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03-Apr-2007

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**STD/NAFS(2007)1
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National Accounts and Financial Statistics

International Measurement of the Economic and Social Importance of Culture

This document has been prepared by John C. Gordon and Helen Beilby-Orrin - OECD (Paris)

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**INTERNATIONAL MEASUREMENT OF THE ECONOMIC AND SOCIAL IMPORTANCE OF
CULTURE**

PREPARED BY JOHN C. GORDON AND HELEN BEILBY-ORRIN

Note of Appreciation

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

They would also like to thank

Marta Beck-Domzalska

Serge Bernier

Carla Bodo

Janine Cardona

Lisa Conolly

Michel de la Durantaye

Lydia Deloumeaux

Jean-Cédric Delvainquière

Michel Durand

Simon Ellis

Alan Freeman

Chris Giddings

Enrico Giovannini

Trish Horricks

David Hunter

François Lequiller

Jean-Louis Mercy

Ed Pickering

Anne-Marie Romera

Christine Routhier

D. Paul Schafer

Odile Soulard

Ian Wood

and many others who offered input and expert advice.

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

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INTRODUCTION

This report provides information on an OECD Project examining the feasibility of producing reliable international comparative measures of the culture sector. As part of the project, initial measures were produced for five countries and four cities.

A draft version of this paper was circulated in August 2006 and, subsequently, an international workshop of experts was held in Paris in December 2006. Comments and recommendations from the participants at the workshop and from others have been incorporated into the paper. Section XII Next Steps contains a workplan that is designed to enable the production of reliable comparable measures on an ongoing basis.

EXECUTIVE SUMMARY

This paper summarizes the results of Phase 1 of a Project that is seen to have three phases.

Phase 1: Feasibility study and international workshop.

Phase 2: Establishment of detailed definitions and methodologies for selected sub-sectors, production of a methodological manual, pilot data collection, and negotiation of commitments from OECD member countries for ongoing support.

Phase 3: Implementation of regular data collection and dissemination of internationally-comparative measures of the culture sector.

In addition to reporting on Phase 1, the paper also presents a workplan to achieve Phase 2, which in turn would allow the implementation of Phase 3.

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

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

Both UNESCO and the LEG wrestled with the question of defining culture. The paper acknowledges that a well defined framework is crucial to the production of comparable measures but also accepts that any such framework must have wide acceptability by other international organizations working with culture statistics and by individual countries. Experts attending the international workshop recommended that the OECD work with UNESCO during its current review of its Framework for Culture Statistics and await the results of this review before finalising an OECD framework.

In the interim, the paper does propose a practical working definition based on the work in five countries—Australia, Canada, France, the United Kingdom and the United States — and the data available from their official national sources. Workshop participants recommended that the OECD use data only from official sources in order to maintain a maximum of coherence with other published estimates.

Accepting that there is no existing operational framework in place for producing reliable international comparative measures of the culture sector, the paper explores the possibility of using a System of National Accounts (SNA) approach for economic data.

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

One of the proposed solutions to the SNA challenges is the creation of a satellite account for culture. Finland, Chile and Columbia have taken this step and several other countries have expressed serious interest; one of the recommendations of the Project is the setting up of an expert group to promote and develop the idea of satellite accounts for culture.

The paper also proposes the creation of a methodological manual that would set out a standard approach to deal with the shortcomings of existing classification standards when describing the culture sector; this work would also serve as a basis for proposing changes to international standards when they come up for revision.

In spite all of the identified difficulties, the paper does bring together some measures of the culture sector for five countries and four cities and makes an initial attempt at coherent tabulations. The number of ad hoc assumptions and the amount of estimation involved mean that use of the comparisons between countries should be used with extreme caution. Expanded versions of the following tables along with explanatory notes and warnings are included in the body of the paper in Section X.

OECD Estimates of Culture Industries Contribution to National GDP/GVA				
Country	Reference Year	Currency	Value (in millions)	Percent of Total Economy
Australia	1998-99	Australian dollars	17,053	3.1%
Canada	2002	Canadian dollars	37,465	3.5%
France	2003	Euros	39,899	2.8%
United Kingdom	2003	Pounds sterling	42,180	5.8%
United States of America	2002	United States dollars	341,139	3.3%

Note: see explanatory notes and warnings in Section X

OECD Estimates of Culture Employment in Selected Cities					
City	Reference Year	City Population ('000)	City Population as Percent of National Population	City Culture Employment ('000)	City Culture Employment as Percent of National Culture Employment
London	2002	7,371	12.4%	525	23.8%
Montréal	2003	2,371	7.4%	98	16.4%
New York	2002	8,107	2.8%	309	8.9%
Paris (Île-de France)	2003	11,130	18.5%	113	45.4%

Note: see explanatory notes and warnings in Section X

BACKGROUND

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

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

Artistic culture is of special interest. One of its particular characteristics is its ability to reflect society back itself. This reflective ability also has a temporal quality that allows the reflected image to sometimes highlight the past (history museums), sometimes the future (science fiction) and sometimes simply offer a focussed version of the present (documentaries).

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

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

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

The Australian statistical office has grouped possible types of arts and heritage indicators into four broad categories³.

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

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

A particular example of the culture sector's importance to economic innovation is its relationship to information and communication technology (ICT). "ICT products are closely associated with the

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

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

phenomenon of the ‘new economy’”.⁵ A recent report published by the European Commission underlined the fact that the health of the culture sector is crucial to the growth of the ICT sector. “The cultural & creative sector is crucial to the take off of ICTs. . . It provides content to fuel digital devices and networks, thereby contributing to the adoption of ICTs . . . and fostering innovation in the ICT sector as manufactures and networks need to find original and optimal ways to integrate content into new value-added services.”⁶

INTERNATIONAL PRECEDENTS

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

The UNESCO Framework for Culture Statistics

In the 1980s, over 20 European and North American countries met over several years to develop a common approach to gathering data and producing culture statistics. The genesis of the work, however, goes back even further to a 1972 UNESCO Conference of European Ministers of Culture that “urged the establishment of better and more comprehensive statistics of culture.”⁷

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

- (a) “it should be an integrated whole, including both the social and economic aspects of cultural phenomenon, e.g., production, distribution consumption of and demand for cultural goods and services;
- (b) “it should be logical and based on principles which make it possible to link it with related statistical systems (System of Social and Demographic Statistics, the System of National Accounts and balances, and, eventually, the System of Environmental Statistics); and
- (c) “it should serve the needs for planning, controlling and study of matters connected with cultural policies and therefore include all phenomena which are of importance in this field.”⁸

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

⁵ OECD Working Party on National Accounts, “ICT Satellite Account, ASNA Experimental Estimates”, 2006, p4.

⁶ European Commission, *The Economy of Culture in Europe*, 2006, p135.

⁷ UNESCO Conference of European Statisticians, “The UNESCO Framework for Cultural Statistics (FCS)”, paper prepared by the Office of Statistics, UNESCO, CES/AC.44/11, 13 February 1986, p 2

⁸ Ibid, p 2

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

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

UNESCO has also broadened its view and it now refers to culture as “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”.⁹

In light of these changes, the UNESCO Institute for Statistics has launched “a through review of the FCS which will, in time, lead to a complete updating of its methodology with a particular attention to creative industries among other issues.”¹⁰ This review of the FCS was discussed at the international workshop and delegates were adamant that all the international bodies with an interest in culture statistics need to work collaboratively on the subject matter and ensure that definitions used by the various bodies do not conflict with one another.

EC Leadership Group on Cultural Statistics

The European Commission, in response to a request from member states, set up the Leadership Group on Culture Statistics (LEG) in 1997. “The LEG’s objectives, while few, were clear, and important: *i*) to determine a common core of unanimously agreed-upon cultural ‘domains’, *ii*) to suggest changes in national and international classifications that would reflect the particular nature of cultural activities; *iii*) to review and make an inventory of existing data collections; *iv*) to produce variables and a set of indicators

⁹ UNESCO, *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris. UNESCO, p. 6.

¹⁰ UNESCO/Global Alliance for Culture Diversity, *Understanding Creative Industries: Cultural statistics for public-policy making*, p 2.
portal.unesco.org/culture/admin/file_download.php/cultural_stat.pdf?URL_ID=30297&filename=11419233433cultural_stat.pdf&filetype=application%2Fpdf&filesize=96994&name=cultural_stat.pdf&location=user-S/.

enabling the different national situations to be compared as regards employment, financing and participation in the culture field as it is defined and delineated for the project's needs."¹¹

The LEG saw "statistics on cultural employment, financing, and practices, [as] being central elements in the framing and monitoring of cultural policies."¹²

To accomplish its work, the LEG split itself in four Task Forces to deal with:

- Methodological Issues
- Cultural Employment
- Cultural Expenditure and Financing
- Participation in Cultural Activities

Not surprisingly, the OECD Project faced many of the same challenges as did the LEG (22 of the OECD's 30 member countries are members of the European Union) and the Project was able to build on intelligence developed during the LEG project. Readers will find references to their work throughout out this paper.

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

"The process is extraordinarily complex and in the case of culture, which is a small and motley sector. (In particular, it contains activities that do not obey industrial logic and are not well apprehended by statistical systems.) It is moreover a sector where national cultures exert a strong influence..."¹³

The conclusions and recommendations were adopted by the Statistical Programme Committee of the European Commission in 1999 but there has been little follow up, in at least part because no further resources were allocated.

DEFINING THE SCOPE OF THIS OECD PROJECT

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

It should be noted at this point that initial investigations of cultural statistics programmes inspired by the UNESCO FCS show that the last proposed category – Environment and Nature – is not consistently included with other culture statistics, and that the second-last category – Sports and Games –has only been included when the policy responsibilities for sport and culture came under the same political body. Thus, for reasons of international consistency, we decided to initially exclude these two categories from the scope of this Project.

The LEG also took the FCS as a starting point for their operational definition and they also decided to exclude environment and sports; in addition they excluded advertising, fashion and anything to do with language skills. They added architecture and new media.

¹¹ European Commission, *Cultural Statistics in the EU: Final report of the LEG*, 2000, p. 5.

¹² Ibid, p. 5.

¹³ Ibid, p. 78.

For this Project we elected to retain advertising, fashion and architecture.

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

One of the possible reasons for these differences in implementation is the lack of direct links to statistical systems as originally recommended by the joint UNESCO/Economic Commission for Europe Working Group. These links are normally made by defining the elements in terms of standard classifications. The System of Social and Demographic Statistics referred to by the Working Group has never been implemented and, as we are not retaining the category of environmental statistics, the System of Environmental Statistics is not relevant to the work of this Project. This leaves the classification standards used by the System of National Accounts.

Classification - Bringing Precision

Overview

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

International Standards

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

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

Economic Activity Classifications

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

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

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

Not all countries use ISIC. The European Community has its own standard known as NACE (Nomenclature statistique des activités économiques dans la Communauté européenne). While ISIC Rev.3.1 and NACE Rev.1 are far more comparable than their precursors, there are still important differences between the two and, in some cases, the two standards use same four digit code to refer to different industries.

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

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

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

Delegates to the international workshop supported the need to work towards revisions that would allow the sector to be better reflected in standard data sets.

A Working Definition of the Scope of the Project

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

Given the limitations of the economic activity classifications with respect to the culture sector, a modified approach has been adopted.

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

Most delegates at the workshop found this initial practical approach useful as it did permit the construction of some comparable measures (see Section X –Comparative Data.) It also permitted the confirmation of the weaknesses of the existing international standards when trying to measure the culture sector.

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

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

x "part of"

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

Source: OECD.

Occupation Classifications

An occupational classification is a tool for organising all jobs in an industry or a country into a clearly defined set of groups according to the tasks and duties undertaken in the job. The United Nations standard is the International Standard Classification of Occupations (ISCO).

The International Labour Office is currently updating ISCO-88 and, as part of the Project, the Secretariat agreed to work with the ILO to provide a submission with respect to occupations related to the culture sector. A specific session was held at an international workshop and delegates supported the work of the OECD Secretariat and recommended that it work with the UNESCO Institute for Statistics on this task. Delegates also agreed to seek out experts in their own countries to provide input to this process.

Prior to the December workshop, a note was circulated to registrants and other interested parties asking for input to the process. At the workshop, the Secretariat agree to partner with the UNESCO Institute for Statistics (UIS) in order to provide a coordinated input to the ILO that would serve the needs of both UNECISO and OECD member countries and reissued a call for input since few parties had formally replied to the original call.

In addition to input from the UIS and the OECD, submissions were received from:

- Australia
- Estonia
- Canada
- Germany
- Japan
- Mexico
- New Zealand
- Sweden
- Switzerland
- United Kingdom
- United States of America
- University of Padua
- World Intellectual Property Organisation

The Secretariat also incorporated the recommendations of the LEG Task Force on Cultural Employment.

Work had already been done on the update and the Secretariat began its process by reviewing a draft of the new structure which will be known as ISCO-08. Some areas that had previously caused challenges for culture researchers had already been addressed. For example, in the previous version ISCO-88, occupations in arts, entertainment, design and sport were classified in Minor group 245 (Writers and creative or performing artists) and in Minor group 347 (Artistic, entertainment and sports associate professionals). This meant that musicians and dancers, for example, could be classified in different major groups depending on whether or not they performed in classical or less formal settings. This does not reflect the reality of the modern entertainment industry.

In response to this and a wide range of other concerns about the treatment of these occupations in ISCO-88 the following proposals were included in the draft ISCO-08 at the point that the Secretariat became involved:

- The arts and media related unit groups in Minor group 347 had been merged, where possible, with the equivalent unit groups in Minor group 245.

- Journalists had been identified separately from other writers and media presenters within the new group.
- Unit group 3471 had been split to form 3 new unit groups:
 - 2153, Product and garment designers,
 - 2453, Graphic and multimedia designers,
 - 3452, Interior designers and decorators.
- Photographers had been separately identified from other image and sound recording equipment operators (who are classified in the new sub-major group for Information and communications technicians).
- A new minor group 345 Artistic associate professionals had been created and contains the new unit groups for photographers and interior designers and decorators.
- A new minor group 344 had been created for sports and fitness workers.

The Secretariat incorporated the comments received from external parties and produced an initial consolidated list of proposed culture occupations. The original list was considered too detailed by the ILO and is currently being revised in conjunction with the UIS. A copy of the final submission will be posted on the Project's website (www.oecd.org/std/national-accounts/measurementofculture) when it becomes available.

Government Expenditures

COFOG – the Classification of the Functions of Government is the United Nations international standard for classifying the purpose of general government transactions related to final consumption expenditures, intermediate consumption, gross capital formation and capital and current transfers. Unfortunately, in the area of culture, the level of detail provided in the standard is so insufficient that the current standard is of little use in analyzing the sector. Other than a few marginal mixed classes, the whole of the culture portfolio is covered by two classes – “Cultural services” and “Broadcasting and publishing services.” For this reason, perhaps, COFOG is little used by jurisdictions for measuring government expenditures on culture.

The limitations of COFOG were discussed at the international workshop and delegates recommended that the OECD work with Eurostat and other interested parties to develop a more detailed (4 digit) classification structure within the culture-related section of COFOG. Pending a revision to COFOG, the workshop recommended that the OECD encourage member countries to act (on a voluntary basis) and to begin to collect and report data using this more detailed approach.

The current COFOG classes relevant to culture are highlighted in the following table.

**Details of Government Expenditures on Culture
As Identified in
COFOG — Classification of the Functions of Government¹⁴**

Code	Description
05	<i>Environmental protection</i>

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

Indicates class contains culture-related items

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

Consumer Expenditures

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

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

Where possible, it would be preferable to compare “actual consumption” on cultural goods between countries rather than only “household expenditures”, as the mix of direct/indirect expenditures on culture will be different from one country to another. Practicality usually limits this possibility.

The lack of detail for culture-related consumption in COICOP has resulted in individual countries using other definitions and breakdowns to meet their specific cultural-policy needs. To achieve the use of a

¹⁴ Source: United Nations, *Classifications of Expenditure According to Purpose: Classification of the Functions of Government (COFOG); Classification of Individual Consumption According to Purpose (COICOP); Classification of the Purposes of Non-Profit Institutions Serving Households (COPNI); Classification of the Outlays of Producers According to Purpose (COPP)*, New York, 2000, ST/ESA/STAT/SER.M/84, E.00.XVII.6 , F.00.XVII.6 available at unstats.un.org/unsd/cr/registry/.

common approach across individual countries, either revisions to COICOP are required or the use of other normalized typologies needs to be considered.

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

**Details of Consumer Expenditures on Culture
As Identified In
COICOP - Classification of Individual Consumption According to Purpose¹⁵**

Code	Description
01-12	Individual consumption expenditure of households
08	Communication
	...
08.2	x Telephone and telefax equipment
08.2.0	Telephone and telefax equipment (D)
08.3	x Telephone and telefax services
08.3.0	x Telephone and telefax services (S)
09	Recreation and culture
09.1	x Audio-visual, photographic and information processing equipment
09.1.1	x Equipment for the reception, recording and reproduction of sound and pictures (D)
09.1.2	x Photographic and cinematographic equipment and optical instruments (D)
09.1.3	x Information processing equipment (D)
09.1.4	x Recording media (SD)
09.1.5	x Repair of audio-visual, photographic and information processing equipment (S)
09.2	x Other major durables for recreation and culture
09.2.1	Major durables for outdoor recreation (D)
09.2.2	x Musical instruments and major durables for indoor recreation (D)
09.2.3	Maintenance and repair of other major durables for recreation and culture (S)
09.3	Other recreational items and equipment, gardens and pets
09.3.1	x Games, toys and hobbies (SD)
09.3.2	Equipment for sport, camping and open-air recreation (SD)
09.3.3	Gardens, plants and flowers (ND)
09.3.4	Pets and related products (ND)
09.3.5	Veterinary and other services for pets (S)
09.4	x Recreational and cultural services
09.4.1	Recreational and sporting services (S)
09.4.2	Cultural services (S)
09.4.3	Games of chance (S)
09.5	x Newspapers, books and stationery
09.5.1	Books (SD)
09.5.2	Newspapers and periodicals (ND)
09.5.3	x Miscellaneous printed matter (ND)
09.5.4	Stationery and drawing materials (ND)
	...
12	Miscellaneous goods and services
	...
12.3	Personal effects n.e.c.

¹⁵ Source: United Nations, *Classifications of Expenditure According to Purpose: Classification of the Functions of Government (COFOG); Classification of Individual Consumption According to Purpose (COICOP); Classification of the Purposes of Non-Profit Institutions Serving Households (COPNI); Classification of the Outlays of Producers According to Purpose (COPP)*, New York, 2000, ST/ESA/STAT/SER.M/84, E.00.XVII.6, F.00.XVII.6 available at unstats.un.org/unsd/cr/registry/.

12.3.1	x	Jewelry, clocks and watches (D)
		...
13		Individual consumption expenditure of non-profit institutions serving households (NPISHs)
		...
13.3	x	Recreation and culture
13.3.1		Recreational and sporting services (S)
13.3.2		Cultural services (S)
		...
14		Individual consumption expenditure of general government
		...
14.3	x	Recreation and culture
14.3.1		Recreational and sporting services (S)
14.3.2		Cultural services (S)
		...

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

Problems Associated With Using a Standard Statistical Approach for Culture

There are many aspects of the culture sector that render it difficult to measure using standard statistical techniques. Some of the challenges are:

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

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

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

Overcoming the Limitations of the Standard Statistical Approach

Allocation Factors

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

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

The value of using allocation factors was recognised in discussions at the international workshop but because there exists no standard methodology for constructing these factors, researchers tend to adopt *ad hoc* approaches. This, in turn, can lead to seemingly contradictory results in different studies. Establishing a standard for this type of work was an area that delegates felt the OECD could provide leadership and this is reflected in the workplan outlined in the Section XII – Next Steps.

Economic Multipliers

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

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

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

Satellite Accounts

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

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

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

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

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

Despite the significant challenges, there is considerable interest in satellite accounts for culture (SAC). Finland has a pilot SAC that began in January 2007 and the Convenio Andrés Bello, an intergovernmental organisation based in Columbia, has worked with Chile and Columbia to set up SACs. Both Mexico and Canada have also expressed strong interest in setting up a SAC.

A model that might serve to inform any future work on a SAC is the Tourism Satellite Account (TSA). Similar to culture, tourism is a sector that is not well represented in international classification standards and has faced many similar problems.

A conceptual framework for a TSA was developed by an intersecretariat working group that included representation from the OECD, Eurostat, the World Tourism Organisation and the United Nations Statistics Division. The methodological framework recommended by this working group was approved by the Statistical Commission of the United Nations in 2000.

In addition to serving as a model for the construction of a SAC, there is also a culture-related portion of the TSA framework although it represents only a small portion of the culture sector and may be aggregated with other industries. As yet, no international comparisons have been published.

Nevertheless, because the various TSAs developed in participating countries all follow the basic methodology laid down by the working group, it should be possible to extract some comparable data on culture. The Tourism unit in the OECD's Centre for Entrepreneurship, Small and Medium Sized Establishments, and Local Development coordinates the Secretariat's work on TSAs. They indicated that once precise definitions were decided upon, estimates could be produced in a matter of months or sooner with the cooperation of experts in individual member countries.

To deal with a concrete example, the Canadian Tourism Satellite Account for 2000 reported¹⁶ that jobs in the ‘recreation and entertainment’ industries¹⁷ accounted for 10% of total tourism activity and 8% of the sector’s contribution to the Gross Domestic Product at basic prices. When compared to the entire economy, the respective percentages drop to 0.4% and 0.2%.

To provide the reader with a better feel for the concepts associated with satellite accounts, the following material (and the supplementary material in Annex III) has been extracted directly (with the agreement of the original author) from a proposal written by Michel G. Durand for Statistics Canada.

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

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

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

The main objectives of a culture satellite account include:

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

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

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

¹⁶ Statistics Canada, *Canadian Tourism Satellite Account, 2000*, Catalogue No 13-604-MIE-No 048, 2005, Appendix F.

¹⁷ The Canadian ‘Recreation and Entertainment Industries includes the following NAICS industries: Motion Picture and Video Exhibition (51213), Performing Arts Companies (7111), Spectator Sports (7112), Independent Artists, Writers and Performers (7115), Heritage Institutions (7121), Amusement Parks and Arcades (7131), Gambling Industries (7132), and Other Amusement and Recreation Industries (7139).

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

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

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

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

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

Culture Satellite Account Framework

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

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

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

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

Generally, developers of “fully integrated” satellite accounts seek to link together different accounting systems. Most often, the established ordering mechanisms of the System of National Accounts (SNA) are used as the primary or reference account. This approach is taken for pragmatic reason. While the SNA is limited to monetary data, it is the only fully operational accounting system that orders activities throughout the entire economy.

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

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

The five basic categories of statistics and analysis represented by the different layers in the table are further developed in Annex III.

MACRO ECONOMIC AND PARTICIPATION INDICATORS

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

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

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

Each of the issues listed above could involve a range of different policy issues but, for the purposes of this paper, is simply presented to highlight the breadth of possibilities. In many instances much of the information is already available but may not be presented in a coherent fashion and it may not provide the

full picture from a culture perspective. In other cases, the available information is sketchy at best and, as highlighted in previous sections, may not truly reflect the extent of sector.

Output and Value Added

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

Employment

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

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

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

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

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

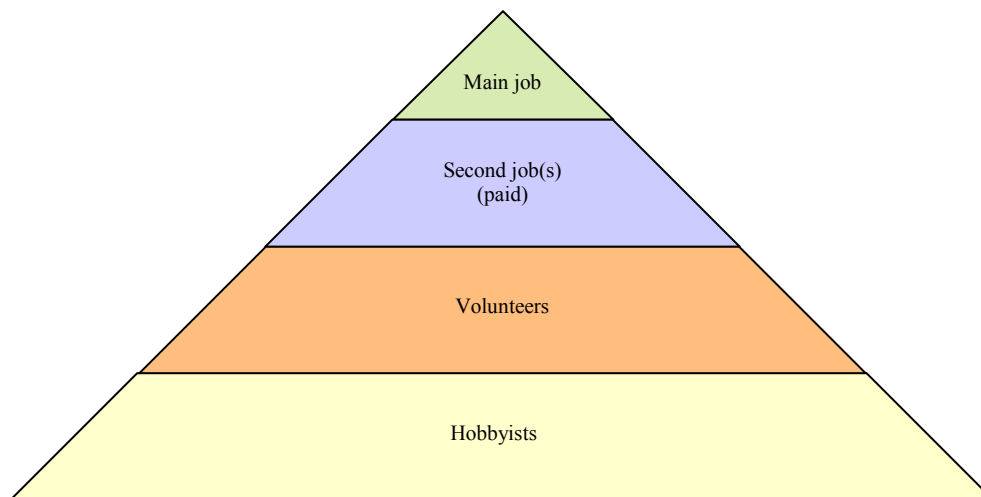
Conceptually we would derive the same result if we added cultural workers employed in non-cultural industries (B) to all employees of cultural industries (A+C) or if we added all people employed in cultural occupations (A+B) with those employees of cultural industries that were not cultural occupations (C).

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

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

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

Tiers of cultural employment, by type of involvement



Export and Imports

The list of cultural goods and services is the first step in enabling data to assist in the analysis of international trade in culture. As well as providing additional detail about the economy in its own right, such data provides fundamental information for international trade negotiations. While the importance of such information cannot be overstated it would clearly vary from country to country and arriving at meaningful comparisons will require careful considerations.

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

Government Expenditures

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

Experts have long recognised the need for statistical information on public sector expenditure on culture, as well as other forms of support. In a paper presented at the 4th International Conference on the Cultural Economy in Avignon, 12-14 May 1986, Serge Fanchette, writing for UNESCO, stated that:

“For a long time, many countries have realised the need to collect data on the public financing of cultural activities both for decision making purposes and for planning of cultural development.¹⁸”

He then went on to say:

“Already in 1967, as part of a round table on cultural policy organised by UNESCO in Monaco, the need for data on culture expenditures was set out as follows:

“To create cultural policy, one must be able to identify both what already exists and what is lacking. In most countries, the appreciation of these facts is lacking. What part of the population is really affected? What services are available? What types of organisations are offering them? What type of resources do they have? How many staff do they have? What are the costs? For each of the sectors, how much of their support, financial and otherwise, comes from the central government, how much from local levels, how much from private associations, how much from individuals? Who benefits from these cultural interventions? What is the impact of the ‘non public’ players have? What are the results of these cultural interventions . . . ?”¹⁹

More than thirty years later, the European Leadership Group on Culture Statistics in the European Union (LEG), again underlined the need for data on government expenditures related to culture sector and identified several problems associated with producing comparable measures of government spending. The first among these are “differences of competencies amongst responsible government bodies. The scope of cultural competencies varies from one country to another and from one ministry to another (ministries of culture, heritage, audiovisual, sport, education and youth, etc.). It also depends on the administrative organisation (it varies from centralised to federal States). The budgets provided by national ministries are not comparable (for example some include local levels, others do not; some include licensing fees, others do not, some include sports, others do not, others do not, some include sports others do not, etc.)²⁰

The question of varying competencies among ministries would not necessarily be a serious one if spending on culture of all ministries were recorded according to a detailed classification standard but as was noted earlier, this is not the case. The problems with COFOG were specifically raised during the workshop and are addressed in the recommendations for future work. To fully extract all spending on culture across all ministries requires a special effort and this is not currently done in most countries.

The second point raised in the above quote from the European Commission report is that of the varying competencies across the different levels of government administrations. This point was a particular concern of the LEG; they noted that “to make data comparable between member states however a summation of all government layers (while avoiding double countings) would be necessary.²¹” In relation to the problem of avoiding double countings that could result from transfers between different layers of government, their report goes on to explain that usually “each level has a specific authority and a specific set of responsibilities. The precise situation differs between the different Member States. In some Member States there is a large degree of central steering, where central government finances the lower levels of government and also has a large say in where this money should be spent. Other member states have far

¹⁸ Fanchette, S., “Collecter des données au niveau international sur le financement public de la culture : l’expérience de l’UNESCO” in *Économie et culture Volume 1 : Les Outils de l’économiste à l’épreuve, 4^e conférence internationale sur l’économie de la Culture*, Avignon 12-14 May 1986, La Documentation Française, Paris 1987, p. 171.

¹⁹ Ibid.

²⁰ European Commission. (2000) *Cultural Statistics in the EU: Final report of the LEG, Luxembourg*, p.123.

²¹ Ibid p.123.

more autonomous forms of regional or local government. Often these governments can determine to a large degree to what specific purpose their funds will be spent.²²

In summary, to be able to make reliable comparisons of government expenditures on culture, the underlying data must:

- Cover the spending of all parts of government not just the cultural ministry since spending on culture may take place through a wide variety of ministries, agencies and other associated organizations (funds from government lotteries are often a source of culture grants);
- Cover all levels of government and transfers to or from other levels of government must be identified.

Ideally one would also like to be able to distinguish different types of government spending on culture such as operating expenses of government ministries and agencies, capital expenditures of government ministries and agencies, direct transfers (normally as grants) to culture undertakings with grants for capital projects separated from operating grants.

In order to make international comparisons, it is important to be able to separate government expenditures by the subsectors to which they were applied. Discussions in the workshop recognised that it would be next to impossible to have the identical definition of culture accepted by all countries but that agreement on individual subsectors was much more likely.

UNESCO likened this definitional approach to a wardrobe closet with many hangars and as long as all the hangars were well defined, then individual countries could decide which of the hangars they would include in their definition of culture and compare themselves against other countries by selecting the set hangars that were common in both of their wardrobes. Each hangar corresponds to a subsector and researchers need to be able to deal with each subsector separately.

It is also important to distinguish between current or operating expenditures and capital investments or grants for capital projects since this latter type of expenditure can be very large, irregular and by their very nature are intended to provide value over many years. Not separating out these types of expenditures will frustrate any trend analysis.

²² Ibid.

The following data matrix²³ for collecting data on public expenditures (and revenues) was recommended by the LEG.

Domain	Current Expenditures and Receipts							Capital Investments
	Receipts		Expenditures					
	From other government levels	Other receipts	Transfers to other government levels	Other transfers	Personnel costs	Capital costs	Other current expenditures	
Cultural heritage								

Even if all the above were available, the true picture of government support to culture would still be somewhat incomplete. There is also what the LEG report refers to as “indirect support” for culture. Examples of this kind of support are:

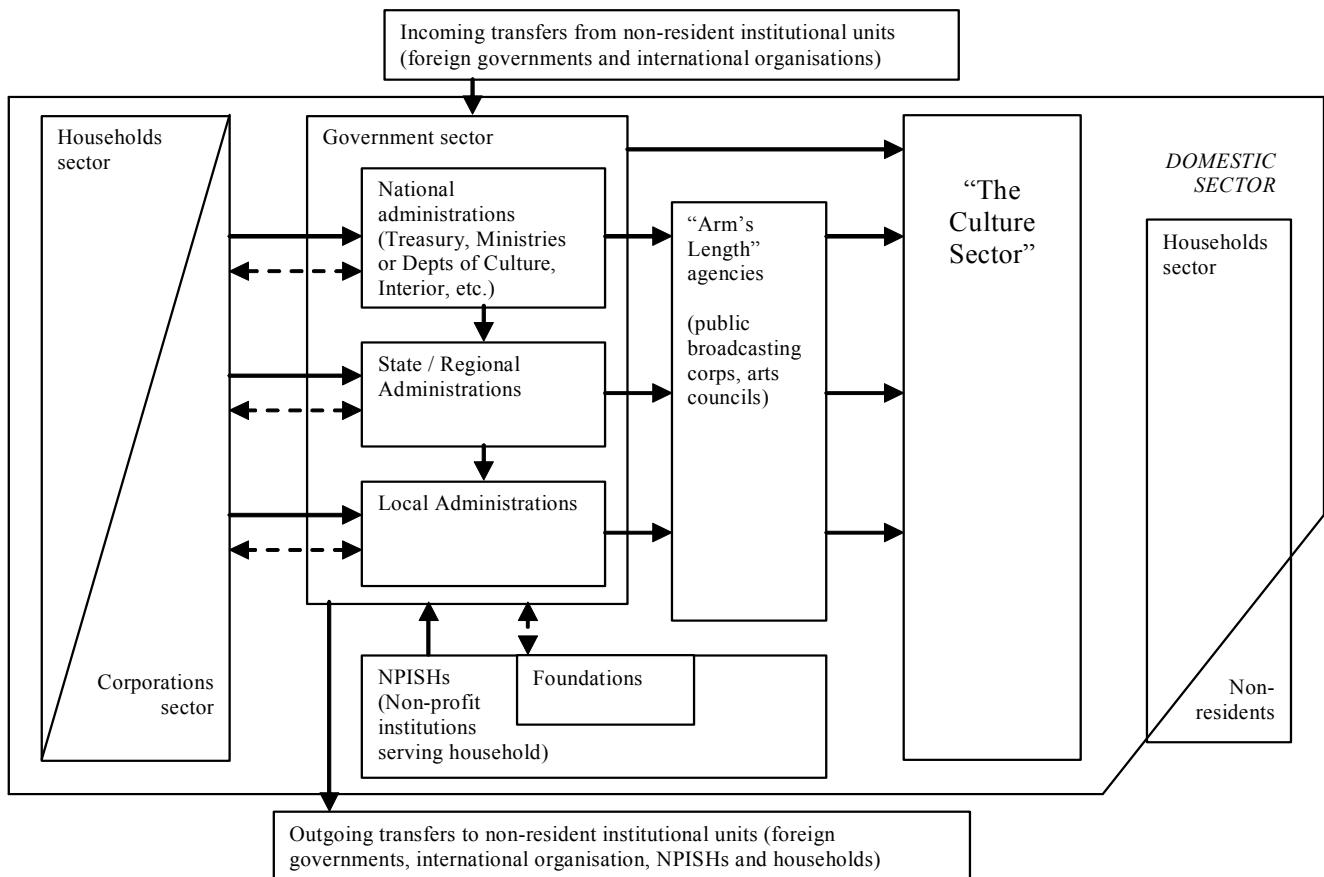
- Allowing culture organisations to use a government owned building at less than market rent;
- Reduced sales taxes on certain culture-related goods and services;
- Market intervention by way of regulations that support particular culture-related goods and services, especially related to domestic products;
- Reduced taxes on income related from the sale of culture-related goods and services;
- Fiscal regulations that provide incentives for private sector capital to be spent or invested in the culture sector.

This type of data has typically been even more difficult to obtain than direct spending data. The LEG also identified this “problem” but was not able to come up with a workable solution.

The last bullet of the above list also underlines the importance of our next topic, private sector funding.

²³ Ibid, p. 128.

Funding Flows in the Culture Sector



Private Sector Funding

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

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

As mentioned in the previous section on government expenditures, one of the powers of government is the ability to introduce fiscal regulations that provide incentives for the private sector to make contributions to the culture sector. A typical scenario would see a government provide a form of tax relief to a private sector undertaking that makes a contribution to a cultural project. At its simplest level the government is forgoing certain tax revenues in exchange for foregoing a part of its responsibility to provide funding to the sector. Any comparative analysis of government expenditures on culture should recognise this fact.

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

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

Household Spending

Spending by households or individuals on cultural goods and services provides an economic measure that can be related to overall spending by households. Data are normally collected as part of a general-population survey and programmes seeking cultural data are often limited in how much detail they can have included in questionnaires. As was pointed out above, expenditures by households are not equal to household economic consumption. The latter measure also includes the subsidies included in the products and services purchased. Most of the subsidies will have come from public sources and since government policies on subsidies can vary significantly among countries, any international comparisons should take this into account. In addition, the list of goods and services considered cultural also tends to vary from country to country. It may be that this type of analysis will be of greater value for measuring trends over time within a country than in providing direct comparisons between jurisdictions.

Participation/Consumption

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

SOCIAL INDICATORS

Economic outcomes are not why most people become involved in culture and, therefore, economic indicators alone cannot be expected to provide exhaustive measures of the benefits cultural involvement brings to individuals and to the societies formed by these individuals. Although there is a considerable body of research on this area, definitive choices about what measures should be included are far from evident.

The International Federation of Arts Councils and Culture Agencies (IFACCA), in a report entitled *Statistical Indicators for Arts Policy* notes that “there are two main discernable approaches in this research. Some tackle the issues ‘top down’, by exploring the social impacts of the arts, where ‘social’ means non-economic impacts, or impacts that relate to social policies. Others approach effects from the bottom up, by

exploring individual motivations for and experiences of arts participation, and evaluating the impacts of particular arts programmes.”²⁴

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

Dick Stanley, referring to cultural citizenship, writes “that arts and heritage participation enhances social understanding, promotes identity formation, modifies values, builds social cohesion and fosters community development and civic participation. These are the mechanisms by which cultural participation provides the models to fashion the individual’s public action. An individual’s cultural participation influences how she behaves toward others in society, and their cultural participation influences how they treat her. Culture permeates social, economic and political action.”²⁵

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

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

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

Although earlier sections on classification standards discussed criteria for the inclusion of a particular industry or occupation within a definition of culture, there are other definitional aspects that can be raised. Are “professional” and “amateur” cultural phenomena to be treated in the same manner? Should distinctions between traditional or “high” culture and popular or folk culture be made? How does one compare situations where what is high culture in one society is popular culture in another?

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

There was a time when relatively large proportions of a society shared the same “culture” (usually the state-supported culture) but with the increase in diversity, those days are probably past. It may become

²⁴ International Federation of Arts Councils and Culture Agencies, *Statistical Indicators for Arts Policy*, D’Art report number 18, 2002, p. 7.

²⁵ Stanley, Dick, “Introduction: The Social Effects of Culture”, *Canadian Journal of Communication*, Vol. 31 (2006) pp.7-15.

more important in the future to talk of a common *set* of cultures rather than a single culture as the glue that holds together the shared understandings and beliefs of a society. One of the characteristics that may contribute to an individual's ability build competencies in a wider set of cultures is fluency in multiple languages, especially the official languages of the individual's country of residence.

Cultural diversity and the need to include measures of this quality in measures of the culture sector have taken on an increased profile now that the UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* has come into force. In statistics discussions, the most common questions relate to what needs to be measured and how should it be measured.

Article 19 of the Convention calls on UNESCO to "facilitate, through the use of existing mechanisms within the Secretariat, the collection, analysis and dissemination of all relevant information, statistics and best practices."²⁶ It does not, however, provide specifics on how this should be done. Participants at the international workshop raised several questions about including measures of diversity but were not able to achieve any general consensus about either of the above questions.

In keeping with UNESCO's broad approach to culture, the convention expresses interest in diversity "through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used"²⁷

In theory, this would infer that measures of diversity should be included in nearly all national surveys related to culture. In practice, unless sample sizes are increased, this will not be possible. Alternate approaches may be required. Delegates to the international workshop indicated that there were already problems producing measures relating to the share domestic products in national markets; although this is one aspect of diversity, the intent of the Convention goes well beyond this.

None of the delegates questioned the importance of including measures of diversity and social impact in any suite of internationally comparative measures of the culture sector, but given the wide-ranging discussions, they recognised that much more work was required by social researchers before any decision on the nature of these measures could be made. The workshop's recommendation to the OECD Project was that it should initially focus more on economic indicators where there is a greater consensus of opinion.

THE APPROACH TO CULTURE STATISTICS AT THE NATIONAL LEVEL

In order to provide the reader with some context regarding culture statistics, the following sections present overviews of the approaches taken by five selected countries including summary data tables from each of the jurisdictions. Additional data tables are included in the associated annexes.

The Project also conducted a short survey of the culture statistics activities of OECD member countries. A summary of the results follows the individual country sections

²⁶ UNESCO, *Convention on the Protection and the Promotion of the Diversity of Cultural Expressions*, 2005, Paris, p. 10

²⁷ *Ibid*, p. 4.

*Australia*²⁸

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

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

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

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

The industry classification provides an alternative view of industry to the Australian and New Zealand Standard Industrial Classification (ANZSIC), which is the standard classification used in the ABS. By grouping cultural activities in a different way to ANZSIC, the ACLCL has enabled the ABS to collect and/or present cultural data in a more consistent way (previously, different collections used different groupings based of the expressed needs on the cultural clients they were dealing with). The ACLCL also provide an alternative product and occupation classifications. The ACLCL has been used by the ABS as a guide in the development of surveys concerning arts, sport or cultural heritage (e.g., in determining the scope of the collection, the concepts used and the actual questions asked). Further information on the NCCRS and details on the ACLCL can be found [at www.abs.gov.au/Websitedbs/c311215.nsf/20564c23f3183fdaca25672100813ef1/8086c7185b84f467ca256b260020f899!OpenDocument#National%20Centre%20for%20Culture%20and%20R](http://www.abs.gov.au/Websitedbs/c311215.nsf/20564c23f3183fdaca25672100813ef1/8086c7185b84f467ca256b260020f899!OpenDocument#National%20Centre%20for%20Culture%20and%20R)

²⁸ Lisa Conolly and Chris Giddings of the Australian Bureau of Statistics were very helpful in providing background information for this section.

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

Table AUS.1A
Income And Value Added For Selected Cultural Industries — 1999-2000

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

Canada

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

It currently runs surveys in the following areas:

- Heritage Institutions
- Public Libraries
- Performing Arts Companies
- Film Production
- Film Post-Production
- Film Distribution
- Film Exhibition
- Book Publishing
- Periodical Publishing

- Sound Recording (label companies)
- Government Expenditures on Culture
- Television Viewing
- Radio Listening

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

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

In 2004, The CSP published the *Canadian Framework for Culture Statistics*²⁹, a formal framework of culture industries, occupations and products defined in terms of the national classification standards.

For the most part, the CSP has conducted census surveys on an activity basis, i.e., all business carrying out cultural activities were included in surveys, regardless of the business's primary industry classification. The Program is in the process of moving to a sample-survey approach covering only businesses whose primary classification is considered to be in the culture sector. As part of this process, the CSP has also added a survey of Newspaper Publishers and extended its surveys of Performing Arts Companies and Heritage Institutions to include not-for-profit businesses. The first data from this new approach were released in June 2006.

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

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

²⁹ Statistics Canada, *Canadian Framework for Culture Statistics*, Catalogue No. 81-595-MIE – No. 021 www.statcan.ca/english/research/81-595-MIE/81-595-MIE2004021.pdf

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

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

Note:

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

na "Not available for any reference period"

... "Not applicable"

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

France

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

France was one of the first countries to demonstrate an active interest in gaining a better understanding of the economics of culture and in the development of a solid cultural statistics framework. Through the support of the Ministry of Culture and Communication and other government bodies, France participated in a series of international conferences on the economy and culture during the 1980s. The process generated a number of papers discussing conceptual issues on the economics of culture and the means to capture the sector statistically³⁰ and included one of the earliest proposals for a possible satellite account framework by INSEE's Maryvonne Lemaire³¹. The proposal was never implemented due to divergences over the definitional coverage (for example whether or not to include communications), conceptual and practical difficulties with data availability and a realisation of the resources required. However, Lemaire's rigorous approach to analysing the processes involved in the production of cultural goods and services served as a major contribution to the identification and development of the "creative chain" approach. This was taken up by UNESCO in the FCS and creative chains have subsequently been encapsulated in the major national cultural statistics frameworks.

Since the mid 1990s, France has refocused direction by co-operating with Eurostat on the development of a European-wide framework. France was the leader of a Eurostat LEG (leadership group) Task Force on Cultural Employment which established a methodology to exploit the standardised Labour Force Survey³².

The DEPS produces an annual statistical report "Statistiques de la Culture: chiffres clés"³³. The following table shows data from the DEP. More tables are presented in Annex 6.

³⁰ See Dupuis, X. and F Rouet, *Économie et Culture, Volume 1, Les Outils de l'économiste à l'épreuve*, 4^e conférence internationale sur l'Économie de la Culture, Avignon, 12-14 mai 1986, La Documentation française, Paris, 1987, ISBN : 2-11-001811-9.

³¹ Lemaire, M. *Vers un compte satellite de la culture*, in Dupuis and Rouet 1986 op. cit.

³² Eurostat, *L'emploi dans la culture en Europe*, No.68/2004 available at europa.eu.int/comm/eurostat/

³³ Ministère de la Culture et Communication, Département des études, de la prospective et des statistiques, *Chiffres Clés 2005 Statistiques de la Culture*, La Documentation française, Paris 2005, ISBN: 2-11-005906-0.

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

Industries <i>(activité principale de l'entreprise)</i>	culturelles	Niveau classe NAF (1)	Total	<i>dont</i> : 20 salariés et plus	Moins de 20 salariés	Pourcentage du total services
Industries culturelles (y compris la publicité)			62,115	46,995	15,120	12.8%
Industries culturelles			41,043	32,936	8,107	8.5%
Édition			20,236	16,821	3,415	4.2%
Édition de livres		22.1A	5,292	4,257	1,036	1.1%
Édition de journaux		22.1C	5,141	4,683	458	1.1%
Édition de revues et périodiques		22.1E	7,799	6,333	1,467	1.6%
Édition d'enregistrements sonores		22.1G	2,004	1,549	454	0.4%
Activités audiovisuelles			19,955	15,536	4,420	4.1%
Cinéma et vidéo			8,826	5,084	3,742	1.8%
Production de films pour la télévision		92.1A	1,011	488	524	0.2%
Production de films institutionnels et publicitaires		92.1B	1,022	325	696	0.2%
Production de films pour le cinéma		92.1C	1,469	748	721	0.3%
Prestations techniques pour le cinéma et la télévision		92.1D	1,181	715	466	0.2%
Distribution de films cinématographiques		92.1F	1,365	800	564	0.3%
Édition et distribution vidéo		92.1G	1,740	1,356	385	0.4%
Projection de films cinématographiques		92.1J	1,039	652	387	0.2%
Radio		92.2A	1,294	1,152	142	0.3%
Télévision			9,835	9,300	535	2.0%
Production de programmes de télévision		92.2B	484	286	198	0.1%
Édition de chaînes généralistes		92.2D	6,221	6,221	0	1.3%
Édition de chaînes thématiques		92.2E	1,331	999	332	0.3%
Distribution de bouquets de programmes radio et télévision		92.2F	1,800	1,794	5	0.4%
Agences de presse		92.4Z	852	579	272	0.2%
Publicité			21,072	14,059	7,013	4.3%
Gestion de supports de publicité		74.4A	10,760	8,680	2,081	2.2%
Agences conseils en publicité		74.4B	10,312	5,380	4,932	2.1%
Services			485,664	296,864	188,799	100.0%

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

(1) Nomenclature d'activités française.

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

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

United Kingdom

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

- Archives, Libraries & Museums
- Arts & Creative Industries

- Entertainment (Gambling & Betting)
- Heritage
- Sport
- Tourism

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

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

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

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

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

- Heritage
- Archives
- Libraries
- Museums

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

A more detailed summary of the DET and other DCMS activities can be found in the *DCMS Evidence Toolkit – DET: Technical Report* available at: www.culture.gov.uk/NR/rdonlyres/4B026ACA-025C-4C2F-A86E-4A96E406180E/0/DETEvidenceToolkitv1August2004.pdf.

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

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

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

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

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

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

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

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

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

Original Source: ONS, Annual Business Inquiry

United States of America

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

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

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

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

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

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

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

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

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

* OECD estimate

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

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

Survey of OECD Member Country Activities in the Area of Culture Statistics

As part of the Project, the Secretariat sent a questionnaire to national statistical offices (NSOs) and some culture ministries having their own statistical offices. The purpose was to collect and share information on national culture statistics programmes. This section provides a summary of the information received. Copies of the completed questionnaires in pdf format can be found on the Project's website at www.oecd.org/std/national-accounts/measurementofculture.

The structure of the questionnaire was designed to allow national experts to present their statistics programme in their own words, i.e., as they felt best expressed the purpose and structure of national statistics programmes, while at the same time maintaining consistency across countries. Questions were structured to elicit general information about national statistical programmes and to identify:

- the principal official agencies producing cultural statistics;
- the existence of an integrated programme to collect statistics on culture;
- the existence of a specific national framework;
- their current activities in the field of cultural statistics;
- an indication of where more information could be located.

Countries provided very interesting information on both existing and planned culture statistics programmes, some in great detail.

Principal Results

Replies were received from 22 of the 30 OECD member countries, ***a response rate of 73 per cent.***

The non-respondents were Belgium, Greece, Iceland, Korea, Norway, the Slovak Republic and the United States.

Answers to the key questions are summarised in the table below above.

Statistical Frameworks to Measure Culture

Of the 22 countries which responded, 13 have an existing defined framework for measuring culture and three others are planning to develop one. In other words, ***over half the OECD 30 member countries already have or are planning a specific statistical framework to measure culture.***

Of the countries having a framework, eight are European Community (EC) countries as well as two of those planning to develop one. Of these 10 EC countries, five stated that they had based their framework on that of the Eurostat LEG group. This means that ***half the responding EC countries based their culture framework on standards developed at the European level.*** Additionally, Ireland indicated that it is likely to use Eurostat cultural domains in developing culture statistics over the next two years.

Summary of Replies

Country	Integrated Programme?	Defined framework?	Specific classification?	Satellite Account?	Refer to international standard?
Australia	<i>No</i>	Yes	Yes	<i>No</i>	<i>No</i>
Austria	<i>No</i>	Yes	Yes	<i>No</i>	Yes: UNESCO and LEG/EUROSTAT
<i>Belgium</i>					
Canada	Yes	Yes	Yes	<i>No</i>	<i>No</i>
Czech Republic	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>	<i>Not stated</i>
Denmark	Not yet	Not yet	<i>No</i>	<i>No</i>	<i>No</i>
Finland	Yes	Yes	Yes	Not yet	Yes: UNESCO and LEG/EUROSTAT
France	<i>No</i>	<i>No</i>	Yes	<i>No</i>	<i>Not stated</i>
Germany	<i>No</i>	Not yet	<i>No</i>	<i>No</i>	
<i>Greece</i>					
Hungary	<i>No</i>	Yes	Yes	<i>No</i>	Yes: UNESCO
<i>Iceland</i>					
Ireland	Not yet	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>
Italy					
Japan	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>
<i>Korea</i>					
Luxembourg	Yes	Yes	Yes	<i>No</i>	Yes: UNESCO and LEG/EUROSTAT
Mexico	Yes	Yes	Yes	Not yet	Yes: UNESCO and LEG/EUROSTAT
Netherlands	<i>No</i>	Yes	Yes	<i>No</i>	Yes: ICOM-UNESCO
New Zealand	Yes	Yes	Yes	Partially	
<i>Norway</i>					
Poland	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>	
Portugal	Yes	Yes	Yes	<i>No</i>	Yes: UNESCO and EUROSTAT
<i>Slovak Republic</i>					
Spain	Not specifically for culture	Yes	<i>No</i>	<i>No</i>	
Sweden	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>	Yes (ICOM)
Switzerland	<i>No</i>	Yes	Yes	<i>No</i>	
Turkey	Yes	Not yet	<i>No</i>	<i>No</i>	
United Kingdom	<i>No</i>	Yes (in progress)	<i>No</i>	<i>No</i>	<i>No</i>
<i>United States</i>					
EC	<i>No</i>	Yes	<i>No</i>	<i>No</i>	

Culture Satellite Accounts

In November 2006, *none of the 22 countries responding had a national accounts-type “satellite account” in place.*

Only three countries expressed their intention to develop them. In December 2006, New Zealand already had partial components in place as part of its tourism satellite account. Both Finland and Mexico had plans to develop a satellite account. *Finland’s pilot satellite account for culture became active on 1 January 2007.*

Mexico provided extensive material on its own satellite account proposals (available in the document accompanying the Mexico file on the website) that also includes an overview of culture indicators in Central America. Portugal, in its submission, demonstrated interest in satellite accounts by providing a detailed, although brief, discussion of the elements required to construct one.

Sweden, on the other hand, cautioned against diverting resources from the development of more direct measures of culture.

Integrated Culture Statistics Programmes

Seven respondent countries already have an existing integrated culture statistics programme. Additionally, Spain has a broader integrated statistics programme which includes a culture component. Denmark is developing one and Ireland plans to introduce one. Combined these ten countries represent a third of the 30 OECD countries

Existing Culture Classifications

Twelve countries have developed a tailored classification for culture. Nearly all countries with an existing framework had also developed their own culture classification. Only Spain described itself as having a framework but not having developed a classification. These responses tend to confirm that *countries find existing classifications not fit for purpose when applied to the culture sector.*

France has developed a culture industry classification based on its Nomenclature d’activités française (NAF – a derivative of NACE³⁴) despite not having a dedicated framework (available in the file for France).

Australia’s ACLC (Australian Culture and Leisure Classifications) have product, industry and occupation components.

International Cooperation

Several countries (Mexico, New Zealand, Spain, Sweden) indicated that they think *development of a framework for cultural statistics needs to be coordinated at the international level.* Additionally, some countries noted that they wished to profit through information sharing about the experiences of other countries and international work in the field.

³⁴ Nomenclature statistique des activités économiques dans la Communauté européenne.

Social versus Economic Measures

Several countries noted that *policy makers are increasingly interested in measures of the social impacts of culture*: Australia; Spain; Switzerland (which has a new participation survey).

ICT and Digital Content

Australia, Canada and Luxembourg all specifically mentioned an interest in how ICT is used to “deliver” culture to populations. Measuring the use of internet and similar means to transmit culture as “digital content” is seen as a statistical challenge.

In Culture or not?

Definitions vary – countries may incorporate many other areas of interest in their culture information systems. Examples of these areas are: creativity and innovation (Australia), languages and minorities (Finland, New Zealand), teaching of culture (Australia, France), and tourism (New Zealand, Spain).

Several countries such as Australia, Denmark, Finland, Ireland, New Zealand, Portugal and Turkey include sport.

Culture Linked to Other Policy Areas

Culture is also linked, both in ministries and statistically with other policy areas such as education (Denmark, Japan, Luxembourg and the Netherlands), tourism (Ireland, the Netherlands, Poland), science (the Netherlands) and research (Luxembourg).

The Netherlands mentioned, in the context of cultural tourism, a wish to develop sustainability indicators.

The summary document on the Project website contains a list of useful links to a variety of national websites where further information on national programmes and data can be found.

THE APPROACH TO CULTURE STATISTICS AT THE CITY LEVEL

Although the bulk of the work on this Project has focussed on producing measures that would allow meaningful comparisons at the international level, it was always planned to look at similar measures at the city level.

There is an increasing interest in cities generally and a recent report published by The Conference Board of Canada gives this reasoning. “In the 21st century’s knowledge-based global economy, cities and city-regions are increasingly recognized worldwide as drivers of national and international prosperity . . . [and] the health of urban areas has jumped to the top of regional, national and global agendas. Our common perception of the city has changed accordingly: ‘The city is now seen as an agglomeration of opportunities and a promising milieu rather than a concentration of problems and a site of despair: a resource rather than a liability.’^{35,36}

There are several groups with a particular interest in cities including culture aspects. Some examples are the Creative City Network of Canada (creativecity.ca), GEMECA, the Group for European Metropolitan Areas Comparative Analysis, (www.iaurif.org/fr/savoirfaire/reseaux/gemaca.htm) and METREX, the

³⁵ Urban Age, “The Urban Age Project.”, p. 3.

³⁶ The Conference Board of Canada, Mission Possible: Successful Canadian Cities, p. 1.

Network of European Metropolitan Regions and Areas (www.eurometrex.org/EN/). In the United States there is an Arts and Culture Indicators Project at the Urban Institute www.urban.org/projects/cultural-vitality-indicators/about.cfm.

The choice of particular cities for this Project was somewhat arbitrary *a priori* but in the end demonstrates both similarities and differences among the cities and between cities and countries.

Culture researchers at the city level face many of the same problems that have been identified throughout this paper. In most cases cities do not have the resources to undertake special data collections to provide data specific to the needs of culture. Researchers and policy analysts usually find themselves trying to winnow out their needs from survey data collected for more general purposes.

Problems related to classification, already identified as a challenge at the national level, are often exacerbated at the city level. Certainly, mixed classes (i.e., those classes containing information on both culture and non-culture related material) continue to be a problem. Even where the detail of a classification standard does provide pure culture classes, sample sizes that may be sufficient to publish detailed estimates at the national level may be insufficient to do the same at the city level. Researchers then often find themselves having to deal with data aggregated to a higher-level class that is no longer pure.

The organic nature of cities also engenders a particular challenge that continues to be the subject of much discussion. Where does one draw the geographic boundary for analytical purposes?

Cities can be defined in terms of administrative units, functional regions, or statistical units, among others. Where culture statistics are being produced for policy purposes or for advocacy purposes, the most appropriate definition is usually that of the administrative unit wherein resides the policy mandate. Administrative units have a political interest in their residents, both individuals and business units. Businesses usually remain in a fixed position and those within city's purview can be clearly identified; a similar statement can be made for the domiciles of individuals.

The analytical problem arises when individuals cross analytical boundaries when travelling from their domicile to their workplace. If the percentage of cross-border commuting is significant then it increases the difficulty of integrating results from domicile-based surveys such as labour force surveys and surveys of industrial activity.

Note: This problem can also exist at the national level but relatively small portion of the workforce involved in comparison to the entire labour force minimises any impact.

To minimise the impact of cross-boundary commuting, analysts prefer to work with areas known as functional urban regions (FUR) or other similar terms. FURs tend to be relatively self-contained or at least cross-border commuting is minimised. Precise definitions may vary but to give one example, we can look at the general rules used by Statistics Canada to determine whether a suburban area should be combined with an urban core when creating Census Agglomerations (CA) or Census Metropolitan Areas (CMA).

“The general concept of these standard units is one of an urban core, and the adjacent urban and rural areas that have a high degree of social and economic integration with that urban core, as measured by commuting flows derived from Census of Population data on place of work.

“A CMA or CA is delineated using adjacent municipalities (census subdivisions) as building blocks. These census subdivisions (CSDs) are included in the CMA or CA if they meet at least one delineation rule. The three principal rules are:

1. Urban core rule: The CSD falls completely or partly inside the urban core.
2. Forward commuting flow rule: Given a minimum of 100 commuters, at least 50% of the employed labour force living in the CSD works in the delineation urban core as determined from commuting data based on the place of work question in the last decennial census (2001 Census).
3. Reverse commuting flow rule: Given a minimum of 100 commuters, at least 25% of the employed labour force working in the CSD lives in the delineation urban core as determined from commuting data based on the place of work question in the last decennial census (2001 Census).

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Of course most cities are not in a position to conduct special surveys for their own purposes and so, unless dealing with their own administrative data, they generally rely on surveys conducted by other bodies and reported using standard statistical units which may or may not coincide with administrative units and/or functional regions although in cases where the boundaries are not perfectly coincidental, a fairly close approximation can usually be found.

In the case of London United Kingdom (UK), the Greater London Authority (GLA), the source of our data in this section, works with the area known as the “County of London” which was delimited in 1963 when the GLA’s predecessor, the GLC (Greater London Council) was created. The GLA boundary is best described as an administrative boundary and is usually referred to by researchers as “Inner London”. London’s functional urban region covers a much larger area, roughly 9 times that covered by the GLA data.

The GLA generally uses the same creative industries framework as the UK Department of Culture, Media and Sport (DCMS), the source of our UK national data. They have however, taken a different approach in calculating cultural employment and adjusted some of the allocation factors used to split the mixed classes. For example, in the case of designer fashion, whereas the DCMS included only a small portion of the class in their national estimates for culture, the GLA has included 100%, having concluded that nearly all of the industry work with in the GLA area is design rather than manufacturing related.

In the case of Paris France, the statistical area is the Île-de-France. This is actually a French Region (political administration) that surrounds and includes the city of Paris and is probably the best approximation to a functional urban region among the cities included in this section. Unfortunately, the tabulations have limited subject matter coverage and the original include only private-sector press and audiovisual activities. The Institut d’Aménagement et d’Urbanisme de la Région d’Île-de-France (IAURIF) recognizes the limitations of their work to date and plans to include public sector employment in the sector in the near future. They also plan a report modeled on that of the GLA that would also include estimates of GVA.

The basic Montreal Canada data, which are limited to public expenditures, have been aggregated especially for the OECD by the Observatoire de la culture et des communications du Québec (OCCQ) and include the City of Montreal plus its northern and southern administrative neighbours of Laval and Longueuil. Since these are administrative data they, by definition, they conform to administrative boundaries.

The Montreal functional urban region would extend considerable beyond these three municipalities but the data collection project of the OCCQ is still at a pilot stage and data for other neighbouring areas are not available at this time. This will change in the future as the OCCQ does intend to expand its data collection. The pilot project collected data for the 11 largest cities in Québec.

³⁷ Statistics Canada, “Information of Standard geographical Classification (SCG)”, 2006, www.statcan.ca/english/Subjects/Standard/sgc/2006/2006-sgc-intro-fin.htm#4

The New York City USA data come primarily from a special report entitled *Creative New York*³⁸ prepared by The Center for an Urban Future who conducted this research in partnership with Mt.Auburn Associates. New York City as defined in this report covers the five boroughs (Bronx, Brooklyn, Manhattan, Queens and Staten Island.) Each of the boroughs is also an administrative county and a statistical unit for the US Bureau of the Census, the source of most of the data in the report.

Although not specifically addressed in the report, anecdotal evidence would indicate that the functional urban region around New York extends considerably beyond the borders of the five boroughs.

Selected tables have been constructed from the actual city-level data we received from our primary sources augmented by the Secretariat with other publicly-available data. These tables are included in the annexes 9 through 12.

³⁸ Center for an Urban Future, *Creative New York*, New York, 2005

COMPARATIVE MEASURES

National Data

The table COM.1 shows estimates of the contribution of the cultural industries to the national economies of the five selected countries in terms of value added. Conceptual caveats have already been mentioned regarding this measure; for example, it does not take into account either secondary or auxiliary activities or volunteer work. The subsequent paragraphs discuss estimation caveats. Readers should note that it represents an initial attempt to produce cross-country statistics. The compilation process was extremely difficult and many of the estimation caveats must be borne in mind when interpreting the results.

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

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

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

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

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

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

For all countries other than Canada and the UK, value added data were not available for all, or even any, of the detailed headings needed to construct the categories. Missing value added data were therefore

estimated by applying value added/output ratios. A key element and a source of weakness in the estimates is the reliability of these ratios that, in the majority of cases, were derived from published matched gross output and value added figures. Frequently ratios did not exist at the detailed level required so average ratios for the next higher level available were taken.

Nevertheless, the estimates do constitute a serious attempt to show coherent, economy-wide data for the categories shown.

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

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

* OECD estimate

income data

See notes on following page.

WARNING:

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

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

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

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

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

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

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

City data

Trying to make comparisons among the four cities is difficult at best for a variety of reasons. Primary among these are:

- Paris is the only one of the four cities to come close to representing a functional urban region
- The definitional frame works used by the different cities varies considerably
- The measures produced by the different cities vary considerably and there is no single measure that is common to all cities.

In an attempt to put the four cities in some sort of perspective, the Secretariat has brought in additional data from other official source to produce Table COM.2. The data sources and caveats are specified in the metadata table following the main table. Assembling the table required the consultation of a wide variety of data sources and the construction of individual data points required many *ad hoc* assumptions. Readers should remember this when making any inter-city comparisons.

Table COM.2

OECD Estimate of the contribution of Selected portions of the Culture Sector to GDP/GVA for Four Cities

Unit	Paris (Île-de-France)	London	New York	Montréal	
	2003	2002	2002	2003	
GDP					
City (GDP or GVA)	<i>billions nc</i>	430.2	149.5	457.3	97.1
Country	<i>billions nc</i>	1,497.1	808.3	10,398.4	1,213.4
City as percentage of country	%	28.7%	18.5%	4.4%	8.0%
Population					
City	'000	11,130.0	7,371.2	8,107.4	2,371.0
Country	'000	60,067.0	59,321.6	288,126.0	31,989.5
City as percentage of country	%	18.5%	12.4%	2.8%	7.4%
GDP/head					
City	'000 <i>nc</i>	38.7	22.4	56.4	41.0
Country	'000 <i>nc</i>	24.9	13.6	36.1	37.9
Value Added - culture (city definition)					
City	<i>billions nc</i>	..	18.4	..	8.6
Country	<i>billions nc</i>	34.1	74.6	302.4	34.8
Culture (City) / Total (City)	%	..	12.3%	..	3.7%
Culture (City) / Culture (Country)	%	..	24.7%	..	24.7%
Employment - total					
City	'000	3,931.5	4,978.8	4,424.9	1,765.8
Country	'000	15,867.8	27,434.0	166,633.1	15,576.6
City as percentage of country	%	24.8%	18.1%	2.7%	11.3%
Employment - culture (city definition)					
City	'000	113.4	525.4	309.1	97.8
Country	'000	249.8	2,209.6	3,456.9	597.3
City as percentage of country	%	45.4%	23.8%	8.9%	16.4%
Number of culture firms					
City	<i>number</i>	7,386	..	11,671	..
Country	<i>number</i>	19,452	66,200	150,277	..
City as percentage of country	%	38.0%	..	7.8%	..
Public sector expenditure on culture					
City	'000 <i>nc</i>	..	..	934,000.0	210,850.7

Note: All currency measures are in billions of national currency (nc) at current prices except GDP per head and public expenditure which are in thousands.

Details of the city definitions of culture can be found in the city tables (see annexes in Sections X.9 – X.12).

.. not available

billions nc billions (thousand millions) national currency: euros, UK pounds sterling, US dollars, Canadian dollars

'000 nc thousand national currency

WARNING: This table integrates data from a variety of sources. It is not necessarily meaningful even within a country to calculate ratios or percentages from one heading to another. Please refer to the metadata table for details.

Meta Data for Table COM.2, part 1

	Unit	Paris (Île-de-France) 2003			London 2002			New York 2002			Montréal 2003		
		Notes	Year (8)	Source	Notes	Year (8)	Source	Notes	Year (8)	Source	Notes	Year (8)	Source
GDP													
City (GDP or GVA)	<i>currency</i>	(1)	2002	INSEE	(2)	2004	GLA	(1)		NYCEDC	(1)		ISQ
Country	<i>currency</i>		2002	INSEE		2000	GLA			BEA			SC
City as percentage of country	%		2002	OECD		2000	OECD			OECD			SC
Population													
City	'000			IAURIF			ONS			BEA			ISQ
Country	'000			INSEE			ONS			BEA			ISQ
City as percentage of country	%			OECD			OECD			OECD			OECD
GDP/head													
City	<i>currency</i>			OECD			OECD			OECD			OECD
Country	<i>currency</i>			OECD			OECD			OECD			OECD
Value Added - culture (city definition)													
City	<i>currency</i>					2000	GLA				(7)	2001	SC
Country	<i>currency</i>		2002	OECD		2000	GLA			OECD		2001	SC
Culture (City) / Total (City)	%					2000	OECD					2001	OECD
Culture (City) / Culture (Country)	%					2000	OECD					2001	OECD
Employment – total													
City	'000			INSEE		2000	GLA			BEA		2001	SC
Country	'000			INSEE		2000	GLA			BEA		2001	SC
City as percentage of country	%			OECD		2000	OECD			OECD		2001	OECD
Employment – culture (city definition)													
City	'000	(3)		IAURIF	(4)	2000	GLA/OECD	(5)		CUF/MAA		2001	SC
Country	'000			IAURIF		2000	GLA/OECD			UCB/OECD		2001	SC
City as percentage of country	%			OECD		2000	OECD			OECD		2001	OECD
Number of culture firms													
City	<i>number</i>			IAURIF	(4)					CUF/MAA			
Country	<i>number</i>			IAURIF			DCMS/OECD			UCB/OECD			
City as percentage of country	%			OECD						OECD			
Public sector expenditure on culture													
City	<i>currency</i>							(6)	2006	NYCDCA			ISQ

Meta Data for Table COM.2, part 2

Notes:

1. Gross domestic Product
2. Gross Value Added
3. Covers audiovisual and publishing sub-sectors.
4. Excludes electronic games etc. from national definition
5. New York Creative Industries
6. Budget
7. Province of Québec
8. Year if different from stated in column head.

Sources

Center for an Urban Future / Mount Auburn Associates	CUF/MAA
Greater London Authority	GLA
French Institut des Statistiques et des Études Économiques	INSEE
Institut d'Aménagement et d'Urbanisme de la Région d'Île-de-France	IAURIF
Institut Statistique de Québec	ISQ
New York City Department for Cultural Affairs	NTCDCA
New York City Economic Development Corporation	NYCEDC
Organisation for Economic Cooperation and Development	OECD
Statistics Canada	SC
UK Department for Culture, Media and Sport	DCMS
UK Office for National Statistics	ONS
US Bureau of Economic Analysis	BEA
US Census Bureau	UCB

City Definitions:

London – The administrative area of Greater London (Inner and Outer London) containing 32 London boroughs.

Paris (Île-de-France) – Central Paris and the greater Paris region consisting of the départements 75, 77, 78, 91, 92, 93, 94, 95.

Montréal – (Grand Montréal) – The municipalities of Montréal, Laval et Longueuil.

New York – The 5 boroughs (counties) of the Bronx, Brooklyn, Queens, Richmond, Staten Island.

INTERNATIONAL WORKSHOP

As part of the Project, an international workshop was held at OECD headquarters in Paris on 4-5 December 2006. The delegates represented 6 international organisations, 20 different countries (including 15 OECD delegations) and included experts from 12 national statistical offices and 11 national ministries of culture.

Workshop delegates discussed a variety of topics related to an earlier version of this paper and made recommendations to the OECD for future work. A summary of the discussions and copies of the presentation material appear on the Project website www.oecd.org/std/national-accounts/measurementofculture. A summary of the resulting workplan is included in the next section entitled XII Next Steps.

Recommendations

The workshop recommended that the OECD Project should continue to be active in the sector, especially since the OECD can provide a unique forum with access both to national statistical offices and to ministries of culture. The participants also stressed the importance of the OECD working collaboratively with other international organisations such as the European Commission and Eurostat; the United Nations Educational, Scientific and Cultural Organization (UNESCO) and its statistical institute; the World Intellectual Property Organization; the United Nations Conference on Trade and Development; and the many observatories active in the field.

In summary the active recommendations of the workshop are that the OECD should:

- Collaborate with UNESCO on the current review of its Framework for Culture Statistics and await completion of the review before finalizing an OECD framework.
- Adopt a measurement framework that covers activities ranging from creation to consumption. The framework should be modular in nature with each module able to stand independently on its own.
- Develop a handbook containing detailed methodological approaches for producing harmonised measures for identified culture sub-sectors, including definitions in terms of classification standards in use in each country and generic methods for separating out the culture portion for classes also containing non-culture-related information.
- Collaborate with Eurostat and other interested parties to establish a reliable method to collect internationally-comparable data on government expenditures on culture. This group should also strive to develop a more detailed (4 digit) classification structure within the culture-related portion of the Classification of the Functions of Government (COFOG).
- Collaborate with UNESCO and UNCTAD and other interested parties to improve data on trade in culture goods and culture services and to assemble information on the trade policies of individual countries or regions that effectively encourage or restrict trade in cultural goods and services.
- Collaborate with UNESCO to solicit input from countries and other interested groups and prepare a consolidated recommendation to the ILO as part of the process of updating the ISCO classification.
- Set up and provide secretariat support for an expert group on satellite accounts for culture.

NEXT STEPS

The OECD Project on Culture and Arts-related Statistics is seen as having three phases.

Phase 1: Feasibility study and international workshop

Phase 2: Establishment of detailed definitions and methodologies for selected subsectors, production of a methodological manual, pilot data collection, and negotiation of commitments from OECD member countries for ongoing support.

Phase 3: Implementation of regular data collection and dissemination of internationally-comparative measures of the culture sector

Phase 1 – Feasibility Study and International Workshop

The principal undertakings of Phase 1 are the preparation of this report, the holding of an international workshop to discuss issues raised in an earlier draft of this paper, and the preparation of a workplan to take the Project through the development phase and on to the operational phase that will permit the OECD to regularly publish reliable international comparative measures of the culture sector.

Discussions at the workshop confirmed that there was no framework in place that could be used to produce the required measures. Without such a framework, analysts preparing reports tend to adopt *ad hoc* approaches and, as a consequence, the resulting reports can sometimes appear inconsistent or worse, contradictory.

It must be emphasized that the lack of consistency in the results is not necessarily linked to the quality of work carried out by those who produced the measures, but rather the principal issue is the ***lack of consistency of the multitude of ad hoc decisions required to carry out such work***. It should not be surprising therefore that this variability in process has translated into variability in results; nor should it be unexpected that the inconsistency of estimates has tended to taint all work on comparative measurement of the sector.

This fundamental weakness will continue to impede the production of credible comparisons until national statistical offices (NSOs) begin producing estimates for the culture sector using clear and consistent concepts, definitions and methodologies. Although there is the temptation to use data from non-official sources, the experts at the international workshop noted that to assure credibility, the OECD must work with only with data from official government sources.

The full set of recommendations can be found in Section XI on the international workshop.

Work on this Project by the OECD cannot continue with out further external financial support so complete Phase 2 of the Project. The Secretariat is continuing its efforts to obtain such support. Working on the assumption that such support will be made available, the Secretariat has produced a workplan for Phase 2 of the Project which is designed to engage NSOs in achieving a methodological consensus and the production of reliable, internationally-comparable measures.

Phase 2 – Development of a Methodology for Comparative Measurement of the Culture Sector

Challenges to Overcome

The workshop participants recognized that, without a new approach to deal with the underlying data problems, international comparisons of the sector will continue to suffer from a lack of consistency that

limits their strategic utility to policy makers. Recognizing the expertise of the OECD and the unique leadership role that it can play with national statistical organisations, the participants recommended a workplan that plays to these strengths and will enable the production of reliable, internationally-comparable measures.

One of the principal reasons for the variations in published comparisons is that most countries do not consistently collect the raw data required to assemble the policy-relevant measures. This report highlights the need to address several aspects of this situation:

- Framework
- Classification Standards
- Sample Sizes

Framework

The most obvious problem is that there is no single internationally-accepted definition for culture. The closest thing to such a definition is perhaps the existing UNESCO Framework for Culture Statistics (FCS), but the Framework lacks precise definitions as to what is to be included in individual areas or subsectors (e.g., visual arts). Such definitions are usually made in terms of international classification standards.

Classification Standards

Existing international classification standards do not reflect the reality of the culture sector. Most standards were originally developed at a time when the service sector of the economy was relatively less important than the primary and secondary sectors and, as a result, less detail was provided in the service sector portion of the classification standards.

Culture, which is largely located in the service sector, lives with this legacy. Even at the most detailed level, individual groupings or classes within the standard often contain both culture and non-culture related information³⁹.

Sample Sizes

Even when there is sufficient detail in the classification standard, countries often do not publish data at the most detailed level. The most common reason for this is that the sample sizes employed in the areas related to culture are not large enough to permit the publication of reliable data at the lowest level of detail.

Solutions – The Way Forward

Framework

³⁹ As an example, a European Commission Leadership Group, working on a somewhat restricted definition of culture, listed 57 industry classes it considered to be culture related. Of this list, only five were considered to be entirely cultural while the remaining 52 classes all required some means of separating out the culture portion.

There will always be some challenges in achieving a perfectly harmonized definition for culture across multiple countries since culture and the approach to culture are part of the way countries see themselves. It is not unreasonable, however, to achieve a working definition of culture for statistical purposes. Such a definition might well be made up of a series of self-contained sub-sectors that individual countries may choose to include or exclude as appropriate.

The workshop emphasized the need for co-operative action by international organisations in relation to framework issues and recommended that the OECD Secretariat continue to work in close collaboration with UNESCO on the current review of its Framework for Culture Statistics (a new version is expected by 2009).

Classification Standards

Recommendations to deal with the classification challenges are two pronged. The obvious solution is to have changes made to the various classification standards used by member countries; this, in turn, will affect the national methodologies employed to collect and publish data. This general recommendation must be considered as a long-term strategy given that the revision processes for classification standards can be extremely long and very complicated.

In order to achieve comparable measures in the shorter term, the workshop recommended that the OECD begin by selecting one or two sub-sectors and, working with national experts, construct coordinated detailed definitions for those sub-sectors in terms of the classification standards in use in each member country. The process must also establish a standard methodology (or methodologies) for separating out the culture-related portions of classes containing both culture and non-culture information. This work will also provide the basis for input to future revisions of classification standards.

A specific recommendation was made in relation to the *Classification of the Functions of Government* (COFOG), the standard used to classify government expenditures. Currently there is little breakdown of expenditures on culture and most estimates are available only at the level of "Recreation, Culture and Religion". The OECD was asked to work with Eurostat and other interested parties to develop a more detailed structure within the culture-related portion of COFOG and to encourage member countries (beginning on a voluntary basis) to collect and report data using this more detailed approach.

Sample Sizes

As to the challenges of sample sizes, the workshop recommended that the OECD encourage member countries to implement sampling procedures that would allow reporting of culture data at the most detailed level within existing standards.

Specific Activities

The bulk of the work in Phase 2 of the Project will centre on developing translations of selected sub-sector definitions into the classification standards of industry and employment used by member countries. Nine countries plus Eurostat have been selected for the initial round of consultations.

These countries are:

- United Kingdom
- France
- Canada
- United States of America
- Mexico

- Japan
- Korea
- Australia
- New Zealand

A methodological handbook for these nine countries would be developed and published. Subsequently, consultations and discussions would be held with the remaining OECD countries including a face-to-face meeting of all countries. The culmination of Phase 2 would see the **publication of a methodological handbook** for producing international comparative measures for selected subsectors in all OECD countries.

While the work of developing the methodological handbook would be the principal remit of the Project during Phase 2, there will be other tasks as well. Principal among these would be the **establishment of an international group of experts to promote the use of satellite accounts for culture**. The Convenio Andrés Bello, an international intergovernmental organisation whose purpose is to enhance integration in Latin American countries through culture, education and science and technology, has been very active in the development of satellite accounts for culture and has offered its expertise to the OECD Secretariat.

As work on the methodological handbook advances, the results would be used to begin the development of methodologies for the implementation of satellite accounts.

Phase 3 – Ongoing Operations

Once the methodological handbook covering all OECD countries is in place, the OECD Secretariat is confident that the ongoing work of the Project will be supported by member countries. The principal tasks would include:

- Ongoing collection and publication of comparative measures of the culture sector,
- Secretariat support for the expert group on satellite accounts, and
- A watching brief in respect to future revisions of international classification standards.

Key Milestones and Dates

Key Milestones	Approximate Number of Months after Debut of Phase 2
Preliminary strategy meeting of experts from 9 countries plus Eurostat	3 months
First working meeting of experts	6 months
Second working meeting of experts	9 months
Publication of first draft of methodological handbook	12 months
Third working meeting of experts	15 months
Publication of methodological handbook	21 months

Proposed Measures and Data Sources

Based on the results of Phase 1, the proposed measures to be included in a standardised set of tables should cover the following:

- Revenues (institution level)
 - Operating revenues
 - Public sector grants
 - Private sector grants
 - Contributions from individuals

- Expenditures (institution level)
 - Wages salaries and benefits
 - Other expenditures
- Contribution to Gross Domestic Product (GDP)
- Employment
 - Employees in culture sector (culture and non-culture occupations)
 - Employees in culture occupation outside the culture sector
- Public sector funding to the culture sector
- Private sector funding to the culture sector
 - Corporate and foundation grants to culture establishments
 - Donations from individuals to culture establishments
- International trade in culture goods and services
- Household/individual spending on culture goods and services
- Household/individual participation in cultural activities
- Social impacts of culture

Data for Revenues and GDP are expected to be obtained from industry surveys. Employment data are available from industry surveys but need to be augmented by labour force survey data in order to capture culture occupations in non-culture industries.

Data on public sector funding to the culture sector in government accounts should improve once a proposal for a four-digit breakdown for COFOG is achieved. Workshop discussions confirmed, however, that additional development work is still required since all countries are not yet reporting culture spending for all levels of government (four levels in some countries). The responsibilities of the various levels of government vary from country to country and thus all levels must be included to present a reliable portrait.

A Task Force of the European Commission Leadership Group has done considerable work in this field but confirms that it has not yet arrived at a satisfactory solution. The OECD was encouraged to collaborate with those working on this challenge so that reliable measures can eventually be incorporated into the OECD set of measures.

Data on private sector funding to the culture sector are important as a complement to data on public sector funding since differing tax policies in different countries may affect the relative share of each sector's contribution. Additional research is required to determine the best sources of data to use in constructing this measure.

UNESCO and the United Nations Conference on Trade and Development (UNCTAD) have done considerable work on international trade in culture goods and services. There are still some classification issues in this area as well, especially for culture services. The OECD would collaborate with UNESCO and UNCTAD in their work with a view to incorporating the results in measures published by the OECD.

Data on culture-related household/individual spending and participation suffer from the lack of useful, agreed-upon standards for classification and, as result, different countries have taken different approaches to data collection. Further work will be required to be able to produce comparable measures in this area.

Workshop participants agreed that measures of the social impacts of culture should be included in any eventual set of measures published by the OECD but recognized that, although numerous groups are working in the field, they are still far from agreeing on which measures are important for international comparisons and how these measures should be constructed. The workshop participants recommended that the OECD focus on other measures first pending further development by researchers working in this field.

In summary, given the identified challenges in some of the areas, the workshop recommended that the OECD initially concentrate on measures of revenue, GDP and employment.

Given the recommendation to concentrate on revenue GDP and employment and to begin with two subsectors (the audio-visual and heritage sectors were specifically mentioned) the following matrices give an indication of the data points that should be considered for inclusion in data collection. The industries shown represent the different functions; Creation/Production (Film production), Transmission/Dissemination and Registration/Preservation/Protection (Museums). These matrices should not be considered as definitive but rather as a starting point for the discussions with national experts that would take place in Phase 2 of the Project.

The Revenue and Expenditure matrix below would normally be constructed from national surveys. The Gross Domestic Product (GDP) or Gross Value Added (GVA) for the subsectors would normally be calculated from the Revenue and Expenditure matrices.

Institution Data	Film Production	Radio & Television Broadcasting	Museums
ISIC Classification	9211 (part of)	9213	9232 (part)
Revenue			
Operating Revenues			
Intellectual-property related revenues	<ul style="list-style-type: none"> • licence fees from distributors and direct licences and sales for own productions • licences fee and sales received for distribution of own and other's products and 	<ul style="list-style-type: none"> • licence fees and outright sales of own programmes 	<ul style="list-style-type: none"> • licences fees from collection images
Other operating revenues	<ul style="list-style-type: none"> • contract sales of production services • rental of facilities • Advertising and sponsor revenue • other operating revenues 	<ul style="list-style-type: none"> • sales of contract services • sales of advertising time • subscription fees • other operating revenues 	<ul style="list-style-type: none"> • membership fees • admission receipts • sales of merchandise and food • other operating revenues
Public sector grants			
Grants and subsidies from national government or agency	<ul style="list-style-type: none"> • subsidies and grants received directly from government ministries, government agencies including government-run lotteries. • Note: Subsidies and grants for capital projects should be reported in the Capital Revenues section below. 		
Grants and subsidies from city governments or agencies	<ul style="list-style-type: none"> • as above 		
Other public sector grants	<ul style="list-style-type: none"> • as above • Note: In countries with more than three levels of government administration, this item would contain grants and subsidies from all intermediate levels 		
Private sector grants	<ul style="list-style-type: none"> • foundations • contributions from businesses on a philanthropic basis 		
Contributions from individuals	<ul style="list-style-type: none"> • include both tax deductible and non-tax deductible contributions 		
Total Operating Revenues			

Institution Data	Film Production	Radio & Television Broadcasting	Museums
Capital Revenues			
Gains on sale of capital property	<ul style="list-style-type: none"> net gains on sale of capital assets such as buildings 		
Grants and subsidies from national government or agency	<ul style="list-style-type: none"> subsidies and grants for capital projects received directly from government ministries, government agencies including government-run lotteries. 		
Grants and subsidies from city governments or agencies	<ul style="list-style-type: none"> as above 		
Other public sector grants	<ul style="list-style-type: none"> as above Note: In countries with more than three levels of government administration, this item would contain grants and subsidies from all intermediate levels 		
Total Capital Revenues			
Expenditure			
Operating Expenditures			
Wages and salaries including benefits			
Fees paid to freelancers and other contract workers			
Grants to other organisations			<ul style="list-style-type: none"> some museums give grants to other institutions
Cost of goods sold in gift shops and restaurants			
Depreciation			
Other expenditures			
Total Operating Expenditures			
Capital Expenditures/ Investment			
Contribution of subsector to national GDP or GVA			
National GDP or GVA			

As outlined in Section VI.2 on Employment, Employment data is best measured using a matrix that includes all workers in the defined culture subsectors as well as those workers in cultural occupations working in industries outside the defined culture sector.

In Phase 2 of the Project, the OECD would work with national experts to develop specific methodologies to split occupational classes that contain both culture and non-culture workers.

The occupations in the following matrix are a subset of the list of ISCO-88 classes identified in the European Commission's LEG report. The dots in the industry columns indicate that workers in the associated occupation are likely to be found in that industry. Like the Revenue and Expenditure matrix above, these matrices should not be considered as definitive but rather as a starting point for discussions.

	Film Production	Radio & Television Broadcasting	Museums
Industry classes (ISIC 3.1)	9211 (part of)	9213	9232 (part of)
Occupation Classes (ISCO-88)			
Archivists and curators (2431)	•	•	•
Librarians (2432)	•	•	•
Authors, Journalists and other writers (2451)	•	•	•
Sculptors, painters and related artists (2452)	•	•	•
Composers, musicians and singers (2453)	•	•	
Choreographers and dancers (2454)	•	•	
Film, stage and related actors and directors (2455)	•	•	
Photographers, and image and sound equipment operators (3131)	•	•	•
Broadcasting and telecommunications equipment operators (3132)		•	
Decorators and Commercial designers (3471)	•	•	•
Radio, television and other announcers (3472)	•	•	
Clowns, magicians, acrobats and related associate professionals (3474)	•	•	
Travel Guides (5113)			•
Photographic and related workers (7344)	•	•	•

Follow-up Session

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

ANNEXES

COFOG — Classification of the Functions of Government

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

Codes relating to culture are highlighted in the table below.

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

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

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

05.5		R&D Environmental protection
05.5.0		R&D Environnemental protection (CS)
05.6		Environmental protection n.e.c.
05.6.0		Environmental protection n.e.c. (CS)
06		Housing and community amenities
06.1		Housing development
06.1.0		Housing development (CS)
06.2		Community development
06.2.0		Community development (CS)
06.3		Water supply
06.3.0		Water supply (CS)
06.4		Street lighting
06.4.0		Street lighting (CS)
06.5		R&D Housing and community amenities
06.5.0		R&D Housing and community amenities (CS)
06.6		Housing and community amenities n.e.c.
06.6.0		Housing and community amenities n.e.c. (CS)
07		Health
07.1		Medical products, appliances and equipment
07.1.1		Pharmaceutical products (IS)
07.1.2		Other medical products (IS)
07.1.3		Therapeutic appliances and equipment (IS)
07.2		Outpatient services
07.2.1		General medical services (IS)
07.2.2		Specialized medical services (IS)
07.2.3		Dental services (IS)
07.2.4		Paramedical services (IS)
07.3		Hospital services
07.3.1		General hospital services (IS)
07.3.2		Specialized hospital services (IS)
07.3.3		Medical and maternity centre services (IS)
07.3.4		Nursing and convalescent home services (IS)
07.4		Public health services
07.4.0		Public health services (IS)
07.5		R&D Health
07.5.0		R&D Health (CS)
07.6		Health n.e.c.
07.6.0		Health n.e.c. (CS)
08	x	Recreation, culture and religion
08.1		Recreational and sporting services
08.1.0		Recreational and sporting services (IS)
08.2		Cultural services
08.2.0		Cultural services (IS)
08.3		Broadcasting and publishing services
08.3.0		Broadcasting and publishing services (CS)
08.4		Religious and other community services
08.4.0		Religious and other community services (CS)
08.5	x	R&D Recreation, culture and religion
08.5.0	x	R&D Recreation, culture and religion (CS)
08.6	x	Recreation, culture and religion n.e.c.
08.6.0	x	Recreation, culture and religion n.e.c. (CS)
09		Education
09.1		Pre-primary and primary education
09.1.1		Pre-primary education (IS)
09.1.2		Primary education (IS)
09.2		Secondary education

09.2.1	Lower-secondary education (IS)
09.2.2	Upper-secondary education (IS)
09.3	Post-secondary non-tertiary education
09.3.0	Post-secondary non-tertiary education (IS)
09.4	Tertiary education
09.4.1	First stage of tertiary education (IS)
09.4.2	Second stage of tertiary education (IS)
09.5	Education not definable by level
09.5.0	Education not definable by level (IS)
09.6	Subsidiary services to education
09.6.0	Subsidiary services to education (IS)
09.7	R&D Education
09.7.0	R&D Education (CS)
09.8	Education n.e.c.
09.8.0	Education n.e.c. (CS)
10	Social protection
10.1	Sickness and disability
10.1.1	Sickness (IS)
10.1.2	Disability (IS)
10.2	Old age
10.2.0	Old age (IS)
10.3	Survivors
10.3.0	Survivors (IS)
10.4	Family and children
10.4.0	Family and children (IS)
10.5	Unemployment
10.5.0	Unemployment (IS)
10.6	Housing
10.6.0	Housing (IS)
10.7	Social exclusion n.e.c.
10.7.0	Social exclusion n.e.c. (IS)
10.8	R&D Social protection
10.8.0	R&D Social protection (CS)
10.9	Social protection n.e.c.
10.9.0	Social protection n.e.c. (CS)

 indicates class contains culture-related items

X only part of the class is culture related

n.e.c. not elsewhere classified

CS collective services

IS individual services

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

COICOP — Classification of Individual Consumption According to Purpose

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

Codes relating to culture are highlighted in the table below.

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

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

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

07.3.2		Passenger transport by road (S)
07.3.3		Passenger transport by air (S)
07.3.4		Passenger transport by sea and inland waterway (S)
07.3.5		Combined passenger transport (S)
07.3.6		Other purchased transport services (S)
08		Communication
08.1		Postal services
08.1.0		Postal services (S)
08.2	x	Telephone and telefax equipment
08.2.0		Telephone and telefax equipment (D)
08.3	x	Telephone and telefax services
08.3.0	x	Telephone and telefax services (S)
09	x	Recreation and culture
09.1	x	Audio-visual, photographic and information processing equipment
09.1.1	x	Equipment for the reception, recording and reproduction of sound and pictures (D)
09.1.2	x	Photographic and cinematographic equipment and optical instruments (D)
09.1.3	x	Information processing equipment (D)
09.1.4	x	Recording media (SD)
09.1.5	x	Repair of audio-visual, photographic and information processing equipment (S)
09.2	x	Other major durables for recreation and culture
09.2.1		Major durables for outdoor recreation (D)
09.2.2	x	Musical instruments and major durables for indoor recreation (D)
09.2.3		Maintenance and repair of other major durables for recreation and culture (S)
09.3		Other recreational items and equipment, gardens and pets
09.3.1	x	Games, toys and hobbies (SD)
09.3.2		Equipment for sport, camping and open-air recreation (SD)
09.3.3		Gardens, plants and flowers (ND)
09.3.4		Pets and related products (ND)
09.3.5		Veterinary and other services for pets (S)
09.4	x	Recreational and cultural services
09.4.1		Recreational and sporting services (S)
09.4.2		Cultural services (S)
09.4.3		Games of chance (S)
09.5	x	Newspapers, books and stationery
09.5.1		Books (SD)
09.5.2		Newspapers and periodicals (ND)
09.5.3	x	Miscellaneous printed matter (ND)
09.5.4		Stationery and drawing materials (ND)
09.6		Package holidays
09.6.0		Package holidays (S)
10		Education
10.1		Pre-primary and primary education
10.1.0		Pre-primary and primary education (S)
10.2		Secondary education
10.2.0		Secondary education (S)
10.3		Post-secondary non-tertiary education
10.3.0		Post-secondary non-tertiary education (S)
10.4		Tertiary education
10.4.0		Tertiary education (S)
10.5		Education not definable by level
10.5.0		Education not definable by level (S)
11		Restaurants and hotels
11.1		Catering services
11.1.1		Restaurants, cafés and the like (S)
11.1.2		Canteens (S)
11.2		Accommodation services

11.2.0	Accommodation services (S)
12	Miscellaneous goods and services
12.1	Personal care
12.1.1	Hairdressing salons and personal grooming establishments (S)
12.1.2	Electric appliances for personal care (SD)
12.1.3	Other appliances, articles and products for personal care (ND)
12.2	Prostitution
12.2.0	Prostitution (S)
12.3	Personal effects n.e.c.
12.3.1	x Jewellery, clocks and watches (D)
12.3.2	Other personal effects (SD)
12.4	Social protection
12.4.0	Social protection (S)
12.5	Insurance
12.5.1	Life insurance (S)
12.5.2	Insurance connected with the dwelling (S)
12.5.3	Insurance connected with health (S)
12.5.4	Insurance connected with transport (S)
12.5.5	Other insurance (S)
12.6	Financial services n.e.c.
12.6.1	FISIM (S)
12.6.2	Other financial services n.e.c. (S)
12.7	Other services n.e.c.
12.7.0	Other services n.e.c. (S)
	Individual consumption expenditure of non-profit institutions serving households (NPISHs)
13	servicing households (NPISHs)
13.1	Housing
13.1.0	Housing (S)
13.2	Health
13.2.1	Pharmaceutical products (ND)
13.2.2	Other medical products (ND)
13.2.3	Therapeutic appliances and equipment (D)
13.2.4	Outpatient medical services (S)
13.2.5	Outpatient dental services (S)
13.2.6	Outpatient paramedical services (S)
13.2.7	Hospital services (S)
13.2.8	Other health services (S)
13.3	x Recreation and culture
13.3.1	Recreational and sporting services (S)
13.3.2	Cultural services (S)
13.4	Education
13.4.1	Pre-primary and primary education (S)
13.4.2	Secondary education (S)
13.4.3	Post-secondary non-tertiary education (S)
13.4.4	Tertiary education (S)
13.4.5	Education not definable by level (S)
13.4.6	Other educational services (S)
13.5	Social protection
13.5.0	Social protection (S)
13.6	Other services
13.6.1	Religion (S)
13.6.2	Political parties, labour and professional organizations (S)
13.6.3	Environmental protection (S)
13.6.4	Services n.e.c. (S)
14	Individual consumption expenditure of general government
14.1	Housing

14.1.0	Housing (S)
14.2	Health
14.2.1	Pharmaceutical products (ND)
14.2.2	Other medical products (ND)
14.2.3	Therapeutic appliances and equipment (D)
14.2.4	Outpatient medical services (S)
14.2.5	Outpatient dental services (S)
14.2.6	Outpatient paramedical services (S)
14.2.7	Hospital services (S)
14.2.8	Public health services (S)
14.3	x Recreation and culture
14.3.1	Recreational and sporting services (S)
14.3.2	Cultural services (S)
14.4	Education
14.4.1	Pre-primary and primary education (S)
14.4.2	Secondary education (S)
14.4.3	Post-secondary non-tertiary education (S)
14.4.4	Tertiary education (S)
14.4.5	Education not definable by level (S)
14.4.6	Subsidiary services to education (S)
14.5	Social protection
14.5.0	Social protection (S)

Indicates class contains culture-related items

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

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

Layers in a Canadian Approach to a Satellite Account for Culture

Layer I: Macro-Information Module (Money Flows)

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

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

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

The basic types of macro link indicators are:

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

Layer II: Quantity/Volume Output Module

This layer would provide statistics beyond money flows. These might include data on the culture business infrastructure (e.g., number of businesses, births, deaths, amalgamations), volume of output produced by the culture sector, total employment, and basic statistics on demand (e.g., number of consumers, and frequency in participation to various culture events and activities). Thus, the activity represented in each dollar value contained in Layer I may also be described using quantity information. These quantity figures will be used as "control totals" in the characterization process in Layer III.

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

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

Layer III: Characterization Module

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

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

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

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

Layer IV: Targeted Analysis (Analytic Module).

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

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

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

Possible indicators, indices, and target groups might include:

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

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

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

In this layer, it would also be possible to study the cost functions of all industries (as is done in traditional Input-Output accounts) to measure their use of culture commodities and services. Layer IV would, at least initially, concentrate primarily on the production activities of culture specific industries. These include industries and governments that have been identified in Layer II as major suppliers of culture-related commodities and services.

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

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

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

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

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

- Economic Impact
 - GDP direct contribution
 - Direct employment generated
 - Indirect impact
 - Impact on government account
 - Impact of exporting and importing
 - Share (%) of culture GDP and jobs to total economy
- Culture Trade and Investment
 - Value of culture commodity, culture services & intellectual property exports
 - Value of culture commodity, culture services & intellectual property imports
 - Culture international net trade position
- Culture Tourism
 - Attendance by tourists to culture events and activities
 - Culture spending by tourists
- Culture Labour Market Analysis
 - Total employment in the culture sector
 - Unemployment rate
 - Culture occupations outside the culture sector
 - Full-time employment
 - Part-time employment
 - Self-employed jobs
- Volunteerism
 - Number of volunteer workers in the culture sector
 - Share (%) of total volunteer workers

- Government and Private support for culture
 - Government operating and capital spending on culture
 - Government grants and contribution to culture
 - Per capita government spending
 - Share (%) of public culture spending to total spending
- Sector Profiles by country of control
 - Number of companies
 - Labour force by type
 - Volume output by origin and content
 - Average output per company
 - Revenue by source
 - Market share (%) of the 4, 8 and 12 largest companies
 - Revenue per employee
 - Share (%) of public support
 - Share (%) of private support
 - Share (%) domestic content
 - Product sales by origin of content
 - Exports and share (%) of total sales
 - Foreign and domestic share (%) of exports
 - Foreign and domestic share (%) of imports
 - Imports and share (%) of total sales
 - Expenditure by source
 - Expenditure share (%) of wages & benefits and other remuneration
 - Profit

List of Auxiliary Indicators

- Population trends by age, sex, education, etc.
- Personal income
- Personal disposable income
- Personal expenditures on goods and services
- Consumer Price Index
- GDP (at factor costs)
- Industrial deflators
- Total employment
- Total government spending by level
- Total exports of goods and services
- Total imports of goods and services
- Total trade surplus/deficit

Layer V: Documentation Module

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

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

- Current cultural policy and industry issues and data needs.

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

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

- It can provide a comprehensive integration of relevant culture statistics at the national and provincial level (current research and data products provide only a partial unstructured overview) by providing indicators that link to matters connected with culture policy and industry issues.
- It can contribute to the development of uniform concepts and definitions and comparable indicators, nationally, provincially, (and for some applications internationally).
- It can foster complementarity between existing data banks in statistical offices and those held by other government, private sector or administrative data bases, to improve the consistency in data interpretation by various client groups.
- It can identify areas for further development of relevant data and indicators.
- It can contribute to a better understanding of short, medium and longer term research priorities.
- And finally, the greatest utility of the proposal would be its use as a communication link between the users of data and the complex and cumulating array of sources of data. This communication should include a module to educate users how to use and understand the products of such a new statistical instrument.

Australia Data Tables

Table AUS.1A
Income and Value Added For Selected Cultural Industries — 1999-2000

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

* 1996-1997

na not available

(a) private sector only.

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

Table AUS.1B
Financial Support for Arts and Culture Organisations (a) — 1999-2000

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

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

(a) Excludes funds provided as loans or advances.

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

(c) Includes some other income such as interest.

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

Table AUS.2A
Persons Employed in Culture Industries (a) — 1996 and 2001

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

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

(b) Includes publishing undefined.

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

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

(e) Includes Arts undefined.

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

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

(h) Excludes persons employed by religious organizations.

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

Table AUS.2B
Persons Employed in Culture Industries — 2001

Industry	Cultural Occupations	Other Occupations (b)	Total (1)	Percentage of Occupations that are Cultural
		0.		
Newspaper printing or publishing	12,374	13,362	25,736	48.1
Other periodical publishing	3,914	4,799	8,713	44.9
Book and other publishing (c)	4,062	7,250	11,312	35.9
Film and video production	5,092	2,596	7,688	66.2
Film and video distribution	172	878	1,050	16.4
Motion picture exhibition	4,313	5,760	10,073	42.8
Radio services	3,154	2,724	5,878	53.7
Television services	8,997	8,393	17,390	51.7
Film, radio and TV services undefined (d)	551	700	1,251	44.0
Music and theatre productions	8,296	2,523	10,819	76.7
Creative arts	7,941	1,398	9,339	85.0
Other services to the arts (e)	1,909	3,729	5,638	33.9
Libraries	9,102	2,359	11,461	79.4
Museums	1,837	3,576	5,413	33.9
Libraries, museums and the arts, undefined (f)	498	474	972	51.2
Parks and gardens (g)	1,637	8,693	10,330	15.8
Photographic studios	3,670	1,197	4,867	75.4
Design (h)	35,577	31,785	67,362	52.8
Other cultural industries (i)	1,506	58,030	59,536	2.5
Total cultural industries (j)	114,621	160,207	274,828	41.7
Other industries (k)	145,235	7,878,490	8,023,725	1.8
Total all Industries	259,856	8,038,697	8,298,553	3.1
				Percentage of All industries
Total cultural employment (l)			420,063	5.1

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

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

(b) Includes not stated and inadequately described.

(c) Includes publishing undefined.

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

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

(f) Includes Arts undefined.

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

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

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

(j) Excludes persons employed by religious organizations

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

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

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

Table AUS.2C
Persons Involved In Cultural Activities, by type of activity and sex — 2004
 (Total persons involved, whether some paid involvement or unpaid employment)

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

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

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

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

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

Also available from same source:

By type of activity and payment status (paid and unpaid involvement)

By age group

By country of birth

By area of usual residence (including urban or non-urban)

By Labour Force Status

Table AUS.2D
Persons Involved In Cultural Activities (a), by selected characteristics — 2004

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

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

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

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

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

Table AUS.3
Trade in Cultural Goods and Services — 2002-03

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

(a) Australian Culture and Leisure Classifications

(b) includes health and medical services.

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

Table AUS.4
Cultural Funding by Level of Government — 2002–03

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

n.e.c. not elsewhere classified

— nil or rounded to zero (including null cells)

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

Table AUS.5
Business Giving, by type of contribution — 2000-01

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

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

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

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

Table AUS.6
Expenditure on Culture by Australian Households — 1998-99

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

— nil or rounded to zero (including null cells)

n.e.c. not elsewhere classified

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

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

Table AUS.7A
Persons Attending Cultural Venues and Events, by region — 2002

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

.. not applicable

(a) comprises the six state capital statistical divisions.

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

Also available from same source:

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

Table AUS.7B
Frequency Of Attendance At Cultural Venues And Events, by type —2002

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

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

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

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

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

Also available from same source:

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

Canada Data Tables

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

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

Note:

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

na "Not available for any reference period"

... "Not applicable"

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

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

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

A categories which have been combined with other categories.

na "Not available for any reference period"

... "Not applicable"

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

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

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

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

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

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

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

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

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

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

1. Municipal spending is on a calendar year basis.

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

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

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

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

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

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

1. Excludes mirrors, glass mirrors and picture frames; these are excluded from our framework.

2. Includes downloads.

3. Includes video games.

4. Includes film processing.

Source: Statistics Canada, Survey of Household Spending.

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

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

Source: Statistics Canada, *General Social Survey*.

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

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

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

2. Figures are averaged over a 7 day week.

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

Source: Culture Statistics Program.

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

France Data Tables

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

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

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

(1) Nomenclature d'activités française.

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

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

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

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

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

(1) Nomenclature d'activités française.

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

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

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

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

nd non disponible

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

(2) Nomenclature d'activités française.

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

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

Table FRA.3
Commerce extérieur des biens culturels — 2003

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

f.a.b. franco à bord

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

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

Source originale : Direction générale des douanes.

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

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

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

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

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

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

Source : Ministère de la culture et communication - DEP.

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

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

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

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

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

Table FRA.5C
Pratiques culturelles — 2003

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

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

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

Source : INSEE via DEPS.

United Kingdom Data Tables

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

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

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

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

- turnover is always greater than the corresponding GVA;

- there may be some overlap with other creative industries;

- the figures will under-represent overall design activity since design within large companies is indistinguishable in official statistics from businesses' main activity.

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

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

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

Original Source: ONS, Annual Business Inquiry.

Table UK.2
Creative Employment — 2003

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

(1) Percentage of civilian employment

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

Original Source: ONS Labour Force Survey.

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

Table UK.3
Exports of creative industries — 2003

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

na not available

- (1) Antiques Trade Gazette analysis of HM Customs and Excise data.
- (2) Design Fashion Report 1998, A Study of the UK Designer Fashion sector, 2003 (for the UK DTI).
- (3) Overseas fee income to British Design consultancies, Design Industry Valuation Surveys, British Design Initiative.

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

Original Source: ONS inquiries.

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

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

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

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

Source: The UK 2000 Time Use Survey. Details available at www.statistics.gov.uk/timeuse/.

United States of America Data Tables

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

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

* OECD estimate

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

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

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

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

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

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

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

London Data Tables

Table LON.1
Population of London and the United Kingdom

	1995	1997	2000	2002
London (Inner)	2,628,618	2,672,367	2,804,949	2,891,851
Greater London (Inner and Outer)	6,913,123	7,014,838	7,236,712	7,371,239
United Kingdom	58,024,799	58,314,249	58,886,065	59,321,686
<i>As percentage</i>				
London (Inner)	4.5%	4.6%	4.8%	4.9%
London (Inner and Outer)	11.9%	12.0%	12.3%	12.4%
United Kingdom	100.0%	100.0%	100.0%	100.0%

Note: Mid-year estimates.

Source: Greater London Authority Mayor of London, Creativity, London's Core Business, Greater London Authority, October 2002, Technical Appendix.

Original Source: UK Office for National Statistics (ONS), Population Estimates Unit.

Table LON.2
Total added Value (in millions of current Pounds) of the Creative Industries for London

	London		United Kingdom		London as a percentage of United Kingdom	
	1995	2000	1995	2000	1995	2000
Creative industries						
Advertising	1,111	1,888				
Architecture	1,249	2,423				
Video, Film and Photography	383	894				
Music and the visual and performing arts	1,256	1,451				
Publishing	2,550	2,936				
Radio and TV	1,341	1,803				
Arts/antique sales	211	449				
Design	na	na				
Fashion	2,829	3,595				
Crafts	na	na				
Computer games etc.	1,326	2,981				
Creative industries - sub total	12,258	18,420	46,473	74,590	26%	25%
Creative industries excluding computer games etc. - sub total	10,932	15,439				
Other industries	94,600	115,657	639,908	733,748	15%	16%
Total - all industries	117,790	149,516	686,381	808,338	17%	18%
Total - all industries	100%	100%	100%	100%		
Creative industries	10%	12%	7%	9%		
Other industries	80%	77%	93%	91%		

na – not available

Source: Greater London Authority Mayor of London, Creativity, London's Core Business, Greater London Authority, October 2002, Technical Appendix, Table A2.

Original Source: GLA and UK Office for National Statistics (ONS).

Table LON.3
Total Employment in the Creative Industries for London and United Kingdom

	London		United Kingdom		London as a percentage of United Kingdom		
	<i>numbers</i>	1995	2000	1995	2000	1995	2000
Creative industries							
Advertising		40,200	51,700				
Architecture		59,700	60,500				
Video, Film and Photography		25,000	31,400				
Music and the visual and performing arts		48,000	55,500				
Publishing		75,800	89,500				
Radio and TV		31,400	35,700				
Arts/antique sales		2,300	2,700				
Design		6,900	10,400				
Fashion		49,700	60,000				
Crafts		10,700	10,200				
Computer games etc.		64,500	117,800				
Creative industries - sub total		414,200	525,400	1,958,500	2,209,600	21%	24%
<i>Creative industries excluding computer games etc. - sub total</i>		<i>349,700</i>	<i>407,600</i>				
Other industries		3,897,100	4,453,400	23,772,500	25,224,400	16%	18%
Total - all industries		4,311,300	4,978,800	25,731,000 *	27,434,000 *	17%	18%
<i>Total - all industries</i>		<i>100%</i>	<i>100%</i>	<i>100%</i>	<i>100%</i>		
<i>Creative industries</i>		<i>10%</i>	<i>11%</i>	<i>8%</i>	<i>8%</i>		
<i>Other industries</i>		<i>90%</i>	<i>89%</i>	<i>92%</i>	<i>92%</i>		

* ONS online time series MGRZ.

Source: Greater London Authority Mayor of London, Creativity, London's Core Business, Greater London Authority, October 2002, Technical Appendix.
Original Source: GLA and UK Office for National Statistics (ONS).

Table LON.4
Total Employment in the Creative Industries for London and the United Kingdom

	London		United Kingdom		London as a percentage of United Kingdom	
	1997	2002	1997	2002	1997	2002
Creative industries						
Advertising	87,800	83,300	219,100	250,900	40%	33%
Architecture	75,200	74,200	235,100	224,200	32%	33%
Video, Film and Photography	31,300	29,600	72,800	74,500	43%	40%
Music and the visual and performing arts	80,600	87,200	257,700	285,700	31%	31%
Publishing	63,400	68,700	194,400	190,300	33%	36%
Radio and TV	75,500	80,200	231,300	203,300	33%	39%
Arts/antique sales	na	na	15,500	19,300	na	na
Design	8,800	10,600	52,800	106,000	17%	10%
Fashion	71,700	60,400	150,500	154,400	48%	39%
Crafts	18,400	24,800	322,500	318,300	6%	8%
Computer games etc.	81,800	128,500	264,700	417,000	31%	31%
Creative industries - sub total	597,300	650,800	2,016,800	2,244,600	30%	29%
<i>Creative industries excluding computer games etc. - sub total</i>	<i>515,500</i>	<i>522,300</i>	<i>1,752,100</i>	<i>1,827,600</i>	<i>29%</i>	<i>29%</i>
Other industries			24,695,900	26,038,400		
Total - all industries			26,448,000 *	27,866,000 *		
<i>Total - all industries</i>			<i>100%</i>	<i>100%</i>		
<i>Creative industries</i>			<i>7%</i>	<i>7%</i>		
<i>Other industries</i>			<i>93%</i>	<i>93%</i>		

* ONS online time series MGRZ.

Source: Greater London Authority Mayor of London, London's Creative Sector: 2004 Update, Greater London Authority, April 2004, Section 3. Results.

Original Source: GLA and UK Office for National Statistics (ONS).

Montréal Data Tables

Table MON.1
Estimations de la population pour le grand Montréal¹, la Province du Québec et le Canada

	2003		2004	
		%		%
Laval	360,555	1.1%	365,644	1.1%
Longueuil	131,569	0.4%	131,576	0.4%
Montréal	1,872,782	5.9%	1,873,805	5.9%
Greater Montreal (sub total)	2,364,906	7.5%	2,371,025	7.4%
Province of Québec	7,494,690	23.7%	7,548,589	23.6%
Canada	31,676,077	100.0%	31,989,454	100.0%

1. Inclut les municipalités de Montréal, Laval et Longueuil (agglomération OCDE).

Sources : Statistique Canada, Division de la démographie et Institut de la statistique du Québec, Direction de la méthodologie, de la démographie et des enquêtes spéciales.

Estimations publiées le 21 décembre 2006. Disponibles au:

www.stat.gouv.qc.ca/default.htm

Table MON.2
Produit Intérieur Brut (en dollars Canadiens) pour Montréal,
la Province du Québec et le Canada, 2002-2004

		2002	2003	2004
Grand Montréal	<i>\$ millions</i>	94,824	97,109	102,438
Québec (ISQ)	<i>\$ millions</i>	224,344	234,520	246,213
Québec	<i>\$ millions</i>	241,448	250,626	262,988
Canada	<i>\$ millions</i>	1,152,905	1,213,408	1,290,788
Grand Montréal	%	8.2%	8.0%	7.9%
Québec (ISQ)	%	19.5%	19.3%	19.1%
Québec	%	20.9%	20.7%	20.4%
Canada	%	100.0%	100.0%	100.0%

Source : Statistique Canada – CANSIM Tableau 384-0001.

Table MON.3A
Dépenses culturelles (en dollars canadiens) du grand Montréal¹ selon le genre de dépense, le domaine culturel
et la source de financement, 2003

Genre de dépense et domaine culturel	Contribution municipale		Vente de biens et services (tarification)		Subventions reçues		Dépenses totales	
	\$	%	\$	%	\$	%	\$	%
Services rendus	149,262,983	73.6	22,204,221	10.9	31,353,138	15.5	202,820,342	100.0
Bibliothèques	77,548,257	87.3	2,913,757	3.3	8,389,992	9.4	88,852,006	100.0
Arts et lettres ²	28,234,788	91.7	1,506,618	4.9	1,061,969	3.4	30,803,375	100.0
Festivals et événements culturels	2,005,711	77.6	198,228	7.7	382,071	14.8	2,586,010	100.0
Festivals et événements à composante culturelle	451,992	88.1	16,058	3.1	44,844	8.7	512,894	100.0
Loisir culturel et scientifique	1,644,702	69.0	680,217	28.5	60,000	2.5	2,384,919	100.0
Patrimoine, art public et design	24,211,346	39.0	16,429,054	26.5	21,414,262	34.5	62,054,662	100.0
Conservation d'archives historiques	764,571	100.0	—	—	—	—	764,571	100.0
Non répartis (tous les domaines sauf bibliothèques)	14,401,616	96.9	460,289	3.1	—	—	14,861,905	100.0
Frais de financement et d'amortissement	19,745,093	...	...	...	...	...	19,745,093	...
Bibliothèques	5,636,364	...	...	...	...	...	5,636,364	...
Autres domaines culturels	14,108,729	...	...	...	...	...	14,108,729	...
Frais généraux	41,842,591	...	...	...	...	...	41,842,591	...
Dépenses totales	210,850,667	79.7	22,204,221	8.4	31,353,138	11.9	264,408,025	100.0

1. Inclut les municipalités de Montréal, Laval et Longueuil, telles qu'elles étaient délimitées en 2003-2004.

2. Inclut les arts visuels, métiers d'art et arts médiatiques, les arts de la scène, la littérature et le multimédia.

Source : Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

Table MON.3B
Dépenses culturelles (en dollars canadiens) du grand Montréal¹ selon le genre de dépense,
le domaine culturel et la source de financement, 2004

Genre de dépense et domaine culturel	Contribution municipale		Vente de biens et services (tarification)		Subventions reçues		Dépenses totales	
	\$	%	\$	%	\$	%	\$	%
Services rendus	152,779,727	73.6	25,005,490	12.0	29,760,212	14.3	207,545,429	100.0
Bibliothèques	82,192,773	89.2	2,998,087	3.3	6,989,543	7.6	92,180,403	100.0
Arts et lettres ²	28,825,224	93.1	1,490,562	4.8	640,186	2.1	30,955,972	100.0
Festivals et événements culturels	3,876,376	82.4	444,441	9.5	381,935	8.1	4,702,752	100.0
Festivals et événements à composante culturelle	774,504	80.2	186,242	19.3	4,741	0.5	965,487	100.0
Loisir culturel et scientifique	294,885	16.9	1,373,573	78.8	74,026	4.2	1,742,484	100.0
Patrimoine, art public et design	21,876,255	35.7	17,651,551	28.8	21,669,781	35.4	61,197,587	100.0
Conservation d'archives historiques	803,091	100.0	—	—	—	—	803,091	100.0
Non répartis (tous les domaines sauf bibliothèques)	14,136,617	94.3	861,034	5.7	—	—	14,997,651	100.0
Frais de financement et d'amortissement	27,209,235	...	...	...	...	...	27,209,235	...
Bibliothèques	7,617,225	...	...	...	...	...	7,617,225	...
Autres domaines culturels	19,592,010	...	...	...	...	...	19,592,010	...
Frais généraux	40,760,686	...	...	...	...	...	40,760,686	...
Dépenses totales	220,749,648	78.5	25,005,490	9.1	29,760,212	12.5	275,515,350	100.0

1. Inclut les municipalités de Montréal, Laval et Longueuil, telles qu'elles étaient délimitées en 2003-2004.

2. Inclut les arts visuels, métiers d'art et arts médiatiques, les arts de la scène, la littérature et le multimédia.

Source : Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

Table MON.4A
Dépenses culturelles (en dollars canadiens) du grand Montréal¹ en services rendus selon le domaine culturel
et la catégorie de dépenses, 2003

Domaine culturel	Unité	Salaires et avantages sociaux	Subventions octroyées	Cachets d'artistes et honoraires	Achats de biens et services	Autres dépenses²	Entretien³	Dépenses totales
Bibliothèques	\$	54,726,599	219,350	182,573	21,239,992	–	12,483,492	88,852,006
	%	61.6	0.2	0.2	23.9	–	14.0	100.0
Arts et lettres ⁴	\$	10,528,267	9,383,297	3,566,579	2,785,888	1,827,767	2,711,576	30,803,374
	%	34.2	30.5	11.6	9.0	5.9	8.8	100.0
Festivals et événements culturels	\$	428,019	1,250,295	602,052	90,106	35,500	180,038	2,586,010
	%	16.6	48.3	23.3	3.5	1.4	7.0	100.0
Festivals et événements à composante culturelle	\$	42,172	104,000	158,923	169,794	16,500	21,505	512,894
Loisir culturel et scientifique	\$	1,169,960	35,717	219,319	237,435	285,173	437,315	2,384,919
	%	49.1	1.5	9.2	10.0	12.0	18.3	100.0
Patrimoine, art public et design	\$	31,450,633	10,804,683	2,133,876	11,021,569	2,343,281	4,300,620	62,054,662
	%	50.7	17.4	3.4	17.8	3.8	6.9	100.0
Conservation d'archives historiques	\$	704,403	–	11,769	12,388	–	36,011	764,571
	%	92.1	–	1.5	1.6	–	4.7	100.0
Non répartis ⁵	\$	3,057,360	9,076,175	3,794	145,431	76,882	2,502,263	14,861,905
	%	20.6	61.1	0.0	1.0	0.5	16.8	100.0
Total	\$	102,107,413	30,873,517	6,878,885	35,702,603	4,585,103	22,672,820	202,820,341

1. Inclut les municipalités de Montréal, Laval et Longueuil, telles qu'elles étaient délimitées en 2003-2004.

2. Comprend les frais de locaux, crédits de taxes et quote-part versée aux organismes supramunicipaux.

3. Dépenses en entretien des immeubles et autres services municipaux qui n'ont pu être réparties par catégorie.

4. Inclut les arts visuels, métiers d'art et arts médiatiques, les arts de la scène, la littérature et le multimédia.

5. Regroupe les dépenses relatives à tous les domaines précités, sauf les bibliothèques, que la municipalité ne pouvait détailler davantage.

Source : Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

Table MON.4B

Dépenses culturelles (en dollars canadiens) du grand Montréal¹ en services rendus selon le domaine culturel et la catégorie de dépenses, 2004

Domaine culturel	Unité	Salaires et avantages sociaux	Subventions octroyées	Cachets d'artistes ethonoraires	Achats de biens et services	Autres dépenses ²	Entretien ³	Dépenses totales
Bibliothèques	\$	59,276,497	369,206	180,830	21,370,636	–	10,983,234	92,180,403
	%	64.3	0.4	0.2	23.2	–	11.9	100.0
Arts et lettres ³	\$	11,277,609	8,510,338	3,763,852	3,026,400	1,822,052	2,555,721	30,955,972
	%	36.4	27.5	12.2	9.8	5.9	8.3	100.0
Festivals et événements culturels	\$	1,142,082	1,808,767	967,750	375,353	60,500	348,300	4,702,752
	%	24.3	38.5	20.6	8.0	1.3	7.4	100.0
Festivals et événements à composante culturelle	\$	621,418	95,000	72,684	71,160	16,500	88,725	965,487
	%	64.4	9.8	7.5	7.4	1.7	9.2	100.0
Loisir culturel et scientifique	\$	315,999	707,100	97,409	278,421	20,000	323,555	1,742,484
	%	18.1	40.6	5.6	16.0	1.1	18.6	100.0
Patrimoine, art public et design	\$	31,691,925	10,129,746	1,959,037	10,565,591	2,040,300	4,810,988	61,197,587
	%	51.8	16.6	3.2	17.3	3.3	7.9	100.0
Conservation d'archives historiques	\$	752,415	–	16,577	11,052	–	23,047	803,091
	%	93.7	–	2.1	1.4	–	2.9	100.0
Non répartis ⁴	\$	3,263,288	9,577,142	9,778	216,914	66,963	1,863,566	14,997,651
	%	21.8	63.9	0.1	1.4	0.4	12.4	100.0
Total	\$	108,341,233	31,197,299	7,067,917	35,915,527	4,026,315	20,997,136	207,545,428
	%	52.2	15.0	3.4	17.3	1.9	10.1	100.0

1. Inclut les municipalités de Montréal, Laval et Longueuil, telles qu'elles étaient délimitées en 2003-2004.

2. Comprend les frais de locaux, crédits de taxes et quote-part versée aux organismes supramunicipaux.

3. Dépenses en entretien des immeubles et autres services municipaux qui n'ont pu être réparties par catégorie.

4. Inclut les arts visuels, métiers d'art et arts médiatiques, les arts de la scène, la littérature et le multimédia.

5. Regroupe les dépenses relatives à tous les domaines précités, sauf les bibliothèques, que la municipalité ne pouvait détailler davantage.

Source : Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

Table MON.5
Dépenses culturelles (en dollars canadiens) du grand Montréal¹ en services
rendus par habitant selon le domaine culturel, 2003 et 2004

Domaine culturel	Dépenses totales		Dépenses par habitant	
	2003	2004	2003	2004
	\$			
Bibliothèques	88,852,006	92,180,403	34.45	35.49
dont achat de livres, périodiques et enregistrements	12,404,048	13,160,328	4.81	5.07
Arts et lettres ²	30,803,375	30,955,972	11.94	11.92
Festivals et événements culturels	2,586,010	4,702,752	1.00	1.81
Festivals et événements à composante culturelle	512,894	965,487	0.20	0.37
Loisir culturel et scientifique	2,384,919	1,742,484	0.92	0.67
Patrimoine, art public et design	62,054,662	61,197,587	24.06	23.56
Conservation d'archives historiques	764,571	803,091	0.30	0.31
Non réparties par domaine ³	14,861,905	14,997,651	5.76	5.77
Total	202,820,342	207,545,429	78.63	79.90

1. Inclut les municipalités de Montréal, Laval et Longueuil, telles qu'elles étaient délimitées en 2003-2004.

2. Inclut les arts visuels, métiers d'art et arts médiatiques, les arts de la scène, la littérature et le multimédia.

3. Regroupe les dépenses relatives à tous les domaines précités, sauf les bibliothèques, que la municipalité ne pouvait détailler davantage.

Source : Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec.

New York Tables

Table NYC.1
Population of New York, 2002 and 2004

<i>Mid-Year Estimates</i>	Number		Percentage NY / USA
	2002	2004	2002
NYC (City of New York) <i>of which:</i>	8,107,428	8,107,428	2.8%
Bronx County (The Bronx)	1,358,895	1,358,895	0.5%
Kings County (Brooklyn)	2,479,338	2,479,338	0.9%
New York County (Manhattan)	1,565,190	1,565,190	0.5%
Queens County (Queens)	2,248,293	2,248,293	0.8%
Richmond County (Staten Island)	455,712	455,712	0.2%
 New York-White Plains-Wayne, NY-NJ Metropolitan Division (FIPS 35644)	 11,436,867	 11,436,867	 4.0%
New York NY-NJ-PA Metropolitan Statistical Area (FIPS 35620)	18,604,805	18,604,805	6.5%
New York-Newark-Bridgeport, NY-NJ-CT-PA Combined Statistical Area (FIPS 57118)			
 New York State	 19,167,600	 19,291,526	 6.7%
 USA	 288,125,973	 288,125,973	 100.0%

Notes:

FIPS -- Federal Information Processing Code

Sources: US Census Bureau at
quickfacts.census.gov/qfd/states/360001k.html

Table NYC.2
GDP and Employment for New York City in 2002 and 2004

	GDP			Employment		
	million US\$		Percentage of Total USA	Number		Percentage NYC / USA
	2002	2004	2002	2002	2004	2002
New York City	457,300	413,900	4.4%	4,424,925	4,450,833	2.7%
Bronx County (The Bronx)	..	..		314,454	321,017	
Kings County (Brooklyn)	..	..		651,198	670,935	
New York County (Manhattan)	..	..		2,668,939	2,650,576	
Queens County (Queens)	..	..		666,806	680,905	
Richmond County (Staten Island)	..	..		123,528	127,400	
New York-White Plains-Wayne, NY-NJ Metropolitan Division (FIPS 35644)	..	560,300		6,237,929	6,290,534	3.7%
New York NY-NJ-PA Metropolitan Statistical Area (FIPS 35620)	820,900	902,400	7.9%	10,229,930	10,353,824	6.1%
New York-Newark-Bridgeport, NY-NJ-CT-PA Combined Statistical Area (FIPS 57118)				12,015,939	12,174,229	7.2%
New York State GDP	821,577	906,783	7.9%	10,415,119	10,598,758	6.3%
USA GDP	10,398,402	11,655,335	100.0%	166,633,100	170,482,700	100.0%

Notes:

.. not available FIPS Federal Information Processing Code

Sources:

Sub-state GDP data: Global Insight, The Role of Metro Areas in the US Economy, 13 January 2006 at www.usmayors.org/74thWinterMeeting/metroeconreport_January2006.pdf

National and state GDP, all Employment data:

US Bureau of Economic Analysis, Regional Economic Accounts and BEARFACTS, downloaded 13 March 2007, updated by BEA 26 September 2006, at www.bea.gov/regional/bearfacts/

Table NYC.3
Total Workers in New York City's Creative Industries, 2002

	NAICS Code	Description	People working within firms with employees	People working within firms without employees (Sole proprietors)	Total	Percent of Workers in All Industries
	5111	Publishing (except internet)		3,747	52,619	1.6%
Publishing	<i>sum of below</i>		48,872		48,872	1.5%
	51111	Newspaper publishers	11,845			
	51112	Periodical publishers	22,036			
	51113	Book publishers	13,080			
	51119	Other publishers	1,911			
	5121	Motion picture and video industries		3,761	15,748	0.5%
Film and Video	<i>sum of below</i>		11,987		11,987	0.4%
	51211	Motion picture and video production	5,825			
		Motion picture and video distribution	1,958			
	51219	Post-production and other movie and video industries	4,204			
Music production	5122	Sound recording industries	5,969	908	6,877	0.2%
	51221	Record production	270			
		Integrated record production/distribution	3,770			
	51223	Music publishers	904			
	51224	Sound recording studios	867			
	51229	Other sound recording industries	158			
Broadcasting	<i>sum of below</i>		37,592		37,592	1.2%
	51511	Radio broadcasting	4,332			
	51512	Television broadcasting	14,956			
		Cable networks and program distribution	16,049			
	51911	News syndicates	2,255			
Architecture	<i>sum of below</i>		10,807	2,925	13,732	0.4%
	54131	Architectural services	10,505	2,785	13,290	0.4%
	54132	Landscape architectural services	302	140	442	0.0%
Applied Design	<i>sum of below</i>		14,112	13,872	27,984	0.9%
	5414	Specialised design services	11,226	9,569	20,795	0.7%
	54141	Interior design services				
	54142	Industrial design services				
	54143	Graphic design services				
	54149	Other specialised design services				
	54192	Photographic services	2,886	4,303	7,189	
	541921	Photography studios, portrait studios				
	541922	Commercial photography				
Advertising	<i>sum of below</i>		33,175		33,175	1.0%
	54181	Advertising agencies	26,765	4,745	31,510	1.0%
	54185	Display advertising	1,367			
	54186	Direct mail advertising	3,458			
	54189	Other services related to advertising	1,585			
Performing Arts	7111	Performing arts companies	22,847	1,764	24,611	0.8%
		Theater companies and dinner theatres	10,972			
	71112	Dance companies	1,938			
	71113	Musical groups and artists	9,271			
	71119	Other performing arts companies	666			
Visual arts	<i>sum of below</i>		9,929	1,195	11,124	0.3%
	45392	Art dealers	1,876	868	2,744	0.1%
	71211	Museums	8,053	327	8,380	0.3%
Other	7115	Independent artists, writers and performers in creative industries	3,337	46,844	50,181	1.6%
Creative industries			198,627	79,761	278,388	8.7%
All industries			3,191,479		3,191,479	100.0%

Source: Center for an Urban Future and Mt. Auburn Associates, Creative New York, December 2005 available at:

www.nycfuture.org/images_pdfs/pdfs/CREATIVE_NEW_YORK.pdf

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

Table NYC.4
Total Creative Employers in New York City by Industry, 2002

	NAICS Code	Description	Number of firms	Percentage
Publishing	5111	Publishing (except internet)		
	<i>sum of below</i>		996	0.5%
	51111	Newspaper publishers	209	
(excludes 51114)	51112	Periodical publishers	453	
	51113	Book publishers	233	
	51119	Other publishers	101	
Film and Video	<i>sum of below</i>		1,439	0.7%
(excludes 51213)	51211	Motion picture and video production	1,065	
	51212	Motion picture and video distribution	65	
	51219	Post-production and other movie and video industries	309	
Music production	5122	Sound recording industries	399	0.2%
	51221	Record production	54	
	51222	Integrated record production/distribution	50	
	51223	Music publishers	116	
	51224	Sound recording studios	148	
	51229	Other sound recording industries	31	
Broadcasting	<i>sum of below</i>		403	0.2%
	51511	Radio broadcasting	107	
	51512	Television broadcasting	71	
	5152	Cable networks and program distribution	163	
	51911	News syndicates	62	
Architecture	<i>sum of below</i>		1,206	0.6%
	54131	Architectural services	1,138	
	54132	Landscape architectural services	68	
Applied Design	<i>sum of below</i>		3,026	1.5%
	5414	Specialised design services	2,215	
	54141	Interior design services	675	
	54142	Industrial design services	89	
	54143	Graphic design services	1,111	
	54149	Other specialised design services	340	
	54192	Photographic services	811	
	541921	Photography studios, portrait studios	323	
	541922	Commercial photography	488	
Advertising	<i>sum of below</i>		1,171	0.6%
	54181	Advertising agencies	751	
	54185	Display advertising	83	
	54186	Direct mail advertising	124	
	54189	Other services related to advertising	213	
Performing Arts	7111	Performing arts companies	964	0.5%
	71111	Theater companies and dinner theatres	445	0.2%
	71112	Dance companies	104	0.1%
	71113	Musical groups and artists	364	0.2%
	71119	Other performing arts companies	51	0.0%
Visual arts			692	0.3%
	45392	Art dealers	535	0.3%
	71211	Museums	157	0.1%
Other	7115	Independent artists, writers and performers in creative industries	1,375	0.7%
Creative industries			11,671	5.7%
All industries	--		205,350	100.0%

Source: Center for an Urban Future and Mt. Auburn Associates, Creative New York, December 2005 available at: www.nycfuture.org/images_pdfs/pdfs/CREATIVE_NEW_YORK.pdf

Original Source: US Bureau of the Census, County Business Patterns. Data available at www.census.gov/

Paris (Île-de-France) Data Tables

Table PAR.1
Surface et Population de Paris, l'Île-de-France (IDF) et France

	Surface		Population		
	km2	Pourcentage IDF / France	nombre		Pourcentage IDF / France
			1999	2003	2003
Paris ¹	105	0.0%	2,125,000	2,147,000	3.6%
Île-de-France	12,012	2.2%	10,951,000	11,130,000	18.5%
France métropolitaine ²	550,000	100.0%	58,497,000	60,067,000	100.0%

1. Ville de Paris, département 75

2. Exclut les territoires et départements outre-mer

Source : Institut d'Aménagement et d'Urbanisme de la Région Île-de-France (IAURIF), Chiffres clés de la région Île-de-France, CRCI Paris--Île-de-France / IAURIF / INSEE, janvier 2005

and INSEE, online database at
www.insee.fr/fr/recensement/nouv_recens/resultats/repartition/chiffres_cles/autres/chiffres-cles-regions.xls#Données!D7

Table PAR.2
Produit Intérieure Brut (PIB) et Emploi salarié en Île-de-France (ÎDF) et France, 2002

	PIB en valeur en 2002		Emploi salarié	
	Millions d'euros	Pourcentage IDF / France	Nombre	Pourcentage IDF / France
Île de France	430,183	28.7%	3,931,478	24.8%
France métropolitaine	1,497,081	100.0%	15,867,800	100.0%

Notes: Emploi exclut le secteur agricole.

Source : Institut d'Aménagement et d'Urbanisme de la Région Île-de-France (IAURIF), Chiffres clés de la région Île-de-France, CRCI Paris--Île-de-France / IAURIF / INSEE, janvier 2005.

Source originale : INSEE, Comptes régionaux et UNEDIC.

Table PAR.3

Répartition des effectifs des industries culturelles par région en France, 2003

	Nombre de salariés	Pourcentage du Total
Île-de-France	113,376	45.4%
Autres régions	136,444	54.6%
<i>dont:</i>		
Rhône-Alpes	18,064	7.2%
Provence-Alpes -- Côte d'Azur	14,044	5.6%
Nord -- Pas-de-Calais	12,645	5.1%
Aquitaine	11,659	4.7%
Pays de la Loire	8,693	3.5%
Total -- France	249,820	100.0%

Source : Institut d'Aménagement et d'Urbanisme de la Région Île-de-France (IAURIF), Les industries culturelles en Île-de-France, IAURIF, avril 2006, ISBN 2.7371.1580.9 disponible au

www.iaurif.org/fr/savoirfaire/etudesenligne/industries_culturelles/index.htm

Source originale : Données GARP (Groupement des ASSEDIC -- Association pour l'Emploi dans l'Industrie et le Commerce -- de la Région Parisienne), traitement IAURIF

Table PAR.4
Répartition en Île-de-France (ÎDF) des effectifs salariés par secteur d'activités des industries culturelles, 2003

	Nombre de salariés	Pourcentage ÎDF / France
Imprimerie	23,985	23.8%
Presse	36,233	53.3%
<i>dont:</i>		
Édition de journaux	8,724	26.9%
Édition de revues et périodiques	22,536	77.6%
Agence de presse -- Journalistes indépendants	4,973	75.9%
Livres	14,096	75.1%
Musique	3,642	60.0%
<i>dont:</i>		
Édition d'enregistrements	3,383	79.9%
Reproduction d'enregistrements	259	14.1%
Radio / TV	19,585	65.9%
<i>dont:</i>		
Activités de radio	5,855	55.3%
Production de programmes de télévision	3,539	90.8%
Édition de chaînes généralistes	2,569	86.0%
Édition de chaînes thématiques	7,239	61.3%
Distribution de bouquets de programmes radio / TV	383	91.6%
Cinéma / vidéo	15,835	60.0%
<i>dont:</i>		
Production	10,524	78.2%
Distribution	2,471	72.1%
Projection	2,840	29.8%
Total	113,376	45.4%

Source : Institut d'Aménagement et d'Urbanisme de la Région Île-de-France (IAURIF), Les industries culturelles en Île-de-France, IAURIF, avril 2006, ISBN 2.7371.1580.9 disponible au www.iaurif.org/fr/savoirfaire/etudesenligne/industries_culturelles/index.htm

Source originale : Données GARP (Groupement des ASSEDIC -- Association pour l'Emploi dans l'Industrie et le Commerce -- de la Région Parisienne), traitement IAURIF

Table PAR.5
Répartition des établissements des industries culturelles par région
en France, 2003

	Nombre d'établissements	Pourcentage
Île-de-France	7,386	38.0%
Autres régions	12,066	62.0%
<i>dont:</i>		
Rhône-Alpes	1,844	9.5%
Provence-Alpes -- Côte d'Azur	1,032	5.3%
Nord -- Pas-de-Calais	764	3.9%
Aquitaine	930	4.8%
Pays de la Loire	970	5.0%
Total -- France	19,452	100.0%

Source : Institut d'Aménagement et d'Urbanisme de la Région Île-de-France (IAURIF), Les industries culturelles en Île-de-France, IAURIF, avril 2006, ISBN 2.7371.1580.9 disponible au www.iaurif.org/fr/savoirfaire/etudesenligne/industries_culturelles/index.htm

Source originale : Données GARP (Groupement des ASSEDIC -- Association pour l'Emploi dans l'Industrie et le Commerce -- de la Région Parisienne), traitement IAURIF

Table PAR.6
Répartition en Île-de-France (ÎDF) des nombres d'établissements par
secteur d'activités des industries culturelles, 2003

	Nombre d'établissements	Pourcentage ÎDF / France
Imprimerie	2,187	25.1%
Presse	1,609	43.3%
<i>dont:</i>		
Édition de journaux	311	21.9%
Édition de revues et périodiques	1,045	56.6%
Agence de presse -- Journalistes indépendants	253	56.0%
Livres	931	57.5%
Musique	400	68.6%
<i>dont:</i>		
Édition d'enregistrements	353	70.7%
Reproduction d'enregistrements	47	56.0%
Radio / TV	312	25.0%
<i>dont:</i>		
Activités de radio	83	10.0%
Production de programmes de télévision	162	81.8%
Édition de chaînes généralistes	4	50.0%
Édition de chaînes thématiques	61	30.8%
Distribution de bouquets de programmes radio		
/ TV	2	22.2%
Cinéma / vidéo	1,947	36.0%
<i>dont:</i>		
Production	1,546	70.0%
Distribution	234	66.1%
Projection	167	16.3%
Total	7,386	38.0%

Source : Institut d'Aménagement et d'Urbanisme de la Région Île-de-France (IAURIF), Les industries culturelles en Île-de-France, IAURIF, avril 2006, ISBN 2.7371.1580.9 disponible au www.iaurif.org/fr/savoirfaire/etudesenligne/industries_culturelles/index.htm

Source originale : Données GARP (Groupement des ASSEDIC -- Association pour l'Emploi dans l'Industrie et le Commerce -- de la Région Parisienne), traitement IAURIF

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