by a non-resident during a visit to that economy. Travel debits are defined as goods and services acquired for a traveller's own use or to be given away, from another economy, by a resident during a visit. In EBOPS, travel is split between business and personal travel. Most cultural tourism recorded in the category *Personal travel* "covers goods and services acquired by persons going abroad for purposes other than business, such as vacations, participation in recreational and cultural activities, visits with friends and relations and pilgrimage" (IMF, 2008).

**Table 1. Cultural services as defined by EBOPS codes**

BPM6	EBOPS	Labels
<b>Core cultural services</b>		
1.A.b.8.	8.4.1	Licenses to reproduce and/or distribute audio-visual products
	8.4.2	Licenses to reproduce and/or distribute related products <sup>1</sup>
1.A.b.9.3.	9.3.1	News agency services <sup>2</sup>
1.A.b.9.3.	9.3.2	Other information services <sup>3</sup>
1.A.b.10.2.	10.2.2	Advertising, market research and public opinion polling
1.A.b.10.3.	10.3.1.1	Architectural services
1.A.b.11.1.	11.1.1	Audio-visual products
1.A.b.11.1.	11.1.2	Related services <sup>4</sup>
1.A.b.11.2.	11.2.3	Heritage and recreational services <sup>5</sup>
<b>Equipments and supporting materials</b>		
1.A.b. 8.	8.3	Licenses to reproduce and/or distribute computer software
1.A.b.9.2	9.2.1	Computer services
1.A.b.9.2	9.2.2	Other computer services
<b>Related cultural services<sup>6</sup></b>		
<b>Tourism</b>		
1.A.b.4.2.3	4.2.3.	Travel – Other personal <sup>6</sup>

**Notes:**

<sup>1</sup> This category also includes other artistic and literary licences such as performing artists, authors, composers, sculptors and others, i.e. set designers, costume designers, and lighting designers.

<sup>2</sup> News agency services include the provision of news, photographs and feature articles to the media.

<sup>3</sup> Includes library and archives services.

<sup>4</sup> Includes other cultural services.

<sup>5</sup> Recreational services are included in Code 11.2.3 – Heritage and recreational services

<sup>6</sup> This category should include all cultural expenses made abroad for any type of travel (study, business or health).

### **3.4 Cultural employment: Using the International Standard Classification of Occupations (ISCO)**

This section looks at the creators, producers and distributors who are involved in either the creation or production of cultural activities, individually, in groups or in organisations. They can be categorised through occupations data using the ISCO classification.

The following definitions of cultural occupations are based primarily on the Australian and New Zealand Standard Classification of Occupations (ANZSCO) (ABS and Statistics New Zealand, 2009) and on the Canadian Framework for Culture Statistics (Statistics Canada, 2004a) definitions. Whereas the Australian and New Zealand definitions are broader, encompassing leisure activities, the proposed definitions for the FCS focus solely on cultural occupations related to creativity and art within the FCS cultural domains defined in Figure 2.



Cultural occupations include those occupations involved in creative and artistic production, and heritage collection and preservation. These occupations involve tasks and duties that are carried out:

- To generate, develop, preserve or reflect cultural or symbolic and spiritual meaning;
- To create, produce and disseminate cultural goods and services, which generally contain intellectual property rights; and
- For the purpose of artistic expression (e.g. visual, music, writing, dance or dramatic arts).

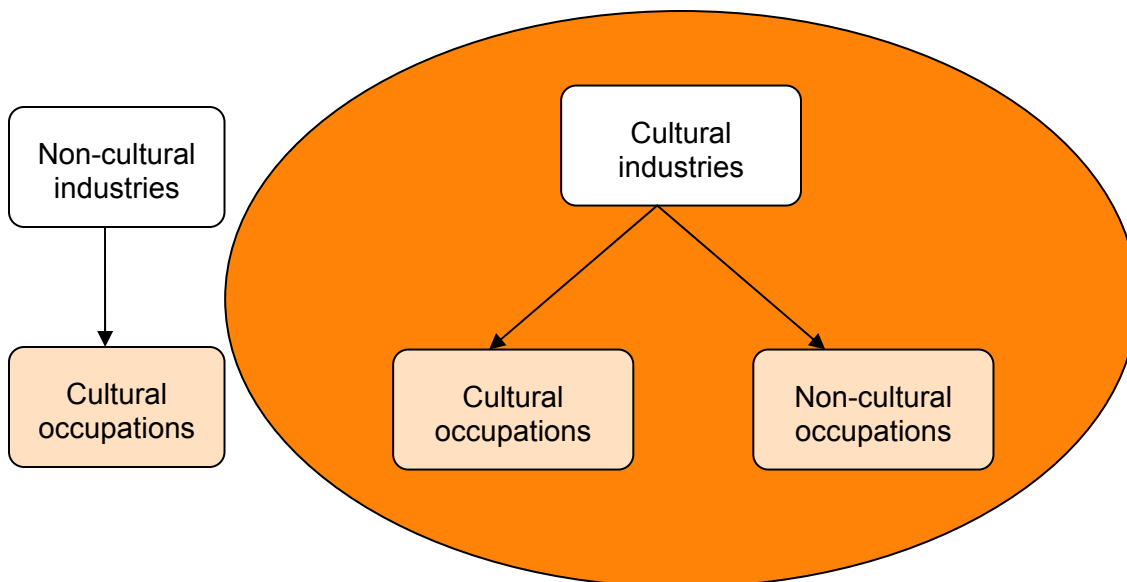
The broader definition that encompasses related domains, as defined in Figure 2, is usually associated with leisure activities, such as sports and travels. These domains would include activities that involve sports or physical recreation skills and provide enjoyment, relaxation, diversion or recreation.

### ***Measuring cultural employment***

In order to define cultural employment, it is necessary to include both the occupations in cultural industries and the cultural occupations in non-cultural industries, such as design activities (see **Figure 3**).

Figure 3 delineates the culture sector as considered in the framework (grey shaded area) and indicates the different groups of cultural occupations, both formal and informal. Non-cultural industries should only be included when assessing cultural employment if they include cultural workers. For example, a designer working in the automobile industry is an instance of an individual in a cultural occupation working in a non-cultural sector.

**Figure 3. Cultural employment**



The contribution of cottage<sup>2</sup> industries in cultural employment is quite significant. A cultural occupation is quite often a secondary occupation in developing countries as agricultural labourers or other workers may have a second occupation in craft. Such information is often not declared or captured in censuses or labour force surveys. These hidden or 'embedded' cultural occupations may not include a large enough number of practitioners to be measured accurately in sample surveys. In many cases, they involve self-employed or informal workers in small companies of less than ten people, which are frequently not reported in business surveys. It appears that cultural and creative jobs are over-represented in small businesses and, in this respect; even European statistics may well underestimate cultural employment.

In addition, volunteer and non-paid activities often play an important role in cultural employment. Further methodological research is required for better assessment of these activities.

In order to identify cultural occupations in non-cultural industries (see *Figure 3*), it is important to combine employment data using ISCO codes with industry data using ISIC codes to obtain a more accurate value of total cultural employment for a country (Cunningham and Higgs, 2008).

### ***Identification of cultural occupations within ISCO 08***

The ISCO classification is based on two concepts: job and skill. Job is defined in the ISCO 08 as a "set of tasks and duties carried out, or meant to be carried out, by one person for a particular employer, including self-employment". Skill is defined as "the ability to carry out the tasks and duties of a given job" (ILO, 2008).

No single code exists for all cultural occupations but they cover many different types of occupations that require quite different skills. Nevertheless, ISCO 08 includes new codes for cultural occupations, derived from a joint proposal in 2007 to the International Labour Organization (ILO) by the Organisation for Economic Co-operation and Development (OECD) and the UIS, which will provide a better approximation of cultural occupations.

The following codes for key cultural occupations are used in ISCO 08 and the 2009 *UNESCO Framework for Cultural Statistics*:

- 262 Librarians, archivists and curators
- 264 Authors, journalists and linguists (a new code)
- 265 Creative and performing artists
- 343 Artistic, cultural and culinary associate professionals
- 3521 Broadcasting and sound and vision recording technicians
- 73 Handicraft and printing workers (a new category, which includes all handicraft workers using clay, metal, glass, wood and textiles)

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<sup>2</sup> A cottage industry is an industry where the creation of products and services is home-based rather than factory-based.

Table 4 in Section 5 proposes a list of codes that can serve as a basis for defining cultural occupations. However, there remain some unresolved issues for the assessment of cultural occupations. Cultural occupations are spread across all ISCO categories and the classification is sometimes not detailed enough to distinguish them. In addition, the occupations may not include a large enough number of practitioners to allow a separate category within ISCO. For example, it is difficult to distinguish cultural occupations within each of the following main categories:

#### *Heritage and conservation*

Occupations related to heritage and conservation, such as archaeologists or curators and conservators, are not identified within ISCO, but are included in code 2632 (sociologists, anthropologists and related professionals). Professionals working in this field usually have scientific knowledge and a high skill level that can be associated with Major Group 2 Professionals in ISCO.

#### *Managers, senior officials and legislators*

With regard to managers, senior officials and legislators, only ISCO code 1113 (traditional chiefs and heads of village) can be related to cultural occupations. However, it is important to consider where occupations, such as a director of an art company, could be included. For example, no code exists for managers and officials in the arts.

#### *Education*

Teachers identified for 'culture' are in the 'Other teachers' category that includes codes 2354 (other music teachers), 2355 (other arts teachers) and 2353 (other language teachers)<sup>3</sup>. However, in general, arts and humanities teachers at all levels of education (higher education, vocational education and secondary education) are not included in this category because they can be included in the formal and non-formal education and vocational education categories.

#### *Information and Communication Technologies (ICTs)*

The cultural occupations related to ICTs are mainly associated with audio-visual occupations and the new media, such as a multimedia designer. They are spread across two domains *Audio-visual and Interactive Media* and *Design and Creative Services*. Nevertheless, no specific category for managers of broadcast and multimedia activities, including computer graphics, is given in ISCO 08.

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<sup>3</sup> For some countries, like Australia, language teachers are excluded from the list of cultural occupations.

### **3.5 Measuring heritage**

As stated earlier, the heritage domain follows a different pattern than the other domains. Most of the activities, which occur in this domain, are related to preservation and conservation. In this regard, from an economic viewpoint, heritage is an asset. The value of assets can be enhanced or devalued, depending on how they are maintained. Economic studies have analysed the economic value of cultural heritage in relation to the public's preferences (Navrud and Ready, 2002). They calculate a value of use based upon the amount someone is willing to pay to preserve a cultural heritage or to visit a site. These calculations also cover the non-use value of cultural heritage, by asking how much someone is willing to pay for the preservation of a heritage asset for future generations. It should be noted, however, that these contingent value or travel cost techniques are difficult to aggregate into provincial or regional values because of substitution effects (Hoehn and Randall, 1989).

Besides being an economic asset, cultural heritage is a social good. It incorporates aesthetic, historical, social, spiritual and educational values. Tangible heritage sites are often the locations for celebrations in which intangible heritage performances take place. In developed countries, attendance at cultural assets, such as monuments and museums, is often recorded. However, distinguishing cultural tourism data from regular tourism statistics requires further development. Sample surveys of both tourists and local people at heritage sites are an important statistical tool. In developing countries, surveys of attendees at cultural heritage sites can be particularly cost-effective and play a large part in a cultural statistics framework, though they may present problems such as the difficulty of distinguishing performers from the audience.

#### ***The role of copyrights***

Copyrights apply to every production in the literary, scientific and artistic domain, whatever the mode or form of its expression (WIPO, 1979). Literary and artistic works include books and other writings, music, plays, choreography, photography, films, architecture drawings, engraving and lithography, paintings, and sculptures (WIPO, 1979). UNESCO considers copyright and neighbouring rights protection as essential for "enhancing individual creativity, for the development of cultural industries and the promotion of cultural diversity" (UNESCO, 2009a).

The identification of goods and services that generate intellectual property rights is a key component of the contribution of culture to the economy and has the additional advantage of being associated with a defined legislative framework. In the FCS, cultural goods and services are defined as being potentially subject to copyright. Copyrights are applicable to most of the elements of each domain.

The World Intellectual Property Organization (WIPO) has developed guidelines to determine the contribution of the copyright industries to the economy (WIPO, 2003). The definition of 'core copyright industries' is similar to the definition of cultural domains in FCS but with some exceptions. WIPO includes software and database copyrights in their core copyrights industries, which is not the case in FCS. In addition, the WIPO definition of the cultural sector differs from that used in this framework because it does not cover areas where no intellectual property rights are involved, such as cultural practices or museum activities.

## **4. Cultural statistics: Measuring the social dimension**

### **4.1 Measuring cultural participation**

The previous section illustrated how the international classification systems, such as ISIC, ISCO and HS, can be used to collect cultural statistics. This section begins to consider the measurement of the social dimension of culture that is a key component of culture and the FCS.

The main challenge is how to assess the social dimension of culture, which often occurs in the informal sector, where no economic transactions take place. Some aspects of the social dimension of culture are related to its symbolic value and to its role in giving a sense of identity, shared value and belonging, in preventing exclusion and for building social cohesion and stability. It also refers to the non-commodified dimension of culture; those practices, which occur mainly within communities, that take place outside the economic sphere. The social aspect of culture cannot always be measured very easily. However, a few commonly accepted statistical standards do exist that can be used to support an examination of the social dimension of culture.

Household and time use surveys are a main source of data on cultural participation. Yet, such surveys are expensive and countries tend to include only a few culture-related questions in surveys designed for other purposes. The production of internationally comparable and agreed-upon indicators on the social aspect of culture will require further development with regard to both definitions and standard instruments. Therefore, the current framework seeks to establish broad agreement on the overall conceptualisation of the social model of culture and give general guidance on further statistical development required to define the social element and identify appropriate indicators and definitions.

#### ***Cultural participation***

The FCS includes all elements of participation in cultural activity or practices, whether they are through formal employment or attendance at formal (i.e. performance in a theatre or subject to fees) or informal cultural events (community events, family events) not subjects to monetary transactions, or through cultural activities at home.

The economic dimension of cultural participation can be captured through data instruments that focus on the expenditure by consumers on cultural goods and services and by participants at paid cultural activities. These phenomena are typically measured using household expenditure or activity surveys, although administrative data may also be available.

The term 'consumption' is normally used when referring to an activity for which the consumer has given some monetary payment, while the term 'participation' is used to designate taking part in amateur or unpaid activity. In practice, this distinction can be difficult to make as consumers/participants may take part in informal activities paying in kind, or contributing to the cost of the event in other ways. For example a 'consumer' may pay for an artist's services by providing food or accommodation to the artist in exchange for a performance, thus engaging in a mutual exchange of services. Similarly, amateur or informal artists can 'turn professional', sometimes upon leaving school or

training. Consequently, social and informal cultural activities can be the origin of many cultural industries.

Stand-alone cultural participation surveys have been piloted mainly in the European Union (EU). The LEG Group on Cultural Statistics (LEG Eurostat, 2000) attempted to produce a regional model, which was applied in the Eurobarometer series of surveys. Since then, three surveys have been carried out to collect harmonised data on Europeans' participation in cultural activities and to experiment with the applicability of the model. Bennett provides a useful definition of the European conception of cultural participation, where cultural participation includes the arts as well as everyday life activities that are related to enjoyment. It refers to "the ways in which ethnically-marked differences in cultural tastes, values and behaviours inform not just artistic and media preferences but are embedded in the daily rhythms of different ways of life; and of the ways in which these connect with other relevant social characteristics – those of class and gender, for example" (Bennett, 2001).

Thus, cultural participation includes cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs. It includes attendance at formal and for-fee events, such as going to a movie or to a concert, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions or everyday activities like reading a book. Cultural participation is usually measured with regard to community, social group, ethnicity, age and gender. An analysis based on an ethnic group, social group or gender could also be relevant for measuring the diversity of cultural expressions.

Moreover, cultural participation covers both active and passive behaviour. It includes the person who is listening to a concert and the person who practices music. The purpose of cultural participation surveys should be to assess overall participation levels, even though it may be difficult to distinguish active from passive behaviour. For example, in some festivals, individuals may be performers at one point (active, creating and inspiring others) and be the audience at other times (passive or seeking inspiration). Cultural participation does not concern activities carried out for employment purposes, as they are defined by occupation (ILO, 1988); for example, cultural participation would include visitors to a museum but not the paid guide.

In 2006, the UIS commissioned a report to test the EU model (Eurobarometer) in the context of cultural activities in developing countries. The report (UNESCO-UIS, 2006b) defines cultural practices according to three categories:

- i) **Home-based** (culture d'appartement) refers to the amount of time spent on watching TV, listening to the radio, watching and listening to recorded sound and images, reading and using computer and the Internet.
- ii) **Going out** (culture de sortie) includes visits to cultural venues such as cinema, theatre, concerts, museums, monuments and heritage sites.
- iii) **Identity building** (culture identitaire) covers amateur cultural practices, membership of cultural associations, popular culture, ethnic culture, community practices and youth culture.

### ***Measuring home-based practices***

A time use survey is the typical instrument used for measuring *home-based* cultural activities. Sample population surveys are suited for measuring *going out* and *identity building*.

As part of its work on “Improving Measurement of Paid and Unpaid Work”, the United Nations Statistics Division (UNSD) has developed the UN Trial International Classification of Activities for Time-Use Statistics (ICATUS) (UN, 2005). This classification aims to serve both developing and developed countries in the production of time use statistics. It also aims to improve the quantification of women’s economic production activity. ICATUS is the only classification, which offers an exhaustive list of cultural practices, including community practices. The list of codes is provided in Section 5, Table 5.

Home-based practices are described further using categories defined through context variables, including “location”, “mode of travel”, “for whom” and “with whom”.

The structure of the ICATUS categorizes SNA-work activities engaged in by individuals into two major groups in relation to the institutional unit that produces the output – activities performed by individuals as household members that are inputs into household production and activities performed by individuals that are inputs into the production of units belonging to sectors other than the household sector (UNSD, 1998).

Carrying out frequent cultural participation surveys requires extensive resources. This framework proposes that participation surveys concentrate on overall levels of participation and on recording the domain under which cultural activities take place. By using such surveys in a systematic way – for example to survey participation in activities such as music, dance and reading – it will be possible to examine social issues, as well as link amateur or informal cultural production to more formal activities. This link is vital for examining the key concern of commercialisation of the cultural sector and its impact on society as a whole.

### **4.2 Measuring intangible cultural heritage (ICH)**

This section explores initial elements and avenues for the measurement of intangible cultural heritage (ICH). Specific measurement instruments need to be developed and adapted to the needs of individual communities to be policy relevant.

In the context of this statistical framework, ICH is understood as being the “practices, representations, expressions, knowledge, skills – as well as instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (UNESCO, 2003b, Art. 2). Therefore, ICH can be manifested in any of the cultural domains and, as such, is presented as a transversal domain of the framework.

Some products of ICH are extremely difficult to measure in quantity or quality as they are intangible. This does not imply that each ICH expression will need to be measured.

### **Box 1. Guidelines on European time use surveys<sup>4</sup>**

The main methodological prerequisites are:

- The survey should cover the population as a whole and not concentrate on a specific part of the population. Ideally, the survey should include persons aged 10 years and older. If this is not possible, persons aged 15 years and older should be represented.
- The sample size should be sufficient to ensure representative results for all estimates and demographic variables such as age, sex or education level.
- The diary should cover two days: one during the week, another during the weekend.
- The Time Use Survey (TUS) should cover 12 consecutive months. If this not possible, an ordinary week should be covered.
- Short time slots of 10 or 15 minutes should be used in the diary.
- The diary should include primary and secondary activities. This is especially important for covering media habits, such as listening to radio while driving a car or watching television while doing the dishes.
- Respondents should use an extensive coding list of activities, especially with regard to their media use.

Although the TUS is the most precise way to measure media habits, it is also a very expensive instrument. A reasonable alternative is to include questions on time spent on media use in a sample population survey during an ordinary week and weekend day. In that case, a pre-coded list of activities should be used.

Sample populations surveys are suitable instruments for measuring Going out and Identity building as these two categories concern less common and less frequent practices. To ensure international comparability the national surveys should meet the following methodological criteria in addition:

- The usual reference period is one year. The respondents report about their participation in cultural activities during the last 12 months.
- The final sampling unit should be the individual. Proxy interviews (often used in household surveys) must be avoided, because the respondent often does not know all the cultural activities of other household members.
- When possible, surveys with a broader scope than cultural participation, such as general social surveys or surveys on leisure time, should be used for international comparison. Surveys dedicated to culture tend to overestimate cultural participation. Nevertheless, if no other data are available, results from 'dedicated' surveys can also be used.

#### **Adaptation of the guidelines on time use surveys for developing countries**

- Socio-demographic characteristics: Ideally, the survey should include persons aged 5 years and over, which is a common reference in developing countries for data media habits. Demographic variables such as age, sex or education level, principal activity, income level and ethnic group should be considered.
- Sample sizes: The sample sizes must be planned according to population size and characteristics to ensure their representative character.
- Nomenclatures and classifications: It is recommended that international classification of goods and services be used to seek international comparability.
- Work team: Coordination of the work needs to be done among the different entities involved in the culture field. It is recommended that an interdisciplinary work team be created, constituted of statisticians, economists and cultural methodologists, to establish a robust thematic survey.

<sup>4</sup> The statistical office of the European Union, *Eurostat*, published extensive guidelines on *Harmonised European Time Use Surveys (HETUS)*. These are also available on the web: [http://epp.eurostat.ec.europa.eu/cache/ITY\\_OFFPUB/KS-CC-04-007/EN/KS-CC-04-007-EN.PDF](http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-CC-04-007/EN/KS-CC-04-007-EN.PDF)



If ICH is manifested and transmitted through music, storytelling, dance or other forms of performance, then other measures are possible. For example, surveys at an appropriate scale (local, regional, national) might document numbers of participants/performers.<sup>5</sup> Surveys might also document content and mode of transmission.

The intangible aspects of cultural heritage present major challenges to measurement so that further methodological work is needed in order to develop appropriate measurement tools.

### ***Languages***

Language is an important variable for many countries. Languages are one of the vehicles through which intangible cultural heritage is expressed and transmitted and a way of apprehending and understanding the universe and the social and natural environment of a given group.

There is much debate on how to define and to measure language and the number of speakers. Linguists use two criteria to identify languages – 1) a language is considered to be a collection of speech varieties that are mutually intelligible, and 2) group self identification: if two groups of people see themselves as different people, two distinct language should be recognised (UNESCO-UIS, 2006c).

A significant number of countries include questions on language in their census. According to the UN Principles and Recommendations on Population and Housing Censuses (UN, 2007), there are three types of language data that are typically collected:

- a) Mother tongue, defined as the language usually spoken in the individual's home in his or her early childhood;
- b) Usual language, defined as the language currently spoken, or most often spoken, by the individual in his or her present home; AND
- c) Ability to speak one or more designated languages.

Language data allow for example the measurement of the status and trends of linguistic diversity and the numbers of speakers of indigenous languages. UNESCO (UNESCO, 2003c) has developed a methodology for assessing language vitality and endangerment, based on the following nine criteria:

- Absolute number of speakers;
- Proportion of speakers within the total population;
- Availability of materials for language education and literacy;
- Response to new domains and media;
- Type and quality of documentation;
- Intergenerational language transmission;
- Community member's attitudes towards their own language;
- Shifts in domains of language use; and
- Governmental and institutional language attitudes and policies, including official status and use.

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<sup>5</sup> In some cases, audience and performers may be the same people at different times in a performance.

UNESCO uses this methodology to map the list of endangered languages in the *Atlas of the World's Languages in Danger* to track the phenomenon of disappearance of forms of intangible heritage and sources of diversity (UNESCO, 2009b).

### ***Measuring identity building practices***

Another way to measure the social dimension of culture is to look at the social and economic impact of cultural events.

Colombia assessed the economic social and cultural impact of the 'fiesta'. Fiestas can be defined as “mythical symbolic constructions of the beliefs, myths, conception of life and world (cosmogony), collective imaginaries, and associated with some steps of the vital cycle of the economy, religious beliefs, politics and other motivations. They are transmitted by tradition and are proper to one society, one space and during one determined time” (Convenio Andres Bello, 2004). The social and cultural dimension of a fiesta can be analysed by looking at:

- Social participation: the active presence of sectors/actors of the community in the organisation of the fiesta;
- Identity: appropriation by the community of the party (cultural and social identification);
- Cultural diversity: the representation of different cultural perspectives (tradition, ethnic, religious experiences, artistic expression, recreation) during the preparation and development of the fiesta;
- Social cohesion: the integration of the different sectors/actors in the preparation and development of the fiesta; and
- Social appropriation: the individual and social forms in which the groups and social actors are taking ownership of the fiesta.

### ***Other social dimensions of culture***

The concepts of cultural capital and social capital could be very useful in measuring the contribution of culture to economic and social development. According to David Throsby, “an item of cultural capital can be defined as an asset that embodies or gives rise to cultural value in addition to whatever economic value it might possess... a heritage building may have some commercial value as a piece of real estate, but its true value to individuals or to the community is likely to have aesthetic, spiritual, symbolic or other elements that may transcend or lie outside of the economic calculus. These values can be called the building's cultural value. Cultural capital defined in this way may exist in tangible form as buildings, locations, sites, artworks, artefacts, or in intangible form as ideas, practices, beliefs and traditions” (Throsby, 2001).

### **Box 2: Indigenous and traditional knowledge**

Traditional and local knowledge is often associated with indigenous knowledge. Uganda describes indigenous knowledge as "traditional and local knowledge existing within and developed around the specific conditions of a community indigenous to a particular geographical area" (Ministry of Gender, Labour and Social Development, 2006).

The definition of traditional and local knowledge given by the Secretariat of the Pacific Community definition is "expressions of culture mean any way in which traditional knowledge appears or is manifested, irrespective of content, quality or purpose, whether tangible or intangible, and, without limiting the preceding words, includes:

- a) names, stories, chants, riddles, histories and songs in oral narratives;
- b) art and craft, musical instruments, sculpture, painting, carving, pottery, terra-cotta mosaic, woodwork, metal ware, painting, jewellery, weaving, needlework, shell work, rugs, costumes and textiles;
- c) music, dances, theatre, literature, ceremonies, ritual performances and cultural practices;
- d) the delineated forms, parts and details of designs and visual compositions; and
- e) architectural forms.

Sacred-secret means any traditional knowledge or expressions of culture that have a secret or sacred significance according to the customary law and practices of the traditional owners concerned.

Traditional knowledge includes any knowledge that generally:

- a) is or has been created, acquired or inspired for traditional economic, spiritual, ritual, narrative, decorative or recreational purposes;
- b) is or has been transmitted from generation to generation;
- c) is regarded as pertaining to a particular traditional group, clan or community of people in [Enacting country]; and
- d) is collectively originated and held."

Source: SPC, 2002.

In the Hong Kong Creativity Index, social capital is expressed "in terms of trust, reciprocity, cooperation and rich social networks... conducive to the enrichment of collective well-being, social expression and civic engagement... enable[ing] individual and collective creativity to flourish. It is measured by nine themes: Generalized trust, Institutional trust, Reciprocity, Sense of efficacy, Cooperation, Attitudes towards minorities, Espousal of modern values, Self-expression, and Participation in social activities" (Centre for Cultural Policy Research, 2005).

Work on other dimensions of culture is still required in order to fit other areas of culture into the framework, particularly for some social elements of culture and their impact on society. The relationship between culture and the environment, which, to some extent, is included in the *Cultural and Natural Heritage* domain, needs further consideration, especially with regard to sustainability. The relationship between culture and well-being has been a major discussion point, leading to the examination of relationships between culture and health. Topics such as health and environment in the largest sense extend well beyond culture, and the debate here may be more about linkages between culture and other statistical domains. For example, this could include the potential impact on general health of practising a cultural activity, such as playing a musical instrument (Michalos, 2003 and 2005).

## **5. Data collection: Tables of international classification codes**

This section provides the list of codes for each international classification described in the previous section. Each productive activity, good, service, occupation or practice is defined by a domain and a function from the culture cycle. Nevertheless, this does not imply that each domain classification, or each step of the culture cycle, can be defined. For example, as ISIC, CPC, HS and EBOPS are related to the economy, these cultural codes cover mainly the phases from creation to exhibition, while ICATUS covers participation.

Each code should appear only once. For the purpose of the correspondence between ISIC and CPC (Table 2), an ISIC code can appear in different domains. Nevertheless, when using ISIC codes to assess the size of the cultural industries, they should be counted only once. Codes in italics and with a star should be considered for use only if a distinction can be made between cultural and non-cultural activities.

**Table 2. Cultural productive activities and goods and services defined with the CPC 2 and ISIC 4 codes**

<b>CULTURAL DOMAINS</b>						
<b>Domain</b>	<b>Productive activities<sup>1</sup></b>			<b>Goods and services</b>		
	<b>ISIC 4</b>		<b>Description</b>	<b>CPC 2</b>		<b>Description</b>
<b>A. Cultural and Natural Heritage</b>	9000		Creative, arts and entertainment activities	38962		Postage or revenue stamps, stamp-postmarks, first-day covers, postal stationery (stamped paper) and the like; collections and collectors' pieces of zoological, botanical, mineralogical, anatomical, historical, ethnographic or numismatic interest; antiques
	9102	4	Museums activities and operation of historical sites and buildings	96411 96412		Museum services except for historical sites and buildings Preservation services of historical sites and buildings
	9103		Botanical and zoological gardens and nature reserves activities	96421 96422		Botanical and zoological garden services Nature reserve services including wildlife preservation services
	4774	5	Retail sale of second-hand goods	621**	6	Non-specialized store retail trade services
<b>B. Performance and Celebration<sup>2</sup></b>	9000	7	Creative, arts and entertainment activities	96210 96220 96230 96290 96310 95997		Performing arts event promotion and organization services Performing arts event production and presentation services Performing arts facility operation services Other performing arts and live entertainment services Services of performing artists Cultural and recreational associations (other than sports or games)
	3220		Manufacture of musical instruments	38310 38320 38330 38340 38350 38360		Pianos and other keyboard stringed musical instruments Other string musical instruments Wind musical instruments (including pipe organs, accordions and brass-wind instruments) Musical instruments, the sound of which is produced, or must be amplified, electrically Other musical instruments (including percussion instruments, musical boxes and fairground organs); decoy calls; whistles, call horns and other mouth-blown sound signalling instruments Parts and accessories of musical instruments; metronomes, tuning forks and pitch pipes
	5920		Sound recording and music publishing activities	32520 47610 96111 96112 96113 84321 73320	8	Music, printed or in manuscript Musical audio disks, tapes or other physical media Sound recording services Live recording services Sound recording originals Musical audio downloads Licensing services for the right to use entertainment, literary or acoustic originals

	4762		Retail sale of music and video recordings in specialized stores	62242		Specialized store retail trade services Radio and television equipment and recorded audio and video disks and tapes
<b>C. Visual Arts and Crafts<sup>3</sup></b>	9000	9	Creative, arts and entertainment activities	38961		Paintings, drawings and pastels; original engravings, prints and lithographs; original sculptures and statuary, in any material
	7420	10	Photographic activities	83811 83812 83813 83814 83815 83819 83820 38942 38941		Portrait photography services Advertising and related photography services Event photography and event videography services Specialty photography services Restoration and retouching services of photography Other photographic services Photography processing services Photographic plates and film, exposed and developed, other than cinematographic film Photographic plates, film, paper, paperboard and textiles, exposed but not developed
	5819		Other publishing activities	32540		Printed pictures, designs and photographs
	3211		Manufacture of jewellery and related articles	38220 38240 38210	11	Cultured pearls, precious or semi-precious stones, and reconstructed precious or semi-precious stones (except industrial diamonds) Jewellery, other articles of precious metal/metal clad with precious metal; articles of natural or cultured pearls or precious or semi-precious stones Pearls, natural or cultured and unworked
	7220		Research and experimental development on social sciences and humanities	81229	12	Research and experimental development services in other humanities
	9101		Library and archives activities	84510 84520		Library services Archive services
<b>D. Books and Press</b>	5811		Book publishing	32210 32220 32291 32292 32299 32510 32511 32530 47691 47692 84311 89110		Educational textbooks, in print General reference books, in print Professional, technical and scholarly books, in print Children's books, in print Other books n.e.c., in print Maps, similar charts and wall maps other than in book-form Maps and hydrographic or similar charts (including wall maps, topographical plans and maps for globes), printed, other than in book-form Printed or illustrated postcards; printed cards bearing personal greetings or messages, with or without envelopes or trimmings Audio books on disk, tape or other physical media Text-based disks, tapes or other physical media On-line books Publishing, on a fee or contract basis

	5813		Publishing of newspapers, journals and periodicals	32300		Newspapers, journals and periodicals, appearing at least four times a week
				32410		General interest newspapers and periodicals, other than daily, in print
				32420		Business, professional or academic newspapers and periodicals, other than daily, in print
				32490		Other newspapers and periodicals, other than daily, in print
				84312		On-line newspapers and periodicals
	5819		Other publishing activities	84399		Other on-line content n.e.c.
	4761		Retail sale of books, newspapers and stationery in specialized stores	62251		Specialized store retail trade services, of books, newspapers, magazines and stationery
				62151		Non-specialized store retail trade services, of books, newspapers, magazines and stationery
				62451		Other non-store retail trade services, of books, newspapers, magazines and stationery
				62551		Retail trade services on a fee or contract basis, of books, newspapers, magazines and stationery
E. Audio-visual and Interactive Media				62351		Mail order retail trade services, of books, newspapers, magazines and stationery
	6391		News agency activities	84410		News agency services to newspapers and periodicals
	6399		Other information service activities n.e.c.	85991		Other information services
	4649*	13	Wholesale of other household goods*	61251		Wholesale trade services on a fee or contract basis, of books, newspapers, magazines and stationery
				61151		Wholesale trade services, except on fee or contract basis, of books, newspapers, magazines and stationery
	9000	14	Creative arts and entertainment activities	96320	15	Services of authors, composers, sculptors and other artists, except performing artists
				96330	15	Original works of authors, composers and other artists except performing artists, painters and sculptors
	5820		Software publishing	38582		Software cartridges for video game consoles
				47822		Computer game software, packaged
				84391		On-line games
	5911		Motion picture, video and television programme production activities	38950		Motion picture film, exposed and developed, whether or not incorporating sound track or consisting only of sound track
				47620		Films and other video content on disks, tape or other physical media
				84331		Films and other video downloads
				84332		Streaming video content
				96121		Motion picture, videotape and television programme production services
				96123		Motion picture, videotape, television and radio programme originals

	5912	Motion picture, video and television programme post-production activities	96131 96132 96133 96134 96135 96136 96139	Audio-visual editing services Transfers and duplication of masters services Colour correction and digital restoration services Visual effects services Animation services Captioning, titling and subtitling services Other post-production services
	5913	Motion picture, video and television programme distribution activities	96140	Motion picture, videotape, television and radio programme distribution services
	5920	Sound recording and music publishing activities	96137 47699 84322	Sound editing and design services Other non-musical audio disks and tapes Streamed audio content
	5914	Motion picture projection activities	96150 96152	Motion picture projection services Videotape projection services
	6010	Radio broadcasting	84611 84621 96122	Radio broadcast originals Radio channel programmes Radio programme production services
	6020	Television programming and broadcasting activities	84612 84622 84631 84632 84633 84634	Television broadcast originals Television channel programmes Broadcasting (programming and scheduling) services Home programme distribution services, basic programming package Home programme distribution services, discretionary programming package Home programme distribution services, pay-per-view
	6312	Web portals	84394	Web search portal content
	7722	Renting of video tapes and disks	73220	Leasing or rental services concerning videotapes and disks
	6391	News agency activities	84420	News agency services to audiovisual media
	4762*	<i>Retail sale of music and video recordings in specialized stores</i>	62542 62242	Retail trade services of radio and television equipment and recorded audio and video disks and tapes Specialized store retail trade services, of radio and television equipment and recorded audio and video disks and tapes
	4791	Retail sale via mail order houses or via Internet	62342	Mail order or internet retail trade services, of radio and television equipment and recorded audio and video disks and tapes



<b>F. Design and Creative Services</b>	7410	16	Specialized design activities	83911 83919 83920		Interior design services Other specialty design services Design originals
	7110*		<i>Architectural and engineering activities and related technical consultancy</i>	32550 83211 83212 83213 83214 83231 83232 73390	17       18	<i>Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; handwritten texts; photographic reproductions and carbon copies of the foregoing</i> Architectural advisory services Architectural services for residential building projects Architectural services for non-residential building projects Historical restoration architectural services Landscape architectural advisory services Landscape architectural services Licensing services for the right to use other intellectual property products
	7310		Advertising	83611 83619		Full service advertising Other advertising services
	<b>TRANSVERSAL DOMAINS</b>					
<b>Cultural Education<sup>19</sup></b>	8522* 8530* 8542		<i>Technical and vocational secondary education*</i> <i>Higher education*</i> Cultural education	92911		Cultural education services

**Notes:**

- 1 The ISIC code 7490 Other professional, scientific and technical activities n.e.c., includes Activities carried on by agents and agencies on behalf of individuals usually involving the obtaining of engagements in motion picture, theatrical production or other entertainment or sports attractions and the placement of books, plays, artworks, photographs etc., with publishers, producers etc. Nevertheless, this activity considered as minor in this code, is therefore not considered in FCS.
- 2 Music is problematic in that it logically spans the 'Audio-visual' domain as well as 'Performance and Celebration'. Activities related to recorded music are mostly included in this category. However, activities such as the distribution activities of wholesale and retail are included within the 'Audio-visual' domain when these codes combine audio, video and broadcast activities.
- 3 Craft: As the ISIC covers industrial activities, it is impossible to measure craft. 1392 Manufacture of made-up textile articles, except apparel includes: manufacture of hand-woven tapestries; 2826 Manufacture of machinery for textile, apparel and leather production includes weaving machines (looms), including hand looms.  
CPC: The CPC does not offer any real solutions to the essential difficulty of measuring craft activity within statistical classifications. That is, products are generally defined by their form or type (e.g. 'statuettes and other ceramic articles', 'carpets and other textile floor coverings') and not by the method of their production, i.e. artisanal or industrialised. Thus, our approach is to use codes where the materials used and/or product types indicate that the activities are least likely to involve mass production and comparatively more likely to be crafts-based.
- 4 Excludes restoration of works of art and museum collection objects (in 9000).

- 5 Includes retail sales of antiques. The code 4773 that includes "Activities of commercial art galleries, of antiques, activities of auctioning houses (retail)" is not included because the scope of this code is too broad.
- 6 It includes services of retail auctioning houses. CPC does not have a code dedicated to second hand products only.
- 7 Production of live theatrical presentations, concerts and opera or dance productions and other stage productions; Activities of groups, circuses or companies, orchestras or bands; Activities of individual artists such as musicians, authors and activities of producers or entrepreneurs of arts live events with or without facilities.
- 8 As with other classifications, the CPC has a good coverage of audio-visual activities. However, there are still a number of issues around using the classification to fully and accurately capture audio-visual activities: 73320 'Licensing services for the right to use entertainment, literary or acoustic originals' clearly covers both audio-visual activities and those that fall within other cultural domains. Empirical investigation would be required on a country-by-country basis to establish how to more accurately allocate activities within this class across the different domains.
- 9 Includes activities of sculptors, painters, cartoonists, engravers, etchers etc, and restoring of works of art such as paintings etc.
- 10 Distributive activities related to photography (wholesale and retail) are insufficiently disaggregated within the CPC as they are combined with 'Optical and precision equipment'. Thus these codes were thus omitted from cultural domains.
- 11 Pearls are only considered for jewellery and craft.
- 12 Includes research and experimental development services related to history, philosophy, arts, religion, theology, etc.
- 13 Includes wholesale of stationery, books, magazines and newspapers.
- 14 Includes activities of individual writers and independent journalists.
- 15 This is a problematic code as, while it clearly covers authors, it also covers many other types of (individual) cultural creation activities. Empirical investigation would be required on a country-by-country basis to establish how to more accurately allocate activities within this class across the domains.
- 16 Includes: fashion design related to textiles, wearing apparel, shoes, jewellery, furniture and other interior decoration and other fashion goods as well as other personal or household goods '- activities of graphic designers '- activities of interior decorators.  
It is necessary to evaluate the part that relates to architectural activities. ISIC codes do not distinguish the different types of architectural activities (landscape, historical restoration etc.).
- 17 The code 32550 ('Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; hand-written texts; photographic reproductions and carbon copies of the foregoing related to plans and drawing of architecture') should only be included if the country can not make the distinction between cultural and non-cultural products.
- 18 This subclass includes: licensing services for the right to use other kinds of intellectual property products, such as architectural and engineering plans, industrial designs etc.
- 19 Includes cultural education and training related to the production of live theatrical presentations, concerts and opera or dance productions and other stage productions; Activities of groups, circuses or companies, orchestras or bands; Activities of individual artists such as musicians, authors; and activities of producers or entrepreneurs of arts live events with or without facilities.

RELATED DOMAINS					
Domain	Productive activities			Goods and services	
	ISIC 4	Description	CPC 2	Description	
G. Tourism	4911*	Passenger rail transport, interurban*	64131	Sightseeing services by rail	
	4922*	Other passenger land transport*	64132	Sightseeing services by land, except rail	
	5011	Sea and coastal passenger water transport	64133	Sightseeing services by water	
	5110	Passenger air transport	64134	Sightseeing services by air	
	5510	Short-term accommodation activities	63111	Room or unit accommodation services for visitors, with daily housekeeping services	
			63112	Room or unit accommodation services for visitors, without daily housekeeping services	
			63113	Room or unit accommodation services for visitors, in time-share properties	
			63114	Accommodation services for visitors, in rooms for multiple occupancy	
	5520	Camping grounds, recreational vehicle parks and trailer parks	63120	Camp site services	
			63130	Recreational vacation camp services	
	7911	Travel agency activities	85511	Reservation services for air transportation	
			85521	Reservation services for accommodation	
	7912	Tour operator activities	85523	Reservation services for cruises	
			85524	Reservation services for package tours	
			85540	Tour operator services	
			85512	Reservation services for rail transportation	
	7990	Other reservation service and related activities	85513	Reservation services for bus transportation	
			85514	Reservation services for vehicle rental	
			85519	Other transportation arrangement and reservation services, n.e.c.	
			85539	Reservation services for event tickets, entertainment and recreational services and other reservation services	
			85550	Tourist guide services	
			85561	Tourism promotion services	
			85562	Visitor information services	
	5520	Camping grounds, recreational vehicle parks and trailer parks	63130	Recreational vacation camp services	
	7721	Renting and leasing of recreational and sports goods	73240	Leasing or rental services concerning pleasure and leisure equipment	
	9311	Operation of sports facilities	96520	Sports and recreational sports facility operation services	
	9312	Activities of sports clubs	96512	Services of sports clubs	

H. Sports and Recreation	9319	Other sports activities	96511	Sports and recreational sports event promotion services
			96590	Other sports and recreational sports services
			96610	Services of athletes
			96620	Support services related to sports and recreation
	9200	Gambling and betting activities	96921	On-line gambling services
			96929	Other gambling and betting services
	9321	Activities of amusement parks and theme parks	96910	Amusement park and similar attraction services
	9329	Other amusement and recreation activities n.e.c.	96990	Other recreation and amusement services n.e.c.
	9609	Other personal service activities n.e.c.	96930	Coin-operated amusement machine services
	8541	Sports and recreation education	97230	Physical well-being services
			92912	Sports and recreation education services

EQUIPMENT AND SUPPORTING MATERIALS OF CULTURAL DOMAINS					
Domain	Productive activities			Goods and services	
	ISIC 4		Description	CPC 2	Description
<b>B. Performance and Celebration</b>	1820		Reproduction of recorded media	89123	Reproduction services of recorded media, on a fee or contract basis
	3290*		<i>Other manufacturing n.e.c.</i>	38991	Festive, carnival or other entertainment articles, including conjuring tricks and novelty jokes
	2640*		<i>Manufacture of consumer electronics</i>	47321	1 Sound recording or reproducing apparatus
<b>C. Visual Arts and Crafts</b>	2022*		<i>Manufacture of paints, varnishes and similar coatings, printing ink and mastics*</i>	35120	Artists', students' or signboard painters' colours, modifying tints, amusement colours and the like
	2670*		<i>Manufacture of optical instruments and photographic equipment*</i>	46520	Photographic flashbulbs, flashcubes and the like
				48321	Objective lenses for cameras, projectors or photographic enlargers or reducers
				48322	Photographic (including cinematographic) cameras
				48324	Photographic flashlight apparatus, including flashbulbs; photographic (except cinematographic) enlargers and reducers; apparatus and equipment for photographic laboratories n.e.c.; negatoscopes and projection screens
	2029*		<i>Manufacture of other chemical products n.e.c.*</i>	48341	Photographic plates and film and instant print film, sensitized, unexposed
<b>D. Books and Press</b>				48342	Chemical preparations for photographic uses
	5813		Publishing of newspapers, journals and periodicals	83631	Sale of advertising space in print media (except on commission)
	1811		Printing	89121	Printing services
	1812		Service activities related to printing	89122	Services related to printing
				32800	Composed type, prepared printing plates or cylinders, impressed lithographic stones or other impressed media for use in printing
	2829*		<i>Manufacture of other special-purpose machinery*</i>	44914	Bookbinding machinery; machinery for type-setting and the like; printing machinery and machines for uses ancillary to printing (except office type sheet fed offset printing machinery)

E. Audio-visual and Interactive Media	2610*		<i>Manufacture of electronic components and boards*</i>	45281	Sound, video, network and similar cards for automatic data processing machines
	2620		Manufacture of computers and peripheral equipment	45221	Portable automatic data processing machines weighing not more than 10 kg, such as laptop and notebook computers
				45222	Personal digital assistants and similar computers
				45230	Automatic data processing machines, comprising in the same housing at least a central processing unit and an input and output unit, whether or not combined
				45240	Automatic data processing machines presented in the form of systems
				47550	Solid-state non-volatile storage devices
				45250	Other automatic data processing machines whether or not containing in the same housing one or two of the following types of units: storage units, input units, output units
				45261	Input peripherals (keyboard, joystick, mouse etc.)
				45271	Fixed media storage units
				45272	Removable media storage units
				45289	Other units of automatic data processing machines
				45290	Parts and accessories of computing machines
				47314	Monitors and projectors, not incorporating television reception apparatus and not principally used in an automatic data processing system
				47315	Monitors and projectors, principally used in an automatic data processing system
				88742	Computer and peripheral equipment manufacturing services
	2630*		<i>Manufacture of communication equipment</i>	47211	Transmission apparatus incorporating reception apparatus
				47212	Transmission apparatus not incorporating reception apparatus
				47213	Television cameras
				47403	Parts for the goods of subclasses 47211 to 47213, 47311 to 47315 and 48220

	2640*		Manufacture of consumer electronics*	47214		Video camera recorders
				47311		Radio broadcast receivers (except of a kind used in motor vehicles), whether or not combined with sound recording or reproducing apparatus or a clock
				47312		Radio broadcast receivers not capable of operating without an external source of power, of a kind used in motor vehicles
				47313		Television receivers, whether or not combined with radio-broadcast receivers or sound or video recording or reproducing apparatus
				47323		Video recording or reproducing apparatus
				47330		Microphones and stands; loudspeakers; headphones, earphones and combined microphone/speaker sets; audio-frequency electric amplifiers; electric sound amplifier sets
				47402		Parts for the goods of subclasses 47321, 47323 and 47330
	2670*		Manufacture of optical instruments and equipment*	47215		Digital cameras
				38581		Video game consoles
				48323		Cinematographic projectors, slide projectors and other image projectors, except microform readers
	2680*		Manufacture of magnetic and optical media*	47530		Magnetic media, not recorded, except cards with a magnetic stripe
				47540		Optical media, not recorded
				47910		Cards with a magnetic stripe
	3290*		Other manufacturing n.e.c. *	47590		Other recording media, including matrices and masters for the production of disks
	5820		Software publishing	47812		Network software, packaged
				47814		Development tools and programming languages software, packaged
				47829		Other application software, packaged
				73311		Licensing services for the right to use computer software
				83143		Software originals
				84341		System software downloads
				84342		Application software downloads
				84392		On-line software
	6201		Computer programming activities	83141		IT design and development services for applications

	6202		Computer consultancy and computer facilities management activities	83142 83161	IT design and development services for networks and systems Network management services
	6020		Television programming and broadcasting activities	83632	Sale of TV/radio advertising time (except on commission)
	6110		Wired telecommunications activities	84210 84221 84222	Internet backbone services Narrowband Internet access services Broadband Internet access services
	6120		Wireless telecommunications activities	84290	Other Internet telecommunications services
	6311*	2	<i>Data processing, hosting and related activities*</i>	83151 83152 83159	Website hosting services Application service provisioning Other hosting and IT infrastructure provisioning services
	6312		Web portals	83633	Sale of Internet advertising space (except on commission)
	7730*		<i>Renting and leasing of other machinery, equipment and tangible goods*</i>	73124 73210	Leasing or rental services concerning computers without operator Leasing or rental services concerning televisions, radios, video cassette recorders and related equipment and accessories
	4742		Retail sale of audio and video equipment in specialized stores	62242	Specialized store retail trade services of Radio and television equipment and recorded audio and video disks and tapes
	4651	3	Wholesale of computers, computer peripheral equipment and software	61184	Computers and packaged software
	4652*		<i>Wholesale of electronic and telecommunications equipment and parts*</i>	61185	Electronic and telecommunications equipment and parts
	9511		Repair of computers and peripheral equipment	87130	Maintenance and repair services of computers and peripheral equipment
	3320*		<i>Installation of industrial machinery and equipment*</i>	87340	Installation services of radio, television and communications equipment and apparatus
	6209		Other information technology and computer service activities	87332	Installation services of personal computers and peripheral equipment
	<b>F. Design and Creative services</b>	7310	Advertising	83620	Purchase or sale of advertising space or time, on commission
				83639	Sale of other advertising space or time (except on commission)

**Notes:**

- 1 It should include sound recording apparatus for music recording only.
- 2 Should not include data processing related activities.
- 3 It includes "Wholesale of recorded audio and video tapes, CDs, DVDs". As well, the code comprises wholesale of consumer electronics: radio and TV equipment; CD and DVD players and recorders; stereo equipment; video game consoles.



EQUIPMENT AND SUPPORTING MATERIALS OF RELATED DOMAINS					
Domain	Productive activities				
	ISIC 4		Description	CPC 2	Description
H. Sports and Recreation	1410*		Manufacture of wearing apparel, except fur apparel*	28228 28236	Track suits, ski suits, swimwear and other garments, knitted or crocheted n.e.c. Track suits, ski suits, swimwear and other garments, of textile fabric, not knitted
	2829*		Manufacture of other special-purpose machinery*	38600	Roundabouts, swings, shooting galleries and other fairground amusements
	1520*		Manufacture of footwear*	29420 29490	Tennis shoes, basketball shoes, gym shoes, training shoes and the like Other sports footwear, except skating boots
	3012		Building of pleasure and sporting boats	49410 49490	Sailboats (except inflatable), with or without auxiliary motor Other vessels for pleasure or sports; rowing boats and canoes
	3230		Manufacture of sports goods	38410 38420 38430 38440 38450 29410	Snow-skis and other snow-ski equipment; ice-skates and roller-skates Water-skis, surf-boards, sailboards and other water-sport equipment Gymnasium or athletics articles and equipment Other articles and equipment for sports or outdoor games Fishing rods and other line fishing tackle; fish landing nets, butterfly nets and similar nets Ski-boots, snowboard boots and cross-country ski footwear
	4763		Retail sale of sporting equipment in specialized stores	62255	Specialized store retail trade services, of sports goods (incl. bicycles)
	4290*		Construction of other civil engineering projects*	53270	Outdoor sport and recreation facilities
	4791*		Retail sale via mail order houses or via Internet*	62355	Mail order or Internet retail trade services, of sports goods (incl. bicycles)

**Table 3. International trade of cultural goods and services defined with the Harmonised System (HS) 2007 codes**

<b>CULTURAL GOODS</b>				
<b>Domain</b>	<b>HS 07</b>	<b>Description</b>	<b>SITC 4</b>	<b>Description</b>
<b>A. Cultural and Natural Heritage</b>				
<b>Antiques</b>	970500	Collections and collectors' pieces of zoological, botanical, mineralogical, anatomical, historical, archaeological, palaeontological, ethnographic or numismatic interest	89650*	Collections and collectors' pieces of zoological, botanical, mineralogical, anatomical, historical, archaeological, palaeontological, ethnographic or numismatic interest
	970600	Antiques of an age exceeding one hundred years	89660	Antiques of an age exceeding one hundred years
<b>B. Performance and Celebration</b>				
<b>Musical instruments</b>	830610	Bells, gongs and the like	69952	Bells, gongs and the like, non-electric and parts thereof, of base metal
	920110 920120 920190	Upright pianos Grand pianos Harpsichords and other keyboard stringed instruments (excl. pianos)	89813	Pianos (including automatic pianos); harpsichords and other keyboard stringed instruments
	920210 920290	Other string musical instruments (for example violins, harps) played with a bow Guitars, harps and other string musical instruments (excl. with keyboard and those played with a bow)	89815	Other string musical instruments (e.g. guitars, violins, harps)
	920510 920590	Brass wind instruments (for example, clarinets, trumpets bagpipes) Wind musical instruments (excl. brass-wind instruments)	89823	Other wind musical instruments (e.g. clarinets, trumpets bagpipes)
	920600	Percussion musical instruments (for example drums, xylophones, cymbals, castanets, maracas)	89824	Percussion musical instruments (e.g. drums, xylophones, cymbals, castanets, maracas)
	920710	Keyboard instruments other than accordions	89825	Keyboard instruments (other than accordions), the sound of which is produced or must be amplified electrically (e.g. organs)
	920790	Accordions and musical instruments without keyboards, the sound of which is produced, or must be amplified, electrically	89826	Musical instruments, n.e.s., the sound of which is produced or must be amplified electrically (e.g. guitars, accordions)
	920810 920890	Musical boxes Fairground organs, mechanical street organs, mechanical singing birds, musical saws and other musical instrument; decoy calls of all kinds; whistles, call horn and other mouth blown sound signalling instruments	89829	Music boxes, fairground organs, mechanical street organs, mechanical singing birds, musical saws and other musical instruments, n.e.s.; decoy calls of all kinds; whistles, call horns and other mouth-blown sound signalling instruments

Recorded media <sup>1</sup>	852321		Cards incorporating a magnetic stripe		
	852329		Magnetic media for the recording of sound or of other phenomena (excl. cards incorporating a magnetic stripe and goods of chapter 37)	89842	Magnetic media
	852351		Solid-state non-volatile storage devices		
	852359		Semiconductor media, unrecorded, for the recording of sound or of other phenomena	89846	Semiconductor media
	852380		Gramophone records and other media for the recording of sound or of other phenomena, whether or not recorded, incl. matrices and masters for the production of discs	89849	Other discs, tapes, solid-state non-volatile storage devices, "smartcards" and other media for the recording of sound or of other phenomena, whether or not recorded, including matrices and masters for the production of discs, but excluding products of group 882
	490400		Music, printed or in manuscript, whether or not bound or illustrated	89285	Music, printed or in manuscript, whether or not bound or illustrated
<b>C. Visual Arts and Crafts</b>					
Paintings	970110		Paintings, drawings and pastels, executed entirely by hand, other than drawings of heading 4906 and other than hand-painted or hand-decorated manufactured articles, collages and similar decorative plaques	89611	Paintings, drawings and pastels
	970190		Collages and similar decorative plaques	89612	Collages and similar decorative plaques
	491191	2	Pictures, designs and photographs	89287	Pictures, designs and photographs
Other visual arts	970200		Original engravings, prints and lithographs	89620	Original engravings, prints and lithographs
	970300		Original sculptures and statuary, in any material	89630	Original sculptures and statuary, in any material
	392640		Statuettes and other ornamental articles in plastic	89399*	Other articles of plastics, n.e.s.
	442010		Statuettes and other ornaments, of wood		
	442090		Wood marquetry and inlaid wood; caskets and cases for jewellery or cutlery, and similar articles, of wood; wooden articles of furniture	63549*	Wood marquetry and inlaid wood; caskets and cases for jewellery or cutlery, and similar articles; statuettes and other ornaments; wooden articles of furniture not falling within division 82
	691310		Statuettes and other ornamental ceramic articles of porcelain or China	66621	Statuettes and other ornamental ceramic articles of porcelain or china
	691390		Statuettes and other ornamental ceramic articles, n.e.s. (excl. of porcelain or china)	66629	Other statuettes and other ornamental ceramic articles
	701890		Glassware articles including statuettes	66593*	Glass beads, imitation pearls, imitation precious or semiprecious stones and similar glass small wares, and articles thereof (other than imitation jewellery); glass eyes (other than prosthetic articles); ornaments and other fancy articles of lamp-worked glass micro spheres not exceeding 1 mm in diameter

	830621	Statuettes and other ornaments, of base metal plated with precious metal	69782*	Statuettes and other ornaments, of base metal; photograph, picture or similar frames, of base metal; mirrors of base metal
	830629	Statuettes and other ornaments, of base metal, not plated with precious metal (excl. works of art, collectors' pieces and antiques)		
	960110	Worked ivory and ivory articles		
	960190	Bone, tortoiseshell, horn, antlers, coral, mother-of-pearl and other animal carving material, and articles of these materials (including articles obtained by moulding)	89911*	Worked ivory, bone, tortoiseshell, horn, antlers, coral, mother-of-pearl and other animal carving material, and articles of these materials (including articles obtained by moulding)
Craft	580500	Hand-woven tapestries of the type Gobelins, Flanders, Aubusson, Beauvais and the like and needle-worked tapestries	65891	Tapestries, hand-woven, of the Gobelins, Flanders, Aubusson or Beauvais type and the like, and needle-worked tapestries (e.g. petit point, cross-stitch), whether or not made up.
	580610	Narrow woven fabrics: Woven pile fabrics (including terry towelling and similar terry fabrics) and chenille fabrics	65611	Woven pile fabrics (including terry towelling and similar woven terry fabrics) and chenille fabrics
	580620	Narrow woven fabrics: Other woven fabrics, containing by weight 5% or more of lastomeric yarn or rubber thread	65612	Other woven fabrics, containing by weight 5% or more of lastomeric yarn or rubber thread
	580631 580632 580639	Narrow woven fabrics: Other woven fabrics of cotton Narrow woven fabrics: Other woven fabrics of man-made fibres Narrow woven fabrics: Other woven fabrics of other textile materials	65613	Other woven fabrics
	580640	Fabrics consisting of warp without weft assembled by means of and adhesive (bolducs)	65614	Fabrics consisting of warp without weft assembled by means of an adhesive (bolducs)
	580810 580890	Braids in the piece; ornamental trimmings in the piece, without embroidery; other than knitted or crocheted Other braids in the piece; ornamental trimmings in the piece, without embroidery; other than knitted or crocheted	65632	Braids in the piece; ornamental trimmings in the piece, without embroidery, other than knitted or crocheted; tassels, pompons and similar articles
	580900	Woven fabrics of metal thread and woven fabrics of metallised yarn of heading 5605 of a kind used in apparels as furnishing fabrics or for similar purposes	65491	Fabrics, woven of metal thread or of metallised yarn of heading 651.91, of a kind used in apparel, as furnishing fabrics or for similar purposes, n.e.s.
	581010	Embroidery in the piece, in strips or in motifs without visible ground	65651	Embroidery in the piece, in strips or in motifs without visible ground
	581091 581092 581099	Embroidery in the piece, in strips or in motifs: Other embroidery of cotton Embroidery in the piece, in strips or in motifs: Other embroidery of man-made fibres Embroidery in the piece, in strips or in motifs: Other embroidery of other textile materials	65659	Other embroidery in the piece, in strips or in motifs

	581100	Quilted textile products in the piece	65740	Quilted textile products in the piece, composed of one or more layers of textile materials assembled with padding by stitching or otherwise, n.e.s.
	600240 600290 600310 600320 600330 600340 600390	Knitted or crocheted fabrics of a width not exceeding 30 cm, containing by weight 5% or more of lastomeric yarn but not containing robber thread Other knitted or crocheted fabrics of a width not exceeding 30 cm, containing by weight 5% or more of lastomeric yarn or robber thread Knitted or crocheted fabrics of a width not exceeding 30 cm of wool or fine animal hair Knitted or crocheted fabrics of a width not exceeding 30 cm of cotton Knitted or crocheted fabrics of a width not exceeding 30 cm of synthetic fibres Knitted or crocheted fabrics of a width not exceeding 30 cm of artificial fibres Other knitted or crocheted fabrics of a width not exceeding 30 cm	65521	Other knitted or crocheted fabrics, not impregnated, coated, covered or laminated of a width not exceeding 30 cm
	600410 600490	Knitted or crocheted fabrics, of a width exceeding 30 cm containing by weight 5% or more of lastomeric yarn but not containing robber thread Other knitted or crocheted fabrics, of a width exceeding 30 cm containing by weight 5% or more of lastomeric yarn or robber thread	65522	Other knitted or crocheted fabrics, not impregnated, coated, covered or laminated of a width exceeding 30 cm, containing 5% or more by weight of lastomeric yarn or rubber thread
Jewellery	711311	Articles of jewellery and parts thereof of silver, whether or not plated or clad with other precious metal	89731	Articles of jewellery and parts thereof, of precious metal or of metal clad with precious metal (except watches and watchcases)
	711319	Articles of jewellery and parts thereof of other precious metal, whether or not plated or clad with precious metal		
	711320	Articles of jewellery and parts thereof of base metal clad with precious metal		
	711411	Articles of goldsmiths' or silversmiths' wares and parts thereof of silver, whether or not plated or clad with other precious metal	89732	Articles of goldsmiths' or silversmiths' wares and parts thereof, of precious metal or of metal clad with precious metal (other than goods of heading 897.31)
	711419	Articles of goldsmiths' or silversmiths' wares and parts thereof of other precious metal, whether or not plated or clad with precious metal		
	711420	Articles of goldsmiths' or silversmiths' wares and parts thereof of base metal clad with precious metal		
Photography	711610	Articles of natural or cultured pearls	89733	Articles of natural or cultured pearls or of precious or semiprecious stones (natural, synthetic or reconstructed)
	711620	Articles of precious or semi-precious stones (natural, synthetic or reconstructed)		
	370510 370590	Photographic plates and film, exposed and developed, other than cinematographic film for offset reproduction Photographic plates and film, exposed and developed (excl for offset production)	88260*	Photographic plates and film, exposed and developed, other than cinematographic film
<b>D. Books and Press</b>				
Books	490110	Printed reading books, brochures, leaflets and similar printed matter whether in single sheets whether or not folded	89215	Printed books, brochures, leaflets and similar printed matter, in single sheets, whether or not folded
	490191	Dictionaries and encyclopaedias and serial instalments thereof	89216	Dictionaries and encyclopaedias, not in single sheets
	490199	Printed books, brochures and similar printed matter	89219	Other books, brochures and similar., printed, excluding sheets

Newspaper	490210	Newspapers, journals and periodicals, whether or not illustrated or containing advertising material appearing at least four times a week	89221	Newspapers, journals and periodicals, whether or not illustrated or containing advertising material appearing at least four times a week
	490290	Other newspapers, journals and periodicals	89229	Other newspapers, journals and periodicals, whether or not illustrated or containing advertising material
Other Printed Matter	490300	Children's picture, drawing or colouring books	89212	Children's picture, drawing or colouring books
	490591	Maps and hydrographical or similar charts of all kinds in book form	89213	Maps and charts in book form
	490510	Maps and hydrographical or similar charts of all kinds in globes	89214	Maps and hydrographical or similar charts of all kinds (including wall maps, topographical plans and globes), printed, not in book form
	490599	Other maps and hydrographical or similar charts of all kinds		
	490900	Postcards, printed or illustrated; printed greeting cards	89242	Printed or illustrated postcards; printed cards bearing personal greetings, messages or announcements, whether or not illustrated, with or without envelopes or trimmings.
	491000	Calendars of any kind, printed, including calendar blocks	89284	Calendars of any kind, printed (including calendar blocks)
<b>E. Audio-visual and Interactive Media</b>				
Film and Video	370610	Cinematograph film, exposed and developed whether or not incorporating sound track or only consisting of sound track of a width of 35 mm or more	88310	Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting only of soundtrack of a width of 35 mm or more
	370690	Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting only of soundtrack, width < 35 mm	88390	Other cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting only of soundtrack
	950410	Video games used with a television receiver	89431	Video games used with a television receiver
<b>F. Design and Creative Services</b>				
Architecture and design	490600	Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; hand-written texts; photographic reproductions on sensitised paper and carbon copies of the foregoing	89282*	Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; handwritten texts; photographic reproductions on sensitized paper and carbon copies of the foregoing
<b>RELATED CULTURAL GOODS</b>				
<b>G. Tourism<sup>3</sup></b>				
<b>H. Sports and Recreation<sup>4</sup></b>				

**Notes:**

- 1 Includes recorded and non recorded media. Some needs to be excluded, whereas others should be in the Expanded category.
- 2 Designs should be excluded from this category and included in Domain F Design and creative services.
- 3 Cultural goods bought by tourists are already included in their respective domains from A to F.
- 4 Does not cover sports and recreation goods. Cultural practices are considered as cultural. All Sports and recreation goods are considered as equipment materials.

EQUIPMENT AND SUPPORTING MATERIALS OF CULTURAL GOODS					
B. Performance and Celebration					
Celebration	950510		Articles for Christmas festivities	89445	Other articles for Christmas festivities
	950590		Festival, carnival or other entertainment articles, incl. conjuring tricks and novelty jokes, n.e.s.	89449	Other entertainment articles
	950810	5	Travelling circuses and travelling menageries	89460*	Roundabouts, swings, shooting galleries and other fairground amusements, travelling circuses, travelling menageries and travelling theatres
Music	851920		Sound recording apparatus operated by coins, banknotes, bank cards, tokens or by other means of payment	76331	Apparatus operated by coins, banknotes, bank cards, tokens or by other means of payment
	851930		Turntables (record decks)	76335	Turntables (record-decks)
	851810		Microphones and stands therefore	76421	Microphones and stands therefore
	851821		Single loudspeakers, mounted in their enclosures	76422	Loudspeakers, mounted in their enclosures
	851822		Multiple loudspeakers, mounted in the same enclosure		
	851829		Other microphones and stand therefore	76423	Loudspeakers, not mounted in their enclosures
	851830		Headphones and earphones, whether or not combined with a microphone, and sets consisting of a microphone and one or more loudspeakers	76424	Headphones, earphones and combined microphone/speaker sets
	851840		Audio-frequency electric amplifiers	76425	Audio-frequency electric amplifiers
	851850		Electric sound amplifier sets	76426	Electric sound amplifier sets
	920930		Musical instrument strings		
	920991		Parts and accessories for pianos		
	920992		Parts and accessories for the musical instruments of heading 9202		
	920994		Parts and accessories for the musical instruments of heading 9207		
	920999		Parts and accessories for musical instruments "e.g. mechanisms for musical boxes, cards, discs and rolls for mechanical instruments" n.e.s.; metronomes, tuning forks and pitch pipes of all kinds	89890	Parts and accessories of musical instruments (e.g. mechanisms for music boxes, perforated cards, discs and rolls for mechanical instruments); metronomes, tuning- forks and pitch-pipes of all kinds
C. Visual Arts and Crafts					
Photography	370120	6	Instant print film		
	370130		Other plates and film, with any side exceeding 255mm		
	370191		Photographic plates and film in the flat sensitised, unexposed for colour photography		
	370199		Photographic plates and film in the flat for monochrome photography, sensitised, unexposed, of any material other than paper, paperboard or textiles (excl. X-ray film and photographic plates, film in the flat with any side > 255 mm, and instant print film	88220*	Photographic plates and film in the flat, sensitized, unexposed, of any material other than paper, paperboard or textiles; instant print film in the flat, sensitized, unexposed, whether or not in packs

	3702	7	Photograph film, rolls, sensitised, unexposed, of any material other than paper, paperboard or textile	88230*	Photographic film in rolls, sensitized, unexposed, of any material other than paper, paperboard or textiles; instant print film in rolls, sensitized, unexposed
	3703	8	Photographic paper, paperboard and textiles, sensitised, unexposed	88240*	Photographic paper, paperboard and textiles, sensitized, unexposed
	370400		Photographic paper, paperboard and textiles, exposed but not developed	88250	Photographic plates, film, paper, paperboard and textiles, exposed but not developed
	370710		Sensitisation emulsions	88210	Chemical preparations for photographic uses (other than varnishes, glues, adhesives and similar preparations); unmixed products for photographic uses, put up in measured portions or put up for retail sale in a form ready for use
	370790		Other chemical preparations for photographic uses		
	9006	9	Photographic cameras (except cine), accessories	8811*	Photographic (other than cinematographic) cameras; photographic flashlight apparatus and flash bulbs (other than the discharge lamps of subgroup 778.2); parts and accessories thereof
	901010		Apparatus and equipment for automatically developing photographic (including cinematographic) films or paper in rolls or for automatically exposing developed film to rolls of photographic paper	88135	Apparatus and equipment for photographic (including cinematographic) laboratories (including apparatus for the projection of circuit patterns on sensitized semiconductor materials), n.e.s.; negatoscopes; projection screens.
	901050		Other apparatus and equipment for photographic (including cinematographic) laboratories; negatoscopes		
	901060		Projection screens		
	901090		Parts and accessories for apparatus and equipment for photographic laboratories	88136	Parts and accessories for the apparatus and equipment of heading 881.35
<b>D. Books and Press</b>					
	844314		Letterpress printing machinery, reel fed, excluding flexographic printing	72661	Letterpress printing machinery
	844315		Letterpress printing machinery, other than reel fed, excluding flexographic printing		
	834316		Flexographic printing machinery	72663	Flexographic printing machinery
	834317		Gravure printing machinery	72665	Gravure printing machinery
<b>E. Audio-visual and Interactive Media</b>					
<b>Audio-visual</b>	852110		Video recording and reproducing apparatus, magnetic tape-type	76381	Video-recording or reproducing apparatus, whether or not incorporating a video tuner magnetic tape-type
	852190		Video recording or reproducing apparatus, whether or not incorporating a video tuner (excl. magnetic tape-type and video camera recorders)	76384	Other video-recording or reproducing apparatus, whether or not incorporating a video tuner
	852550		Transmission apparatus	76431	Transmission apparatus
	852560		Transmission apparatus incorporating reception apparatus	76432	Transmission apparatus incorporating reception apparatus
	852580		Television cameras, digital cameras and video cameras recorders	76484	Television cameras, digital cameras and video camera recorders



Audio-visual	8527	Reception apparatus for radio-broadcasting, whether or not combined in the same housing, with sound recording or reproducing apparatus or a clock	762	Reception apparatus for radio broadcasting, whether or not combined in the same housing with sound recording or reproducing apparatus or a clock
	8528	Monitors, projectors, not incorporating television reception apparatus; reception apparatus for TV, whether or not incorporating radio-broadcast receivers or sound video recording reproducing apparatus	761	Television reception apparatus; reception apparatus for television, whether or not incorporating radio-broadcast receivers or sound or video recording or reproducing apparatus
	9007	Cinematographic cameras and projectors, whether or not incorporating sound recording or reproducing apparatus	8812	Cinematographic cameras and projectors, whether or not incorporating sound-recording or reproducing apparatus; parts and accessories thereof.
	900820	Microfilms, microfiche or other microform readers, whether or not capable of producing copies	88131	Microfilm, microfiche or other microform readers, whether or not capable of producing copies
	900810 900830	Image projectors Other image projectors	88132	Image projectors, n.e.s.
	900840	Photographic (other than cinematographic) enlargers and reducers	88133	Photographic (other than cinematographic) enlargers and reducers
	900890	Parts and accessories of image projectors, heading 9008	88134	Parts and accessories for the equipment of headings 881.31 through 881.33
Computer and related equipment	847130	Portable automatic data processing machines	75220	Portable automatic data processing machines, weighing not more than 10 kg, consisting of a least a central processing unit, a keyboard and a display
	847141	Other automatic data processing machines comprising in the same housing at least a central processing unit and an input and output unit	75230	Other automatic data processing machines
	847149	Other automatic data processing machines presented in the form of systems		
	847150	Processing units other than those of subheading 847141 or 847149, whether or not containing in the same housing one or two of the following types of unit: storage units, input units output units		
	847160	Input or output units, whether or not containing storage units in the same housing	75260	Input or output units, whether or not containing storage units in the same housing
	847170	Storage units	75270	Storage units
	847180	Other units of automatic data processing machines	75280	Other units of automatic data processing machines
	847330	Parts and accessories of the machines of heading 8471	75997	Parts and accessories (other than covers, carrying cases and the like) suitable for use solely or principally with the machines of group 752.

**Notes:**

- 5 Include only travelling circuses and travelling menageries (exclude the code 950890).
- 6 Exclude photographic plates and films for X-ray (code 370110).
- 7 Exclude photographic film in rolls for X-ray (code 370210).
- 8 Include only photograph.
- 9 Exclude specially-designed cameras, e.g. medical examination cameras (code 900630).

EQUIPMENT AND SUPPORTING MATERIALS of RELATED GOODS					
<b>G. Tourism</b>					
	890110		Cruise ships	79328	Cruise ships, excursion boats and similar vessels principally designed for the transport of persons; ferry-boats of all kinds
<b>H. Sports and Recreation</b>					
<b>Sports</b>	950611		Skis	89473	Snow-skis and other snow-ski equipment
	950612		Ski-fastenings (ski-bindings)		
	950619		Ski equipment for winter sports (other than skis and ski-fastenings [ski-bindings])		
	950621		Sailboards	89474	Water-skis, surfboards, sailboards and other water sport equipment
	950629		Water-skis, surfboards and other water-sport equipment (other than sailboards)		
	950631		Clubs	89475	Golf equipment
	950632		Balls		
	950639		Golf equipment (excl. balls and complete clubs)		
	950640		Articles and equipment for table-tennis	89479	Sports goods, n.e.s.
<b>Sports and recreation</b>	950661		Lawn-tennis balls		
	950662		Inflatable		
	950669		Other balls (other than golf balls and table-tennis balls)		
	950699		Other article and equipment for general physical exercise		
	950651		Lawn-tennis rackets	89476	Tennis, badminton or similar rackets, whether or not strung
	950659		Badminton and similar rackets, whether or not strung (other than tennis rackets and table-tennis bats)		
	950670		Ice skates and roller skates	89472	Ice-skates and roller-skates (including skating boots with skates attached)
	950691		Articles and equipment for general physical exercise	89478	Articles and equipment for general physical exercise, gymnastics or athletics.
	890310		Inflatable vessels for pleasure or sports	79311	Inflatable vessels (including rowing-boats and canoes)
<b>Gambling</b>	890391		Sailboats	79312	Sailboats, not inflatable, with or without auxiliary motor
	890392		Motor boats	79319	Non-inflatable rowing-boats and canoes and vessels for pleasure or sport, n.e.s.
	890399		Other yachts		
	950890	10	Roundabouts, swings, shooting galleries and other fairground amusements; travelling theatres	89460	Roundabouts, swings, shooting galleries and other fairground amusements, travelling circuses, travelling menageries and travelling theatres
<b>Gambling</b>	950490		Tables for casino games, automatic bowling alley equipment, and other funfair, table or parlour games, incl. pintables (excl. operated by coins, banknotes "paper currency", discs or other similar articles, billiards, video games for use with a television receiver, and playing cards)	89439	Articles for funfair, table and parlour games, n.e.s.

**Note:**

10 Exclude travelling circuses, travelling menageries (9508.10).

**Table 4. Cultural occupations defined with ISCO 08 codes**

<b>CULTURAL OCCUPATIONS</b>				
<b>Domain</b>	<b>Function</b>	<b>ISCO 08</b>		<b>Description</b>
<b>A. Cultural and Natural Heritage</b>	Creation	2632	1	Sociologists, anthropologists and related professionals
	Dissemination	3433		Gallery, library and museum technicians
	Exhibition/Transmission	1349	2	Professional services managers, n.e.c.
	Archiving/preserving	2133	3	Environmental protection professionals
		2621	4	Archivists and curators
<b>B. Performance and Celebration</b>	Creation	2659	5	Creative and performing artists, n.e.c.
	Producing	2652		Musicians, singers and composers
		2653		Dancers and choreographers
		7312		Musical instrument makers and tuners
	Education/training	2310	6	University and higher education teachers
		2320	6	Vocational education teachers
		2354		Other music teachers
<b>C. Visual Arts and Crafts</b>	Creation	2651		Visual artists
		3118		Draughtspersons
	Producing	3431		Photographers
		7313		Jewellery and precious-metal workers
		7314		Potters and related workers
		7315		Glass makers, cutters, grinders and finishers
		7316		Sign writers, decorative painters, engravers and etchers
		7317		Handicraft workers in wood, basketry and related materials
		7318		Handicraft workers in textile, leather and related materials
		7319		Handicraft workers, n.e.c.
		7522		Cabinet-makers and related workers
		7531		Tailors, dressmakers, furriers and hatters
		7532		Garment and related pattern-makers and cutters
		7533		Sewing, embroidery and related workers
		7534		Upholsterers and related workers
		7535		Pelt dressers, tanners and fellmongers
		7536		Shoemakers and related workers
		7549		Craft and related workers, n.e.c.

	Education/Training	2310	7	University and higher education teachers
		2320	7	Vocational education teachers
		2330	7	Secondary education teachers
		2355	8	Other arts teachers
<b>D. Books and Press</b>	Creation	2641		Authors and related writers
	Producing, dissemination	2642		Journalists
		2643		Translators, interpreters and other linguists
	Archiving/Preserving	2622		Librarians and related information professionals
<b>E. Audio-Visual and Interactive Media</b>	Producing	2655		Library clerks
		2513		Web and multimedia developers
		2654		Film, stage and related directors and producers
		2655		Actors
	Dissemination	3435	9	Other artistic and cultural associate professionals
<b>F. Design and Creative Services</b>	Creation	2656		Announcers on radio, television and other media
		2310	10	University and higher education teachers
		2320	10	Vocational education teachers
		2161		Building architects
		2162		Landscape architects
		2163		Product and garment designers
	Producing	2164		Town and traffic planners
		2165		Cartographers and surveyors
	Dissemination	2166		Graphic and multimedia designers
		3432		Interior designers and decorators
	Education/Training	3118		Draughtspersons
	Dissemination	1222		Advertising and public relations managers
		2431		Advertising and marketing professionals
	Education/Training	2310	11	University and higher education teachers
		2320	11	Vocational education teachers

**Notes:**

- 1 Includes archaeologists and conservators.
- 2 Includes also museum, archive managers and professionals. When possible, includes theatre managers in Domain B. Performance and Celebration.
- 3 Includes professionals working in protected areas.
- 4 Includes archivists, art gallery curator, museum curator.
- 5 Other live performers (music hall artists, ventriloquists, bull fighters, tap dancers, etc.); community arts worker, clowns, magicians and related workers.
- 6 Should include teachers in music in formal education.
- 7 Should include teachers in visual arts in formal education.
- 8 When possible, drama and dance teachers should be categorised in Domain B. Performance and Celebration.
- 9 Includes script-girl/boy, prompter, stage manager, body artist.
- 10 Should include teachers in audio-visual and interactive media.
- 11 Should include teachers in design and creative services.

RELATED DOMAINS OCCUPATIONS				
Domain	Function	ISCO 08		Description
G. Tourism	Dissemination	4221		Travel agency and related clerks
		5111		Travel attendants and travel stewards
		5113		Travel guides
H. Sports & Recreation	Making	3421		Athletes and sports players
	Dissemination	1431	12	Sports, recreation and cultural centre managers
		4212		Bookmakers, croupiers and related gambling workers
		4213		Pawnbrokers and money-lenders
	Education/Training	3422		Sports coaches, instructors and officials
		3423		Fitness and recreation instructors and program leaders

**Note:**

12 Includes amusement, theme park managers. When possible cinema managers should be included in audio-visual domain E.

TRANSVERSAL DOMAINS*				
Domain	Function	ISCO 08		Description
Intangible Heritage	Producing	1113	13	Traditional chiefs and heads of village
		2636		Religious professionals
		3230		Traditional and complementary medicine associate professionals
		5169		Personal services workers, n.e.c.
	Dissemination	3413	14	Religious associate professionals
	Education/training	2353		Other language teachers
EQUIPMENT AND SUPPORTING MATERIALS				
Visual Arts and Crafts	Producing	7322		Printers: Silk-screen, block and textile printers (handicraft workers)
		7521		Wood treaters
		7523		Woodworking-machine setters and setter-operators
		8132		Photographic products machine operators
Books and Press	Producing	7321	15	Pre-press technicians
		7322		Printers
		7323		Print finishing and binding workers
Audio-visual and Interactive Media	Producing	1330		Information and communications technology service managers
		2511		Systems analysts
		2512		Software developers
		2514		Applications programmers
		2519		Software and applications developers and analysts, n.e.c.
		2523		Computer network professionals
		3511		Information and communications technology operations technicians
		3512		Information and communications technology user support technicians
		3513		Computer network and systems technicians
		3514		Web technicians
	Dissemination	3521		Broadcasting and audio-visual technicians
	Education/training	2356		Information technology trainers

**Notes:**

- 13 Includes herbalists, witch doctors and village healers.
- 14 Includes faith healers.
- 15 Includes composers, typesetters and related workers.

Table 5. Time use surveys using ICATUS codes

CULTURAL DOMAINS				
Function	Domain	ICATUS		Description
CONSUMPTION / PARTICIPATION	A. Cultural and Natural Heritage	071135		Taking children on excursions, museum visits and similar outings; coordinating or facilitating child's social or non-school activities
		111110		Visit museum, art gallery, historical/cultural park, heritage site
	B. Performance and Celebration	101210	1	Participating in community celebrations of cultural/historic events
		101230		Participating in community social functions (music, dance etc.)
		111130		Attendance at theatre, opera, ballet, concerts
		111190		Attendance at other specified mass cultural events
		121130		Performing arts (dance, music, theatre)
		1211x	2, *	Visual, literary and performing arts n.f.d.
		141320	3	Listening to other audio media
		141420		Using computer technology for video/audio
	C. Visual Arts and Crafts	031141	4	Making wood products including furniture, fixtures or furnishings, statuettes and other ornaments
		031142	4	Making baskets, wickerwork and other similar products
		031143	4	Fabricating utensils, cutlery, hand tools and other metal products
		031144	4	Metal working
		031145	4	Making pottery, ovens and cooking stoves, ornaments etc. from clay, plaster or cement
		031146	4	Making paper and paper products; paper crafts
		031147	4	Making soap, perfume, candles etc.
		031149	4	Other specified activities related to craft-making
		03114x	*	Craft-making using all types of materials n.f.d.
		031210		Purchasing/acquiring inputs/supplies used for non primary production activities for households
		031220	5	Selling/disposing of outputs of non-primary production activities of households
		121110		Visual arts
	D. Books and Press	121120		Literary arts
		141110	6	Reading books
		141120	6	Reading periodicals
		141190	6	Reading other specified materials
		1411x	7,*	Reading, n.f.d.
		141320	8	Listening to other audio media
		141410		Using computer technology for reading
		142000		Visiting library

	E. Audio--Visual and Interactive Media	101113		Cyber-chatting including instant messaging, discussion groups etc.
		101130		Reading and writing mail
		111120		Attendance at movies/cinema
		121330		Computer games (including arcade and video games)
		141211	9	Watching/listening to television (regular programming)
		141212	9	Watching/listening to television (time-shifted programming)
		141219	9	Other specified activities related to watching/listening to television
		<b>14121x</b>	*	<b>Watching/listening to television, n.f.d.</b>
		141221	10	Watching/listening to rented/purchased movies
		141222	10	Watching/listening to rented/purchased video programmes other than movies
		141229	10	Other specified activities related to watching/listening to video
		<b>14122x</b>	<b>10,*</b>	<b>Watching/listening to video programmes, n.f.d.</b>
		141310		Listening to radio programmes
		<b>1413x</b>	*	<b>Listening to radio and audio devices, n.f.d.</b>
		141420		Using computer technology for video/audio
		141430	11	Surfing the Internet; downloading, uploading
		<b>1414x</b>	*	<b>Using computer technology, n.f.d.</b>
		149000		Mass media n.e.c.

RELATED DOMAINS				
Function	Domain	ICATUS		Description
CONSUMPTION / PARTICIPATION	G. Tourism	102000		Travel related to socializing and community participation
		112000		Travel related to attending/visiting cultural, entertainment and sports events/venues
		122000		Travel related to hobbies, games and other pastimes
		131230		Pleasure drives; sightseeing
		132000		Travel related to indoor and outdoor sports participation and related courses
		143000		Travel related to mass media
	H. Sports and Recreation	071234		Accompanying adults to social activities
		071235	12	Accompanying adults to cultural, sports and entertainment venues
		111200		Attendance/visit to zoo, animal park, botanic garden, amusement centre, fairs, festivals, circus, animal shows, plant shows
		111310		Attendance at professional sports events
		111320		Attendance at amateur sports events
		<b>111x</b>	<b>13,*</b>	<b>Attendance at cultural, entertainment and sports events, n.f.d.</b>
		119000		Attending/visiting sports, entertainment and cultural events/venues n.e.c.
		129000		Hobbies, games and other pastimes n.e.c.
		121200	14	Technical hobbies and related courses



		121310		Solo games
		121320	15	Card games, board games
		121340		Social/group games
		121350		Gambling
		<b>1213x</b>	*	<b>Playing games and other pastimes and related courses, n.f.d.</b>
		131110		Walking and hiking; jogging and running
		131120		Biking, skating, skateboarding
		131130		Aerobics, yoga, weight-training and other fitness programmes
		131140		Ball games, individual sports
		131150		Ball games, team sports
		131160		Water sports
		131170		Winter/ice/snow sports
		131180		Contact sports
		131220		Horseback-riding
		<b>131x</b>	*	<b>Indoor and outdoor sports participation n.f.d.</b>
		139000		Indoor and outdoor sports participation and related courses n.e.c.

TRANSVERSAL FUNCTIONS				
Function	Domain	ICATUS		Description
CONSUMPTION / PARTICIPATION	INTANGIBLE CULTURAL HERITAGE	031170		Making herbal and medicinal preparations
		071234		Accompanying adults to social activities
		<b>07123x</b>	*	<b>Accompanying adults to places n.f.d.</b>
		081210		Community organized work: cooking for collective celebrations etc.
		081230		Organizing and work on community-based assistance to villages, other sublocations
		081240		Organizing and work on community-based assistance to families and individuals
		082000	16	Attendance in meetings
		101124		Hosting parties, receptions, similar gatherings
		101125		Attending parties, receptions, similar gatherings
		101126		Socializing at bars, clubs
		101129		Other specified socializing activities
		101210	17	Participating in community celebrations of cultural/historic events
		101220		Participating in community rites/events (non-religious) of weddings, funerals, births, and similar rites of passage
		101230		Participating in community social functions (music, dance etc.)
		<b>1012x</b>	*	<b>Community participation</b>
	EDUCATION <sup>19</sup>	151510		Private prayer, meditation and other informal spiritual activities
		151520		Participating in religious activities (formal practice of religion)
		151630		Reflecting/meditating, thinking, planning
		091300	18	Additional study, non-formal education and courses during free time

**Notes:**

The “\*” indicates that all other activities related to this topic should be included. As ICATUS is a draft, some codes are not finalized yet.

- 1 Exclusion: Unpaid services in relation to these events such as cooking, constructing stage, organizing, collecting contributions, preparing costumes etc. are classified under 08121.
- 2 This code covers also literary and visual arts.
- 3 Audio media includes CD, tape, record, MP3 players. Listening through the use of a computer is classified under 14142.
- 4 Includes all activities performed in relation to economic activities under relevant classes of ISIC 20, 21, 242, 26, 289, 36 such as treating wood, carving wood, weaving baskets, welding, making bricks, tool-making.
- 5 Includes selling handicrafts, food products etc. produced for leisure or pastime or in connection with a hobby, at garage or yard sale.
- 6 Reading using computers and related technology is classified under 14141. Exclusion: Reading religious books in relation to practice of religion is classified under 1515.
- 7 Includes reading of periodicals, books or other related materials.
- 8 Audio media includes CD, tape, record, MP3 players. Listening using a computer is classified under 14142.
- 9 Watching/listening to television and video strictly in relation to learning and work activities is coded in major divisions 01-05 or 09.
- 10 Video media includes video cassette recorders (VCR), video compact disk (VCD), digital videodisc (DVD) players and devices other than the computer. Watching/listening using a computer is classified under 14142.
- 11 If purpose of surfing is specified, code appropriately; for example, for shopping, code to 06121 or 06122; for paying household bills, code to 06115; for online course, code to 09111 or 09113 as appropriate.
- 12 This code also covers accompanying adults at cultural events.
- 13 This code also covers cultural events.
- 14 Exclude: Income-generating hobbies in terms of services provided or outputs produced and sold are classified under appropriate divisions in major divisions 02-05.
- 15 Exclusion: Betting on games is classified under 12135.
- 16 Includes: All kind of meetings etc. arranged by social, political, scouting, religious, fraternal and other organisations, informal clubs and groups.
- 17 Exclusion: Unpaid services in relation to these events such as cooking, constructing stage, organizing, collecting contributions, preparing costumes etc. are classified under 08121.
- 18 Exclusion: Attendance in courses taken in relation to hobbies and recreational games, sports etc. are classified under major divisions 12 and 13, Attendance in courses taken in relation to career/professional development are classified under 0914.
- 19 Training and studies in relation to a current job is classified under specific divisions in major divisions 01-05; courses related to hobbies, sports are classified under respective divisions in major divisions 12 and 13.

## 6. Concluding remarks

The 2009 UNESCO Framework for Cultural Statistics represents a first and significant step towards the establishment of a methodology and standard for organizing cultural statistics that will allow for the production of internationally comparable data. The UNESCO FCS is a work in progress. Some tools already exist to measure the economic dimension of culture but measuring the social dimension of culture will require further work and elaboration. It is anticipated that the FCS will be updated regularly with advancements in methodology and the understanding of concepts.

### 6.1 Challenges in cultural data collection

Given the lack of data collected, even by countries that have taken the time and have the resources to develop statistical frameworks for cultural industries, it is perhaps worth summarising some of the main difficulties associated with cultural statistics.

#### *Structural challenges*

Since policy and management tend to focus on activities that are defined in terms of their markets (e.g. film, television, music), and the most commonly used statistical classifications (country-specific versions of the ISIC) are designed predominantly on a classification principle of industrial output<sup>6</sup> (e.g. the manufacture of printed items and reproduction by computer media), it is difficult to attempt to use these classifications to describe market-driven cultural industries.

With regard to culture, the relevant categories are scattered across classifications, and these then must be artificially re-aggregated. This is a specialised and time-consuming task.

Statistical systems of industrial classification also struggle to keep pace with the rate of industrial change. They provide the most detailed coverage for traditional areas of the economy, such as primary and extractive industries, and manufacturing. Consequently, in general, the service sector is poorly served and the classifications are particularly weak for areas in which there is rapid technological and market change; both types of change generate difficulties for implementing a revised cultural statistical framework that takes into account the increasing influence of new digital ICTs.

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<sup>6</sup> Although the primary logic is classification by output, this is not consistent. In some cases, it is process or the raw material used that forms the taxonomic principle.

### ***Operational challenges***

Generally, cultural activities can be accurately identified within statistical industrial classification systems only at the greatest level of disaggregation (four- or five-digit classes). This creates difficulties, as data provided by national statistical offices from sources for many variables (e.g. exports) are often only available for industry sectors at a higher level of aggregation, typically in the two- or three-digit class.

The fine grain level of industrial disaggregation required to identify accurately cultural activities has further implications. It makes detailed sub-national analysis – which is particularly important for the cultural sector due to agglomeration tendencies – problematic, as the combination of four-digit analysis within a local or regional area unit decreases reliability for many business surveys undertaken by national statistical offices (due to sample size issues). Many cross-economy business surveys also have insufficient coverage of micro-enterprises and sole traders, which are disproportionately represented in the cultural sector.

There are some ‘work-arounds’ that can be used in the instances where cultural activity is combined with other activities in individual classes. In particular, estimations can be used to distinguish the cultural component from the non-cultural component within these classes, and these weightings or coefficients can then be used in analysis of data from business surveys. However, there has to be some empirical basis on which the weightings are derived, and this implies that there is ready access to a data source containing a census of all businesses. Once again – presupposing that such a comprehensive business register exists – analysing this to produce the coefficients is a time- and resource-intensive task.

Finally, producing data on the social aspects of culture, to a standard that is in line with other data produced by national statistical offices, also presents a number of operational challenges.

There may be opportunities to use aspects from existing cross-departmental surveys, such as household or time use surveys. However, the data that can be gained from these sources may not be sufficient to be able to support the cultural/social policymaking process. This is due to the limitations of the areas covered within these generalist surveys. However, it may also be due to problems of robustness when survey results are disaggregated to identify particular sub-populations (e.g. by age, gender, racial and ethnic groups) and especially where measurement of change is required. The problem of robustness can also affect even dedicated surveys of cultural participation, such as the Eurobarometer Survey, which, because it is only on a limited sample of approximately 1,000 respondents per country, can really provide only contextual information at the country level rather than the more detailed and reliable data required to support policy.

The outputs will be relevant to both developing and developed countries. A first step by nations would be to review national level data. However, since much cultural employment is found in urban areas (and usually concentrated in large cities), further spatial breakdowns will be desirable.

Obviously, the alternative to using data gleaned from existing national statistical sources and/or more focused international sources of data is to launch a national bespoke survey of cultural participation. It should be noted that, in part, these difficulties are not universal but relate more to the level of sophistication of the cultural policymaking process itself, and particularly the degree to which evidence is used to underpin decision-making.

Creating and collecting evidence is not cultural policymaking *per se*, but it is central to modern public policymaking and also to the accountability of public institutions. In this context, the primary data input will be made from national censuses of population, business censuses and any participation/usage data, as well as funding allocation data. The role of the framework will be to create space for dialogue between the functions of evidence-based policy, the providers of data and the cultural sector in its diverse forms. This, therefore, needs to be understood at the inauguration of a developmental process that involves periodic updating, testing and necessary revisions.

It can be assumed that the framework will be a starting point for the development of more comprehensive statistical data. The document may form a basis for negotiations between cultural policymakers, practitioners and census agencies.

## **6.2 Linking to direct measurement**

An important next step will be the development of policy based indicator framework(s) and the identification of selected indicators for each of the domains and activities in order to help measure and monitor culture phenomenon and the impact of cultural policies. Up until now, the established models of cultural policymaking have seen the economic dimension of a given culture as an indirect consequence of public investment in that culture. This resulted in the development of a number of models that use inferential approaches (e.g. 'multiplier' models) to assess the impact of culture (Scanlon and Longley 1984, Myerscough 1988). The model chosen for the present framework relates mainly to the position of culture within processes of economic and social development and reproduction. This has reduced the necessity for over-dependence upon indirect, inferential and relatively challengeable methodologies. The shift from using indirect or multiplier models to measure cultural outputs to using direct measures of process and output provides the opportunity to develop an approach for measuring the impact of culture that can be compared internationally and with other sectors.

Direct measures are more robust and reliable if a common framework for collection is used (Pratt, 2001). Some data can be extracted using standard taxonomies (especially those of the International Standard Industrial Classification or the Central Product Classification). Direct measures may include economic measures, such as turnover, investment, output, exports and employment, as well as parallel information on public sector funding that most closely approximates to such measures. Further, direct measures relating to consumption and participation can also be gained via general household surveys or bespoke surveys of individuals.

**Figure 4. Indicators matrix**

	Cultural domains						Related domains	
	A. Cultural and Natural Heritage	B. Performance and Celebration	C. Visual Arts and Crafts	D. Books and Press	E. Audio-Visual and Interactive Media	F. Design and Creative Services	G. Tourism	H Sports and Recreation
Creation								
Production								
Dissemination/ Transmission		Indicators...						
Exhibition/ Reception					Indicators...			
Consumption/ Participation								

One approach is using a model based on a matrix created by cross-tabulating the eight domains of the FCS with the elements of the Culture Cycle, as illustrated in **Figure 4**. This model has been created to develop and construct a practical and pragmatic means of collecting data (rather than an ideal). It is derived from work of the EU LEG group (LEG Eurostat, 2000) and a survey of (the logic of) a number of extant mapping exercises. It indicates which data could be collected and is similar to what was proposed in the 1986 FCS. A further extension would be to trial such a schema. The proposal is directly implementable but also suggests the potential for future development and data collection by highlighting what cannot presently be measured. Critically, it is expected that this model could make international benchmarking possible. The matrix framework suggested here can be used to underpin a number of different approaches to cultural statistics.

## Glossary

**Administrative survey** is a statistical survey conducted by sources external to statistical offices originally collected for non-statistical purposes (UNSC, 2000). It is collection of data from administrative records in which data are derived from files.

**Architectural services** are provided by companies or individuals concerned with all aspects of the built environment. Services primary include the design of new residential, commercial and industrial buildings, creating architectural plans for restoring new buildings and the supervision of the construction.

**Advertising services** are carried out by companies and individuals mainly engaged in the planning, creation and production of advertising campaigns.

**Business register** is a register describing the properties of business establishments (UNSC, 2000).

**Census surveys** are conducted on the full set of observation objects belonging to a given population or universe (UNSC, 2000).

**Central Product Classification (CPC)** is a framework for the international comparison of statistics dealing with products that serves as a guide for developing or revising existing classification schemes for products in order to make them compatible with international standards. The CPC was developed primarily to enhance harmonization among various fields of economic and related statistics and to strengthen the role of national accounts as an instrument for the coordination of economic statistics. It provides a basis for recompiling basic statistics from their original classifications into a standard classification for analytical use (UNSD, 2009).

**Conservation** measures to extend the life of cultural heritage while strengthening transmission of its significant heritage messages and values (ICCROM, 1998). In the domain of cultural property, the aim of conservation is to maintain the physical and cultural characteristics of the object to ensure that its value is not diminished and that it will outlive our limited time span (UNESCO, 1988) .

**Copyright** is one of the main branches of intellectual property. It applies to “every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression. The expression “literary and artistic works” is to be understood, for the purposes of copyright protection, as including every original work of authorship, irrespective of its literary or artistic merit. Literary and artistic works include books, pamphlets and other writings, music, plays, choreography, photography, films, paintings, drawings, architecture, engraving, lithography (WIPO, 2003, 1979).

**Craft or artisanal products** are defined as “those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (UNESCO and ITC, 1997).

**Cultural activities** embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves or they may contribute to the production of cultural goods and services.

**Culture cycle** refers to the production of culture as a result of a series of interlinked processes or stages that together form the culture cycle, value chain or supply chain.

**Cultural goods** are defined as consumer goods that convey ideas, symbols and ways of life, i.e. books, magazines, multimedia products, software, recordings, films, videos, audio-visual programmes, crafts and fashion.

**Cultural heritage** includes artefacts, monuments, a group of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance (UNESCO, 1972).

**Cultural industries** produce and distribute cultural goods or services as defined above.

**Cultural landscape** represents combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007).

**Cultural services** are aimed at satisfying cultural interests or needs. They do not represent cultural material goods in themselves but facilitate their production and distribution. For example, cultural services include licensing activities and other copyright-related services, audio-visual distribution activities, promotion of performing arts and cultural events, as well as cultural information services and the preservation of books, recordings and artefacts (in libraries, documentation centres, museums).

**Cultural diversity** refers to the many ways in which the different cultures of groups and societies find expression. These cultural expressions are passed on within and among groups and societies, and from generation to generation. Cultural diversity, however, is evident not only in the varied ways in which cultural heritage is expressed, augmented and transmitted but also in the different modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies that are used.

**Cultural participation** is participation in the arts and everyday life activities that may be associated with a particular culture. It refers to “the ways in which ethnically-marked differences in cultural tastes, values and behaviours inform not just artistic and media preferences but are embedded in the daily rhythms of different ways of life; and of the ways in which these connect with other relevant social characteristics – those of class and gender, for example” (Bennett, 2001).

**Design** consists of units mainly engaged in the creative, artistic and aesthetic design of objects, environments and services (ABS, 2001).

**Fashion design** is defined as goods and services produced and activities carried out by companies or individuals engaged primarily in the design of clothing, footwear, and fashion accessories (Statistics New Zealand, 1995).



**Graphic design** is carried out by companies or individuals engaged primarily in the design of graphic material for the purposes of display or publication. (Statistics New Zealand, 1995). It includes contemporary craft.

**Household expenditure surveys** are sample surveys in which households are asked to provide data, or estimates, of the amounts they spend on consumption goods and services and for other purposes over a given period of time. They are also called Household consumption surveys or Household budget surveys (OECD, 2008).

**Informal sector** is broadly characterised as comprising production units that operate on a small scale and at a low level of organisation, with little or no division between labour and capital as factors of production, and with the primary objective of generating income and employment for the persons concerned. Operationally, the sector is defined on a country-specific basis as the set of unincorporated enterprises owned by households which produce at least some products for the market but which either have less than a specified number of employees and/or are not registered under national legislation referring, for example, to tax or social security obligations or regulatory acts (OECD, 1993).

**Intangible cultural heritage** (ICH) is defined as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (UNESCO, 2003).

**Interior design activities** are carried out by companies and individuals engaged primarily in the design of interior environments of buildings, private and public, residential and commercial (Statistics New Zealand, 1995).

**Indigenous and tribal peoples. Tribal peoples** are persons in independent countries whose social, cultural and economic conditions distinguish them from other sections of the national community, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations; indigenous peoples are persons in independent countries who are regarded as **indigenous** on account of their descent from the populations which inhabited the country, or a geographical region to which the country belongs, at the time of conquest or colonisation or the establishment of present state boundaries and who, irrespective of their legal status, retain some or all of their own social, economic, cultural and political institutions" (ILO, 1989).

**Interactive media** can be defined as being interactive when either i) two or more objects have an effect on one another; ii) the user can effect a change on an object or within the environment (users playing videos games); iii) they involve active participation of a user; or iv) there is two way effect as opposed to one way or simple cause effect (Canadian Heritage, 2008).

**International Standard Industrial Classification (ISIC)** is intended to be a standard classification of all productive economic activities. Its main purpose is to provide a set of activity categories that can be used for the collection and presentation of statistics according to such activities. Therefore, ISIC aims to present this set of activity categories in such a way that entities can be classified according to the economic activity they carry out (UNSD, 2008).

**Labour Force Survey** is a standard household-based survey of work-related statistics (ILO).

**Landscape design** covers the design of lands and gardens for human use. Usually, this relates to the design of and adjacent to buildings, either private or public, but the design can also relate to large public areas such as parks and reserves (Statistics New Zealand, 1995).

**Library** is an organisation, or part of an organisation, whose main aims are to build and maintain a collection and to facilitate the use of such information resources and facilities as are required to meet the informational, research, educational, cultural or recreational needs of its users; these are the basic requirements for a library and do not exclude any additional resources and services incidental to its main purpose (ISO, 2006). It includes any organized collection of books and periodicals in electronic or in printed form or of any other graphic or audio-visual materials (adapted from UNESCO, 1970). It includes virtual libraries, digital catalogues.

**Museum.** A non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. It includes live museums.

- a. The above definition of a museum shall be applied without any limitation arising from the nature of the governing body, the territorial character, the functional structure or the orientation of the collections of the institution concerned.
- b. In addition to institutions designated as 'museums' the following qualify as museums for the purposes of this definition:
  - i. natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicate material evidence of people and their environment;
  - ii. institutions holding collections of and displaying live specimens of plants and animals, such as botanical and zoological gardens, aquaria and vivaria;
  - iii. science centres and planetaria;
  - iv. non-profit art exhibition galleries;
  - v. nature reserves; conservation institutes and exhibition galleries permanently maintained by libraries and archives centres; natural parks;
  - vi. international or national or regional or local museum organisations, ministries or departments or public agencies responsible for museums as per the definition given under this article;

- vii. non-profit institutions or organisations undertaking conservation research, education, training, documentation and other activities relating to museums and museology;
- viii. cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity); and
- ix. such other institutions as the Executive Council, after seeking the advice of the Advisory Committee, considers as having some or all of the characteristics of a museum, or as supporting museums and professional museum personnel through museological research, education or training (ICOM 2007).

**Natural heritage** consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972).

**Opinion survey** is a sample survey, which aims to ascertain or elucidate opinions possessed by the members of a given human population with regard to certain topics (OECD, 2008).

**Performing Arts and Celebration** refers to professional or amateur performing arts activities, such as theatre, dance, opera and puppetry, as well as the celebration of cultural events (festivals, feasts and fairs), which occur locally and can be informal in nature.

**Preservation.** The aim of preservation is to obviate damage liable to be caused by environmental or accidental factors, which pose a threat in the immediate surroundings of the object to be conserved. Accordingly, preventive methods and measures are not usually applied directly but are designed to control the microclimatic conditions of the environment with the aim of eradicating harmful agents or elements, which may have a temporary or permanent influence on the deterioration of the object (UNESCO, 1988).

**Recreation** is defined as an activity undertaken for pleasure or relaxation that diverts amuses or stimulates. It includes gambling and amusement, but excludes physical recreation activities, which are included in Sports.

**Sports** and Physical recreation consists of companies and individuals mainly engaged in the presentation or provision of sports and physical recreation and associated services. Coaching and education services related to sports and physical recreation are included. Also included are business units, which manufacture, wholesale or retail sports and physical recreation goods.

**Traditional knowledge** “refers to the knowledge, innovations and practices of indigenous and local communities around the world. Developed from experience gained over the centuries and adapted to the local culture and environment, traditional knowledge is transmitted orally from generation to generation. It tends to be collectively owned and takes the form of stories, songs, folklore, proverbs, cultural values, beliefs, rituals, community laws, local language and agricultural practices, including the development of plant species and animal breeds. Traditional knowledge is mainly of a practical nature, particularly in such fields as agriculture, fisheries, health, horticulture, forestry and environmental management in general” (SCBD, 2007).

**Visual arts** appeal primarily to the visual sense; they are art forms that focus on the creation of works, which are primarily visual in nature, or are multidimensional objects.

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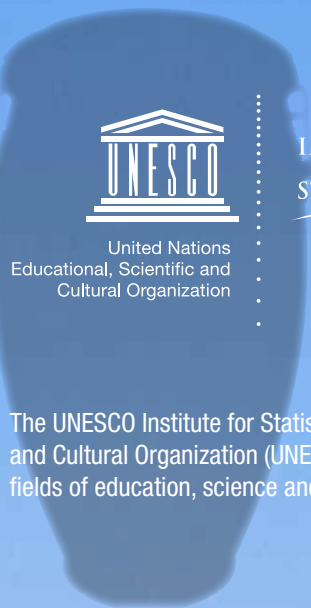
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The *2009 UNESCO Framework for Cultural Statistics* establishes a conceptual model for defining culture for statistical purposes. It is a tool for organizing and collecting comparable cultural data. As a classification instrument, it applies taxonomies of activities, goods and services from recognized international standard classifications to cultural statistics.

The 2009 framework was developed through extensive consultations with Member States, experts on cultural statistics and policies, as well as representatives from international organizations. It reflects global changes in technology, our understanding of fundamental cultural issues, advances in measurement, and transformations in cultural policy priorities that have occurred since the 1986 version.

This instrument will serve as a stimulus for the improved measurement of cultural phenomena and the promotion of cultural statistics worldwide to support effective evidence-based policymaking. Ultimately, it will lay the foundations for new methodologies, data collections and indicators developed by the UNESCO Institute for Statistics (UIS), as well as for UNESCO actions in the field of culture.



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The UNESCO Institute for Statistics (UIS) is the statistical office of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and is the UN depository for internationally comparable statistics in the fields of education, science and technology, culture and communication.

