Towards a South African Framework for Cultural Statistics

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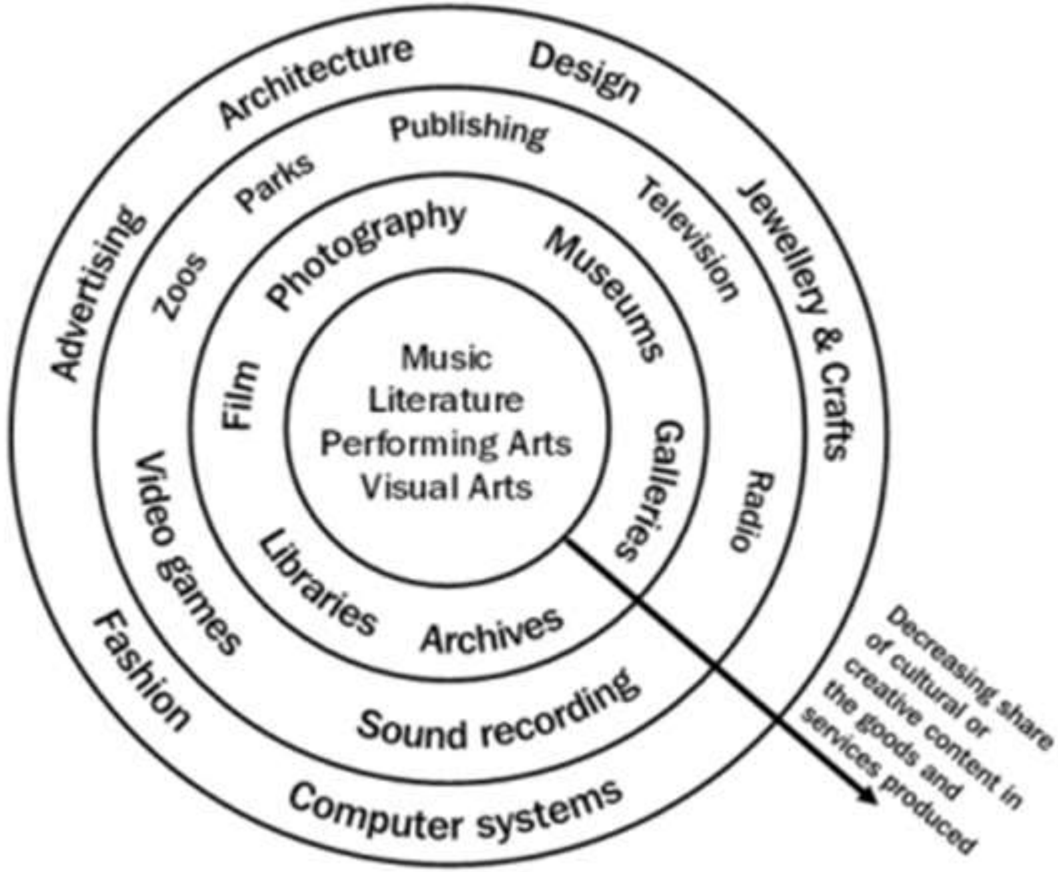
What is the purpose of a FCS?

- 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’

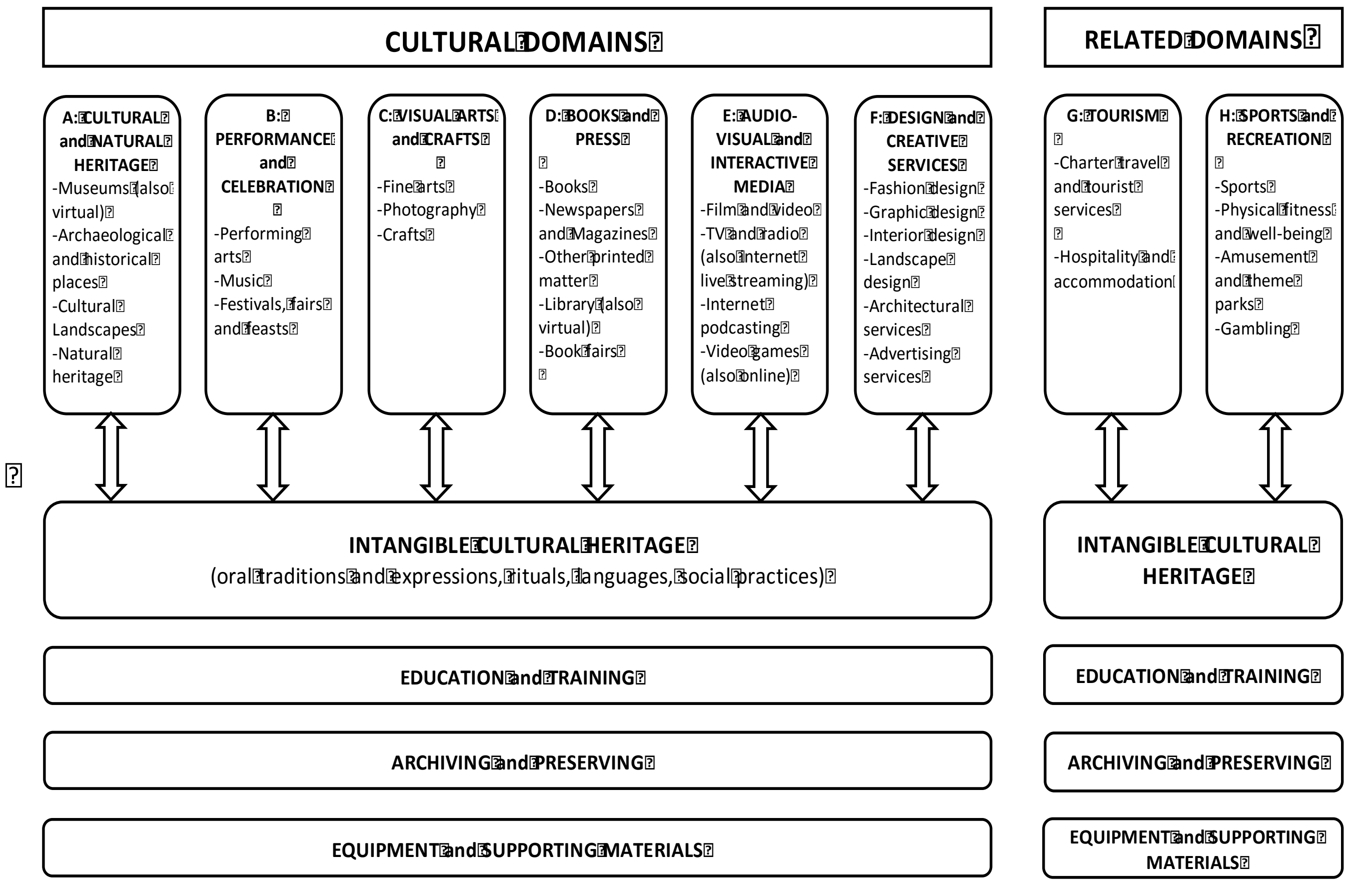
- ‘Cultural’ industries: symbolic content
- ‘Creative’ industries: protected by copyright
- Policy implications of choices:
  - Move away from ‘subsidised arts’ to seeing creativity as central to post-industrial wealth creation (trade policy, copyright, urban development) (Flew & Cunningham, 2010)
  - 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



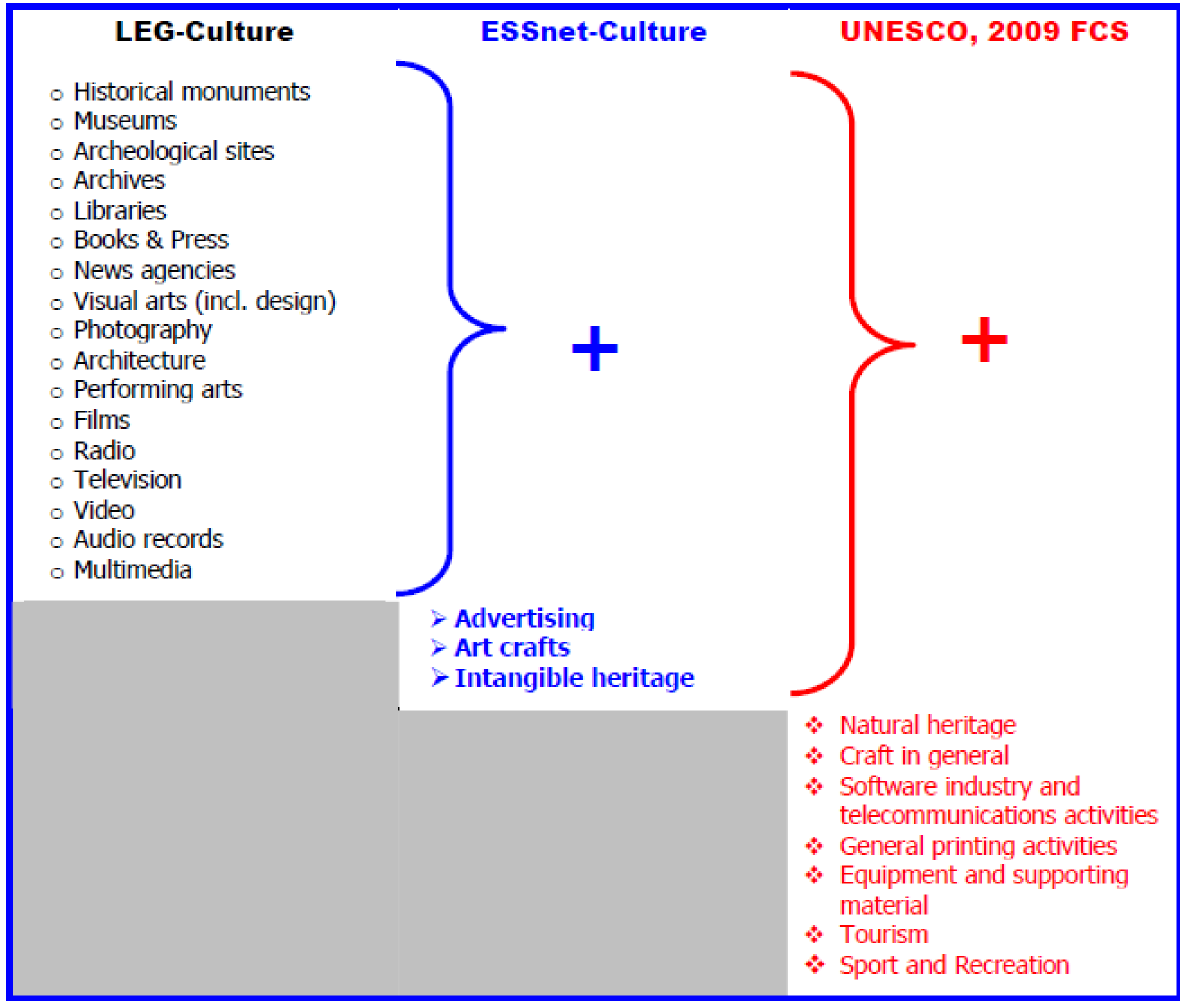
Source: Australian Satellite Accounts, 2013

The UNESCO Framework: Overview



Adapting the UNESCO Framework

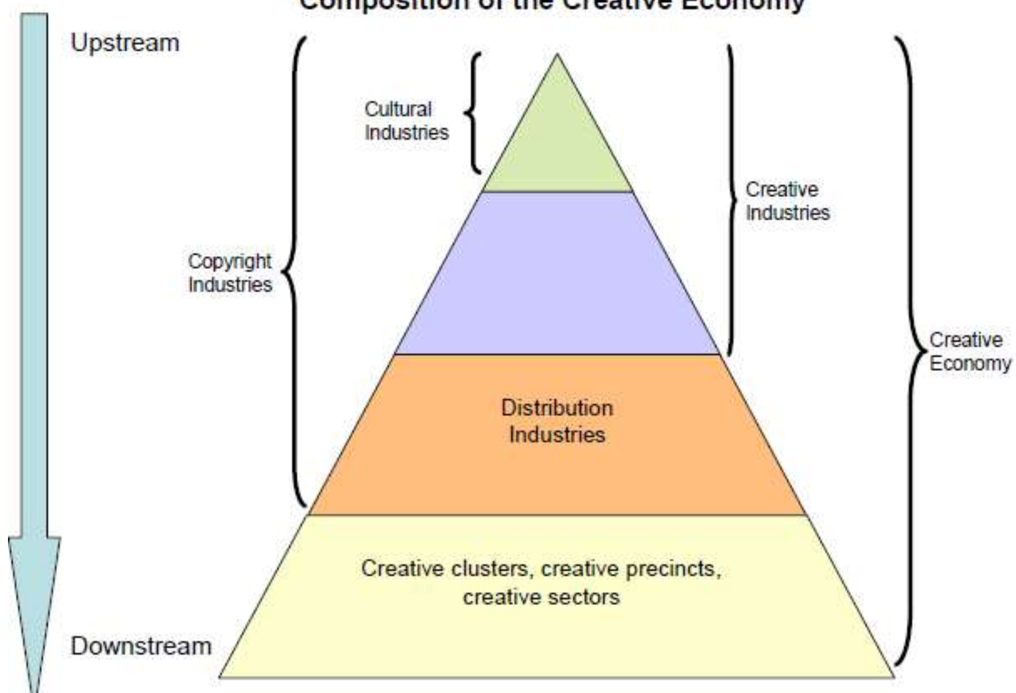
"This new framework aims to be **flexible** and not proscriptive, but **promotes comparability**. The FCS is intended to **help countries build their own cultural framework** by selecting the major domains that form part of their cultural statistics." (UNESCO, 2009:11).



South African Policy Definitions

- White Paper (1996)
- 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



CAJ (2007) Adapted from Heng, Choo and Ho (2003)

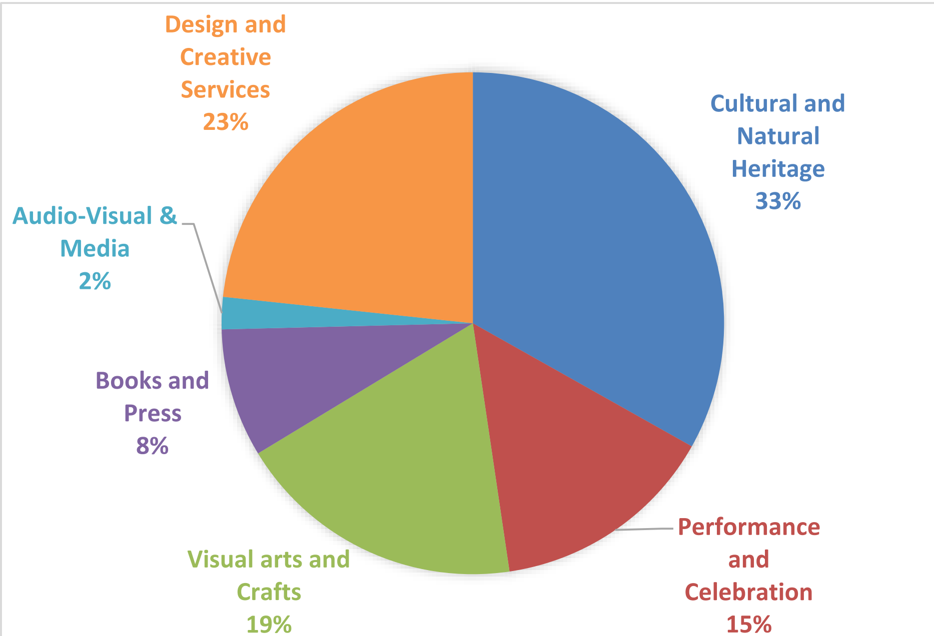
Implications to consider

- 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.

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

Domain	Female Employees	Black, Coloured, Indian, Asian Employees	Full-Time	Part-Time	Contract
Performance & Celebration	45%	86%	47%	26%	26%
Visual Arts & Crafts	61%	82%	73%	21%	6%
Information, Books & Press	60%	77%	83%	8%	8%
Audio-Visual & Interactive Media	47%	71%	36%	6%	59%
Design & Creative Services	49%	69%	76%	14%	9%

Regional Studies: Cultural & Natural Heritage

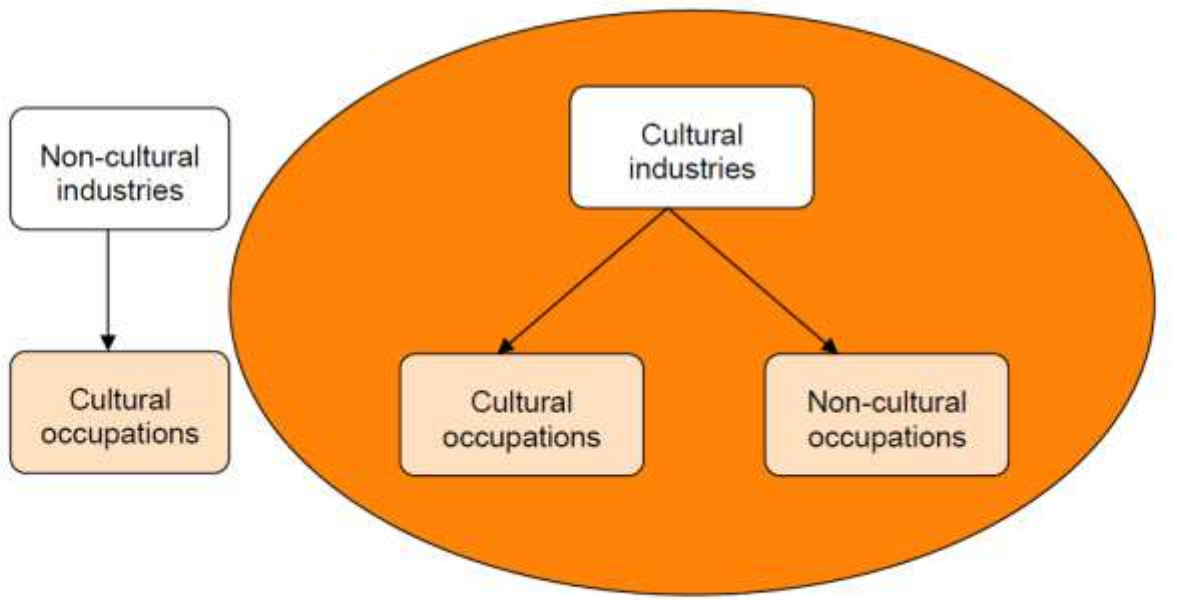


Percentage of firms in each Domain for the Sarah Baartman District

- 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

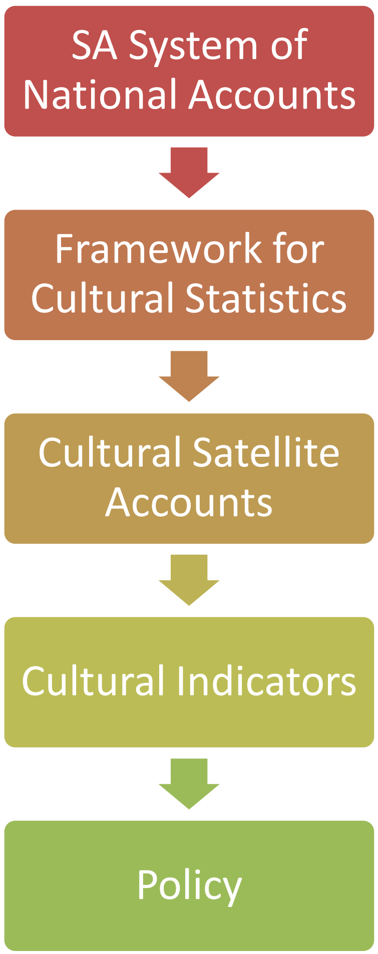
Cultural Sector with cultural workers	Non cultural sector but with cultural workers	Partially cultural sectors
245. Writers & Creative/Performing Artists	**313. Optical & Electronic Equipment Operators**	**347. Artistic, Entertainment & Sports Professionals**
2451. Authors, journalists and other writers	3131. Photographers and image recording equipment operators	3471. Decorators & commercial designers
2452. Sculptors, painters and related artists	3132. Broadcasting & Telecommunication equipment operators	3472. Radio, TV & other announcers
2453. Composers, musicians and singers	3133. Medical equipment operators	3473. Street, nightclub & related singers, musicians & dancers
2454. Choreographers and dancers	3142. Ships' deck officers and pilots	3475. Athletes, sportspeople & related
2455. Film, stage & related actors & directors	3143. Aircraft pilots and related professionals.	3479. Art, entertainment and sport professional n.e.c.

Cultural Employment: LFS 2014
Composers, musicians & singers

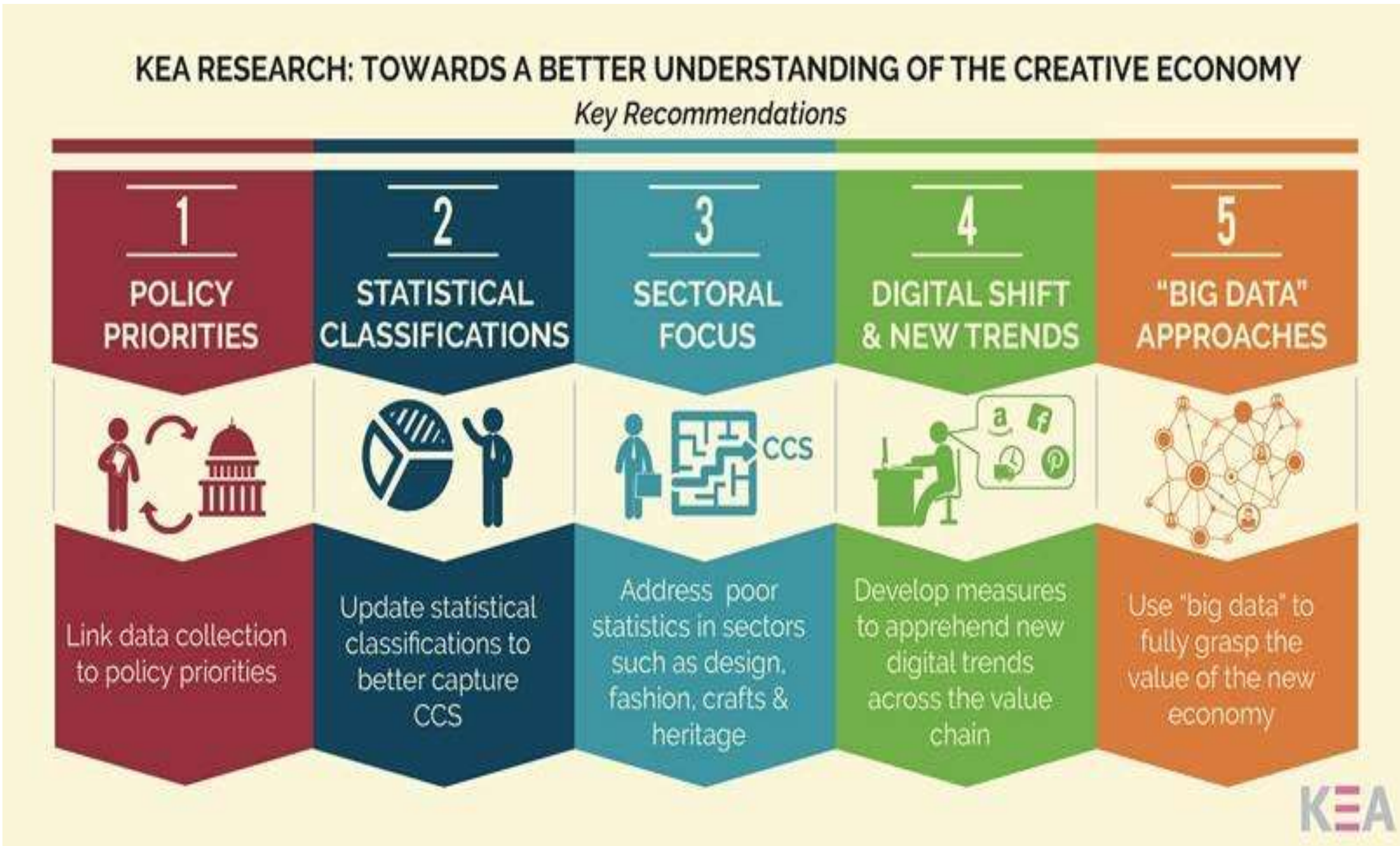
Data Category	Data
% of Labour Force	0.2%
Gender	63% men (All = 52.5%)
Education	53% Tertiary (All = 19%)
Permanent employment	20% (All = 61%)
Age Groups (<35)	47% (All = 37%)

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



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.