Towards a South African Framework for Cultural Statistics

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What is the purpose of a FCS?

• Why do we need a FCS?
• What it can do:
  – Tracking CCIs over time
  – Regional, national, international comparisons
  – Economic & Social impacts / indicators
  – Evidence-based policy
• Questions that could be answered
  – How can the CCIs contribute to national and regional policy objectives?
  – What are the challenges faced by the sector and how can their potential be optimised?
  – How has the structure and contribution of the industry changed over time?
  – How effective have national, provincial and regional CCI policies been in achieving their goals?
  – Are there some CCI sectors with more potential for achieving development goals? Which sectors should be targeted and in what ways?
Defining the ‘creative’ & ‘cultural’

• ‘Cultural’ industries: symbolic content
• ‘Creative’ industries: protected by copyright

Policy implications of choices:

– Move away from ‘subsidised arts’ to seeing creativity as central to post-industrial wealth creation (trade policy, copyright, urban development) (Flew & Cunningham, 2010)
– Danger is that ‘core’ activities treated in the same way as ‘outer’ layer, large commercial firms (Garnham, 2005)
– Scope affects quantitative impact
The Concentric Rings Model

Source: Australian Satellite Accounts, 2013
The UNESCO Framework: Overview

CULTURAL DOMAINS

A: CULTURAL and NATURAL HERITAGE
- Museums (also virtual)
- Archaeological and historical places
- Cultural Landscapes
- Natural heritage

B: PERFORMANCE and CELEBRATION
- Performing arts
- Music
- Festivals, fairs and feasts

C: VISUAL ARTS and CRAFTS
- Fine arts
- Photography
- Crafts

D: BOOKS and PRESS
- Books
- Newspapers and Magazines
- Other printed matter
- Library (also virtual)
- Book fairs

E: AUDIO-VISUAL and CREATIVE MEDIA
- Film and video
- TV and radio (also internet live streaming)
- Internet podcasting
- Video games (also online)

F: DESIGN and CREATIVE SERVICES
- Fashion design
- Graphic design
- Interior design
- Landscape design
- Architectural services
- Advertising services

INTANGIBLE CULTURAL HERITAGE
(oral traditions and expressions, rituals, languages, social practices)

RELATED DOMAINS

G: TOURISM
- Charter travel and tourist services
- Hospitality and accommodation

H: SPORTS and RECREATION
- Sports
- Physical fitness and well-being
- Amusement and theme parks
- Gambling

EDUCATION and TRAINING

ARCHIVING and PRESERVING

EQUIPMENT and SUPPORTING MATERIALS
Adapting the UNESCO Framework

“This new framework aims to be **flexible** and not proscriptive, but **promotes comparability**. The FCS is intended to help countries build their own cultural framework by selecting the major domains that form part of their cultural statistics.” (UNESCO, 2009:11).

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South African Policy Definitions

- Creative South Africa (1998)
- Creative Industries in South Africa (2008)
- Regional Frameworks (2008)
- DAC Strategic Plan (2015/16 – 2019/20)

Composition of the Creative Economy

- Cultural Industries
  - Copyright Industries
  - Distribution Industries
  - Creative clusters, creative precincts, creative sectors

(CAJ (2007) Adapted from Heng, Choc and Ho (2003))
Implications to consider

- **Design & Creative Services** (fashion design, graphic design, interior design, landscape design, architectural services and advertising) make up nearly a third of CCI firms in SA.

<table>
<thead>
<tr>
<th>Legal Status</th>
<th>P&amp;C</th>
<th>VAC</th>
<th>IBP</th>
<th>AV&amp; IM</th>
<th>D&amp;CS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close Corporation</td>
<td>22%</td>
<td>31%</td>
<td>29%</td>
<td>41%</td>
<td>48%</td>
</tr>
<tr>
<td>Non-Profit Company/Organisation</td>
<td>28%</td>
<td>10%</td>
<td>19%</td>
<td>11%</td>
<td>2%</td>
</tr>
<tr>
<td>Personal Liability Company</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>Public Company</td>
<td>2%</td>
<td>2%</td>
<td>15%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>Private Company</td>
<td>13%</td>
<td>11%</td>
<td>22%</td>
<td>22%</td>
<td>21%</td>
</tr>
<tr>
<td>Unregistered</td>
<td>26%</td>
<td>36%</td>
<td>7%</td>
<td>13%</td>
<td>18%</td>
</tr>
<tr>
<td>Not sure/Don't know/Other</td>
<td>7%</td>
<td>7%</td>
<td>6%</td>
<td>8%</td>
<td>7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Domain</th>
<th>Female Employees</th>
<th>Black, Coloured, Indian, Asian Employees</th>
<th>Full-Time</th>
<th>Part-Time</th>
<th>Contract</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance &amp; Celebration</td>
<td>45%</td>
<td>86%</td>
<td>47%</td>
<td>26%</td>
<td>26%</td>
</tr>
<tr>
<td>Visual Arts &amp; Crafts</td>
<td>61%</td>
<td>82%</td>
<td>73%</td>
<td>21%</td>
<td>6%</td>
</tr>
<tr>
<td>Information, Books &amp; Press</td>
<td>60%</td>
<td>77%</td>
<td>83%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>Audio-Visual &amp; Interactive Media</td>
<td>47%</td>
<td>71%</td>
<td>36%</td>
<td>6%</td>
<td>59%</td>
</tr>
<tr>
<td>Design &amp; Creative Services</td>
<td>49%</td>
<td>69%</td>
<td>76%</td>
<td>14%</td>
<td>9%</td>
</tr>
</tbody>
</table>
In the SBD Cultural and Natural Heritage category (64 firms in total), 72% (46 firms) fall into the natural heritage sub-category.

The remaining 28% (18 firms) are classified as museums.

Averages for this Domain will thus reflect, much more, the situation in natural heritage firms than those in the cultural heritage sector.
Measuring Cultural Employment

- Cultural workers may be found in cultural industries, but also in other industries doing cultural work (not counting them may underestimate cultural employment by up to 40%)
# Measuring Cultural Employment in SA: The Quarterly Labour Force Survey

<table>
<thead>
<tr>
<th>Cultural Sector with cultural workers</th>
<th>Non cultural sector but with cultural workers</th>
<th>Partially cultural sectors</th>
</tr>
</thead>
<tbody>
<tr>
<td>2451. Authors, journalists and other writers</td>
<td>3131. Photographers and image recording equipment operators</td>
<td>3471. Decorators &amp; commercial designers</td>
</tr>
<tr>
<td>2452. Sculptors, painters and related artists</td>
<td>3132. Broadcasting &amp; Telecommunication equipment operators</td>
<td>3472. Radio, TV &amp; other announcers</td>
</tr>
<tr>
<td>2453. Composers, musicians and singers</td>
<td>3133. Medical equipment operators</td>
<td>3473. Street, nightclub &amp; related singers, musicians &amp; dancers</td>
</tr>
<tr>
<td>2454. Choreographers and dancers</td>
<td>3142. Ships’ deck officers and pilots</td>
<td>3475. Athletes, sportspeople &amp; related</td>
</tr>
<tr>
<td>2455. Film, stage &amp; related actors &amp; directors</td>
<td>3143. Aircraft pilots and related professionals.</td>
<td>3479. Art, entertainment and sport professional n.e.c.</td>
</tr>
</tbody>
</table>
Cultural Employment: LFS 2014
Composers, musicians & singers

<table>
<thead>
<tr>
<th>Data Category</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Labour Force</td>
<td>0.2%</td>
</tr>
<tr>
<td>Gender</td>
<td>63% men (All = 52.5%)</td>
</tr>
<tr>
<td>Education</td>
<td>53% Tertiary (All = 19%)</td>
</tr>
<tr>
<td>Permanent employment</td>
<td>20% (All = 61%)</td>
</tr>
<tr>
<td>Age Groups (&lt;35)</td>
<td>47% (All = 37%)</td>
</tr>
</tbody>
</table>
Towards Cultural Satellite Accounts

• Uses existing national data to track production (supply) and consumption (use) in the creative economy;
• Uses existing national data already produced by national statistical offices at regular intervals;
• SA already has TSAs (expertise);
• But: Average time to develop is 3 – 5 years (UNESCO, 2015);
• Requires co-operation between sectors and departments.
Developing Cultural Indicators

KEA RESEARCH: TOWARDS A BETTER UNDERSTANDING OF THE CREATIVE ECONOMY

Key Recommendations

1. Policy Priorities
   - Link data collection to policy priorities

2. Statistical Classifications
   - Update statistical classifications to better capture CCS

3. Sectoral Focus
   - Address poor statistics in sectors such as design, fashion, crafts & heritage

   - Develop measures to apprehend new digital trends across the value chain

5. "Big Data" Approaches
   - Use "big data" to fully grasp the value of the new economy
The way forward

• Make key decisions on defining the scope of the CCIs that balances providing statistics relevant to the South African context and policy priorities and ensuring that statistics are internationally comparative.

• Work with StatsSA to populate the Framework for Cultural Statistics from national-level data sources: what do we know and what is missing?

• Develop Cultural Satellite Accounts: 2 stage process (i) Supply/production; (ii) Demand/use

• Develop cultural indicators: Identifying policy priorities, indicators and weightings with policy-makers and industry stakeholders.