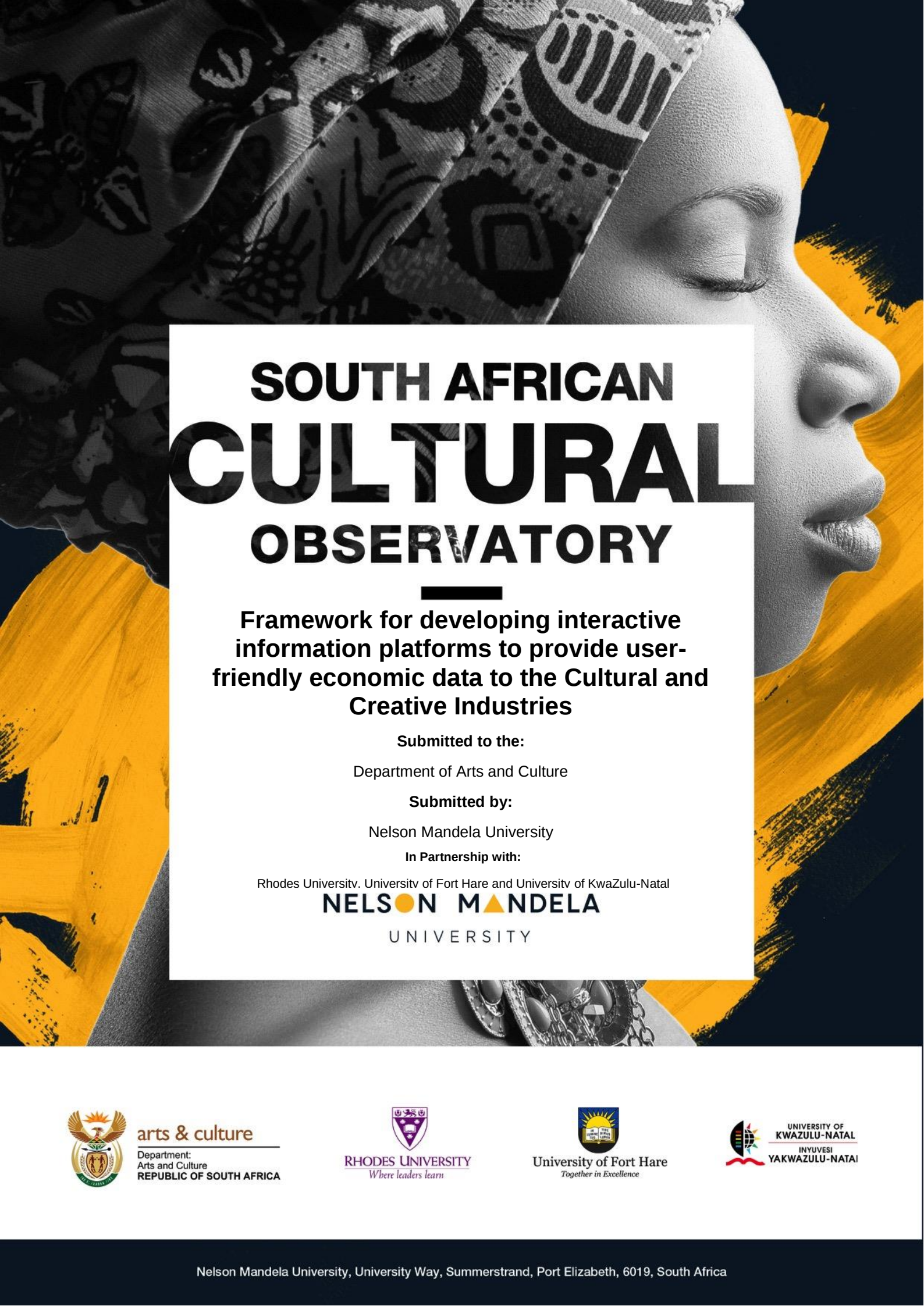




SOUTH AFRICAN CULTURAL OBSERVATORY

**Framework for developing interactive
information platforms to provide user-
friendly economic data to the Cultural and
Creative Industries**

Submitted to the:

Department of Arts and Culture

Submitted by:

Nelson Mandela University

In Partnership with:

Rhodes University, University of Fort Hare and University of KwaZulu-Natal

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Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



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YAKWAZULU-NATALI

South African Cultural Observatory Report

Framework for developing interactive information
platforms to provide user-friendly economic data to the
Cultural and Creative Industries

March 2020

Submitted to the Department of Arts and Culture:



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Summary

Research into the cultural economy and the associated Cultural and Creative Industries (CCI) is relatively new. Empirical research using empirical evidence is a way of gaining knowledge by means of direct and indirect observation or experience. Although many researchers combine qualitative and quantitative analysis to better answer questions, empirical evidence is often valued more than other research because it is evidence-based.

There has been a great deal of discussion and debate as well as proposals concerning what constitutes research into the cultural economy and CCIs. After much debate and analysis, it has been decided that South Africa should follow United Nations Educational, Scientific and Cultural Organisation's (UNESCO) Framework of Cultural Statistics (FCS) and adapted where necessary. The FCS provides domains that are used to classify the CCIs.

Besides these classifications, there are a number of elements or dimensions that must be used in any analysis of the cultural economy. These depend on the particular question or questions that the researcher is asking. Some of these elements or dimensions are economic while others are related to the cultural or social fields. In most cases, international coding systems are proposed (with only a few adaptations) and new coding systems are not necessary. Concordance tables are also available (and can be adapted for South Africa) to link industries, products, occupations etc. together. The interactive CCI information platform uses both flat coding structures but mainly uses hierarchical structures. Every category in a classification must have a code and the code structures need to be consistent and logical for each level they are used.

Accurate analysis of data using standardised methods, especially statistical methods in research is critical. There are many units of measurement that comprise accurate data and therefore there are various units (and their definitions) that must also be agreed upon. The definition, agreement, and practical use of units of measurement are in many cases determined by law. In other cases, industry norms are relied on. The classifications that have been proposed are relatively exhaustive and statistically feasible.

Key Findings

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- Stakeholders need an accurate and comprehensive database of relevant CCI indicators that they can understand and use that is easily accessible and comparable across time, domains, and regions.
- Many different CCI-classification systems have been designed by different local and international agencies to categorise CCIs for different purposes. South Africa has adopted the UNESCO Framework of Cultural Statistics that can serve the purpose of interactive information platforms.
- Standardised units have been proposed to measure the various dimensions and elements of the domains.
- The interactive information platform must be developed in phases using the data that is currently available and needed by stakeholders.

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Both the classification units and the statistical units are therefore aligned to the South African pre-scripts and conditions while meeting international standards. There will therefore be the ability to compare both in South Africa (at a subnational level) and globally what the performance of the CCIs and cultural economy are.

Where necessary, timeseries have been proposed. These also meet the local and international standards. The proposed interactive CCI information platform will therefore show where there has been progress in South Africa and how this progress made against the progress in foreign countries.

Similarly, descriptors are based on international coding systems and have been adapted where necessary for South Africa. Definitional descriptions and explanatory notes of the coding system must be included in the interactive CCI-framework.

Not only is a need for an accurate and comprehensive database of relevant CCI indicators, but there is also need for the data to be made available to all relevant stakeholders. Access to the proposed CCI-database by policy makers, academics and other stakeholders is essential.

The proposed interactive CCI information platform will make a useful contribution to both research and policy development. It will also make a contribution to monitoring and evaluation at both national and subnational level. It will be able to assist with benchmarking of especially the outcomes and impacts of interventions.

Much work still needs to be carry out to acquire the data and develop the necessary computer programs that will support the interactive CCI-framework. Fortunately, other cultural observatories in this regard and through existing and proposed partnerships South Africa can learn from them.



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Abbreviations

ACH	Arts, culture and heritage
AFS	Annual Financial Statistics
BRICS	Brazil, Russia, India, China and South Africa
CAJ	Culture, Arts and Jobs
CCI	Cultural and Creative Industries
CITF	Creative Industries Task Force
CNC	Computer numerical control
COICOP	Classification of Individual Consumption according to Purpose
CPC	Central Product Classification
DCMS	Department for Culture, Media and Sport
DSAC	Department of Sport, Art and Culture
FCS	Framework of Cultural Statistics
GACD	Global Alliance for Cultural Diversity
GDP	Gross domestic product
GHS	General Household Survey
GIS	Geographic Information Systems
HS	Harmonised System
HSRC	Human Sciences Research Council
ICT	Information and Communication Technologies
IDB	Integrated Data Base
IMF	International Monetary Fund
IP	Intellectual property
ISBN	International Standard Book Numbers
ISIC	International Standard Industrial Classification
ITC	International Trade Centre
KZN	KwaZulu-Natal
LFS	Labour Force Survey
M&E	Monitoring and evaluation
MDG	Millennium Development Goals
MGE	Mzansi Golden Economy
MoA	Memorandum of Agreements
MoU	Memorandum of Understandings
NFVSA	National Film, Video and Sound Archives
OECD	Organisation for Economic Co-operation and Development
QES	Quarterly Employment Statistics
QLFS	Quarterly Labour Force Survey
SAARF	South African Audience Research Foundation
SACO	South African Cultural Observatory
SARB	South African Reserve Bank
SARS	South African Revenue Service
SDG	Sustainable Development Goals
SIC	Standard Industrial Classification
SITC	Standard Industrial Trade Classification
SNA	System of National Accounts
SUT	Supply and Use Tables



TRAINS	Trade Analysis Information System
TSA	Tourism Satellite Accounts
UIS	UNESCO institute for statistics
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNSD	United Nations Statistical Division
WCO	World Customs Organisation
WIPO	World Intellectual Property Organisation
WITS	World Integrated Trade Solution
WTO	World Trade Organisation



Framework for Creative and Cultural Industries Statistical Database

1 Introduction and Background

The term cultural industries has diffused since the 1980s, referring to cultural production and consumption originating from a symbolic or expressive element. Creative and cultural industries (CCI) build on heritage and culture. The creative economy is closely related to the CCIs reflect a more market-oriented view of culture without their intrinsic value. Researchers and policy makers recognise that CCIs contribute to economic growth, poverty alleviation, have relatively large labour multipliers and tend to be more crisis resilient.

South Africa has a rich and very diverse cultural, creative and artistic heritage. Visual arts and crafts, books and press, performance, audio-visual and interactive media, and design and creative services are all well represented in the national economy. Besides the economic contribution, CCIs contribute to the conservation and development of South Africa's cultural heritage, and the maintenance and strengthening of cultural diversity and identity.

With a market-oriented view comes the need for a greater understanding of what CCIs are. This implies the conceptualisation, measurement and operationalisation of this sector and these industries. There is a need to understand the sector, strengthen existing CCIs and unearth unexplored opportunities for economic development. CCIs have the potential to contribute more to South Africa's economic goals. Policies need to guide and regulate the development of CCIs. Evidence-based policy making is the most effective and efficient approach. Evidence-based policy is data driven. Accurate and accessible data are therefore critical not only for the drafting of evidence-based policy, but also for quality policy research and planning. Academic research, while generally contributing to scientific knowledge, also often informs policy making and therefore also relies on correct and comprehensible data.

1.1 CCIs for Development

It is recognised that CCIs contribute to global developmental goals. The United Nations Conference on Trade and Development (UNCTAD) (2004) estimated that creative industries account for more than seven per cent of the world's gross domestic product (GDP). It was forecast to grow by approximately ten per cent a year. UNCTAD (2004) lamented that while the economic and employment-generating potential of creative industries was significant, its potential was untapped despite a rich cultural heritage and an inexhaustible talent pool.

CCIs are intrinsically complex and complicated as they represent the span of human essence, through cultural expression and are more than just economics. The creation of, and support for, an enabling environment for the flourishing cultural industries serves to value and encourage freedom of expression. Diverse local and national identities are essential for sustainable human development. Cultural industries facilitate the development of community or collective creativity. It protects and promotes cultural diversity. The CCIs play an influential role in protecting and promoting cultural diversity at locally, nationally, and even internationally.

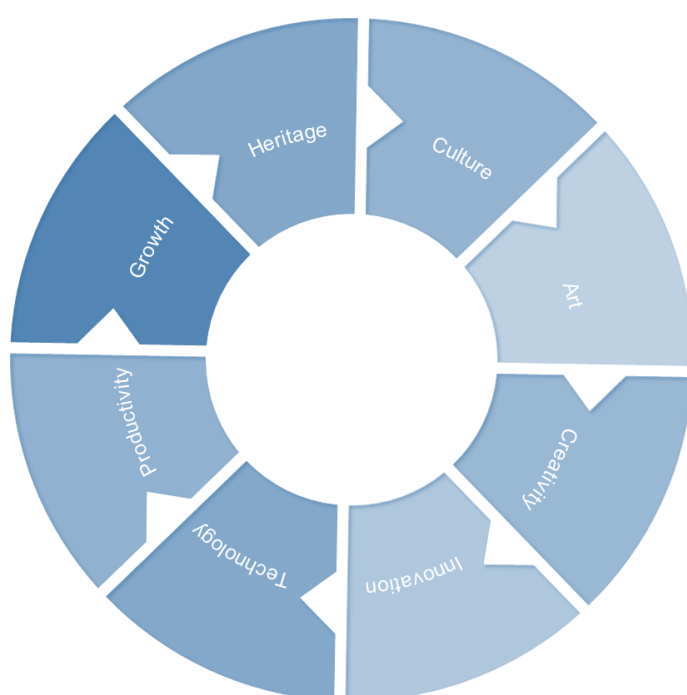


For the continued development of individuals and communities, it is essential that arts and culture be preserved and developed. Arts, cultural and heritage policies must reflect the multiple benefits that can be gained inter alia from thriving CCIs. To achieve this, evidence-based strategies, policies and action plans are needed. This evidence-led approach supports effective decision-making, but it requires an understanding of CCIs' dynamics, based on the availability of relevant and accurate data.

CCIs cover many artistic disciplines, often with linkages to each other. These artistic disciplines and associated art forms are influenced by the artist's environment. A comprehension of how the art develops and how it contributes to society in general is necessary. A sounder understanding of CCIs will go a long way in raising the profile of the CCIs in South Africa. This understanding will also contribute to the further development of the CCIs, creating a virtuous circle of material and psychological value inputs and outputs.

1.2 A CCI Virtuous Circle

All societies have a natural heritage that contributes to their culture. The culture contributes to



the society's arts including performance and celebration; visual arts and crafts; and its literature. Societies augment their natural heritage with cultural heritage including their architecture and museums. People protect (and discover) their historical places and archaeology. As civilisations develop their arts, they tend to become more creative. This creativity contributes to innovation which in turn contributes to developing new technologies. These technologies generally contribute to society's productivity (both labour and capital) improvements. As these technologies are adopted and improved the society becomes more competitive that results in economic growth.

Figure 1: The CCI virtuous circle

As society becomes richer, disposable income increases and more resources are available to develop the built environment that adds to its heritage assets. The society also invests more time and resources in the pursuit of its arts... and so the CCI virtuous circle continues. Although this virtuous circle often occurs spontaneously and has contributed to the development of various cultures across the ages, policy interventions are generally required to ensure that the virtuous circle does not decline or become a vicious circle where its benefits are not shared or exploited.



As the benefits of CCIs become more apparent, they need to be quantified. This allows information to be collected and stored in a database. Data that is achieved only becomes valuable once it is used and analysed. The data must therefore be disseminated.

1.3 Dissemination of Data

Not only is a need for an accurate and comprehensive database of relevant CCI indicators, but there is also need for the data to be made available to all relevant stakeholders. In a policy environment the stakeholders will include the various government departments (including all three spheres) and their various agencies. However, in the arts and culture domain there are a number of other stakeholders including the artists themselves, educational institutions, representative organisations and other bodies that need accurate information for their own planning. Information is also needed for advocacy and to help policymakers allocate resources in an effective and efficient manner.

Academics undertake research to increase the stock of knowledge and to contribute to the understanding of the realities of our universe. This understanding guides policy. Researchers have to collect data to answer the various research questions. Having easier access to basic data, allows researchers to focus on increase the stock of other, additional knowledge. It also allows resources to be focused on greater understanding of the phenomena they are researching.

The data will also make arts and cultures' contribution to development and especially sustainable development more visible and therefore free up both public and private resources to their development.

Although many artists collaborate to improve their work, there is also an inherent competitive facet. Both competition and collaboration are beneficial to the sector's development. As more information is made available the artists and other stakeholders will identify areas where they can compete and collaborate with each other.

In many cases the data are available but difficult to access. Sometimes there are definitions that make it difficult if not impossible to compare various datasets and therefore making them less useful. Often, the data are "hidden" in other datasets and therefore not easily accessible by the stakeholders that need information. In addition, the format in which the data are presented by various agencies differs. It may be in a printed or electronic format. Access to printed data can be difficult. Electronic datasets can be very disaggregated (and very large) and difficult for stakeholders to firstly access, and secondly to aggregate into a manageable format that they can use.

Data may often be considered to be a public good in that it could be both non-excludable and non-rivalrous. A public good is a product that an individual can consume without reducing its availability to others and of which no one is deprived. Public goods, especially where there are positive externalities, should be provided either by government or through government support. An interactive CCI-database is therefore a public good.

Stakeholders need a comprehensive database that they can understand and use that is easily accessible and comparable across time, domains, and regions.



2 Purpose of Framework for CCIs

The purpose of a framework for CCIs is to chart a roadmap that can be used to a comprehensive, affordable and accessible database for all the stakeholders to use. For this dataset to serve the purposes of such a wide-ranging set of interested parties, various standards and norms are necessary and must be defined and explained in the framework. Stakeholders must be able to compare data from other sources, including international sources.

2.1 Common Definitions

Since CCIs are relatively new phenomena, they have not been categorised (internationally or in South Africa) within the common accepted classification frameworks. In many cases the elements that policymakers and stakeholders need are embedded in other categories. This is aggravated by the fact that there is still debate on what constitutes a cultural creative product or service. They have therefore been many attempts to define, delineate and categorise the CCIs.

2.2 Comprehensive Dimensions

In addition, there are many dimensions that various policymakers and stakeholders need. The dataset should therefore not only include information of all the CCI domains, but also as much information as possible about each domain. Some data users need information about one or more of the following:

- An area's intangible cultural heritage;
- Physical capital;
- Social capital;
- The creative workforce;
- Creative businesses;
- The level of government or private sector participation;
- Cultural institutions;
- Output of cultural goods and services;
- Equity in economic outcomes;
- Cultural habits;
- Cultural participation;
- Cultural educational institutions;
- International cultural information; and
- Others.

Within each of these dimensions are a number of sub-categories that may be crucial to the data user.

2.3 An Adaptable Framework

The framework must take into account the current needs of government and other stakeholders while been flexible enough to adapt to their changing requirements. In South Africa CCIs must contribute to transformation. For example, the Mzansi Golden Economy (MGE) Fund must design policies and evaluate each funding applications prior and post funding, to ensure that each funding contributes to the advancement of radical economic transformation. An understanding of CCIs and job creation is necessary as is how the geographic spread of investments and contribution towards increased economic activity across all provinces, particularly in areas of



regional economic disadvantage to ensure value for money of government spend. Evidence-based policy making and effective and efficient monitoring and evaluation (M&E) is therefore necessary. This requires accurate and current data. There is therefore a need to improve the research on cultural data.

2.4 Supporting Academic Research

Academics spend a great deal of time collecting data and therefore do not have enough time to analyse the data. The framework should therefore be able to access various research and data sources that will support all research, including academic research.

2.5 Providing Accurate Data for M&E

in South Africa M&E are informed by the Government-Wide Monitoring and Evaluation System, particularly the Framework for Managing Programme Performance Information (published by the National Treasury in 2007) and the Policy Framework for the Government-Wide Monitoring and Evaluation System (published by the Policy Coordination and Advisory Services in the Presidency, in 2007). Within the evaluation system, there are a set of indicators that are derived from logic models that help explain the relationship between means and ends. In a strategic level the impact and outcomes can be considered the goals that government is attempting to achieve. However, to achieve these certain projects and programmes have to be undertaken that have associated outputs. Each project and programme follow certain processes and require various inputs.

When considering CCIs, the indicators for each project and programme (process, input and output indicators) are relatively easy to identify. What is more difficult however, is how to link the outputs to the outcomes and the expected impact. Although the framework itself will not provide the causal links between the projects or programmes and their outcomes and impacts, the database that will be developed within this framework should provide the necessary indicators that will assist policymakers to monitor and evaluate the various projects and programmes.

The data should improve accountability and ensure that programmes provide value for money.

2.6 Information for Policy and Strategy

Although programmes will be continuously improved over time with effective and efficient M&E, new policies and strategies must be developed to the needs of a changing environment. Evidence-based policy development is necessary to ensure that limited resources are effectively and efficiently allocated. Evidence-based policy requires information and data.

CCIs are underestimated as drivers of the economy. The world is changing and no more so than in the rapid progress of technology and especially Information and Communication Technologies (ICT). The importance of the cultural economy and CCIs have greatly increased. Today, CCIs are driving factors for economic growth and according to global demand, also stimulated by the new economy. These changes have an impact on product and consumption of creative and cultural goods. In an increasingly competitive world, businesses require industry reports and accurate and current data to create and execute strategy. Therefore, without an understanding of the dynamics of the sector, it is impossible to plan effectively and propose and implement appropriate policies and strategies.



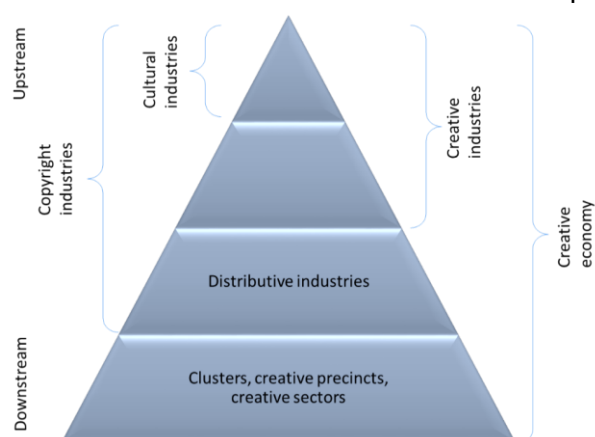
The inadequacy of traditional economic activity classification for creative value creation call for new data maps, survey harmonisation and the creation of better statistics. The framework should therefore inform the database of what information should be included that will support evidence-based policy and strategy development.

3 Evolving Concepts Definitions

Policymakers need different indicators that identify and focus on specific CCI activities or infrastructure, not only to show progress, but also to provide information as to what strategic interventions are required that would lead to an improvement/delivery of specific goals and objectives. Before an interactive CCI information platform can be created, indicators are necessary. Before indicators are selected, the CCIs must be defined. The immense volume of data are a problem in trying to appreciate to size of CCIs.

Even though the UNESCO and UNCTAD have attempted to shed some lights on the trade of cultural goods and services, CCIs have not been considered an economic sector in many of the recognised classification systems. “There is no single definition of the creative economy nor is there a consensus as to the set of knowledge-based economic activities on which the creative industries are based.” (UNCTAD, 2010) Therefore, many cultural and creative products are included in the broad or aggregated industry definitions. Most official census bureaux, including Stats SA, cannot provide exact quantum of CCIs. This makes the use of official data problematic.

UNESCO (2005) claims that the terms or concepts of “cultural industries” and “creative industries” are almost interchangeable. They hold that “cultural industries” emphasise industries whose inspiration is derived from heritage, traditional knowledge, and the artistic elements of creativity, while on the hand the notion of “creative industries” emphasis is placed on the individual’s creativity, innovation, skill, and talent and particularly in the exploitation of intellectual property. The next section deals with definition in deeper detail.



Singapore’s industry mapping (Heng, Choo and Ho, 2003) provides a useful model for describing the creative industries that was adapted by Joffe and Newton (2007) to include the creative economy. This model allows for a holistic approach to CCIs incorporating both the commercial and non-commercial components. The model emphasises the symbiotic relationships between all CCI sectors. A growth or decline in one area will have a concomitant effect on another.

Figure 2: Composition of the Creative Economy

Source: Joffe and Newton (2007) adapted from Heng, Choo, and Ho (2003)

UNCTAD (2006) points out that the creative economy “is an evolving concept based on creative assets potentially generating economic growth; [i]t can foster income generation, job creation,



export earnings as well as social inclusion, cultural diversity and human development; [i]t embraces economic, cultural and social aspects interacting with technology and tourism objectives; [i]s a set of knowledge-based activities with development dimension and cross-cutting linkages at macro/micro levels to the overall economy; [and] [i]t is a feasible development option calling for innovative intra-ministerial policy responses.”

Restrepo et al. (2013) have identified various analytical models for understanding the cultural and creative economy (Center for Regional Studies Coffee Growers and Business, 2005), guidelines for the mapping of CCI (BOP Consulting et al., 2010), an international agreement for a Framework on Cultural Statistics (UNCTAD, 2010). UNESCO (2009) has also created a Framework on Cultural Statistics. The frameworks discussed all identify domains and implicitly or explicitly include various dimensions.

3.1 Towards a Definition of CCIs to Develop CCI-framework

Broadly, CCIs are there those activities (or branches of industries or sectors) that produce both tangible or intangible artistic and creative outputs using creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning. They have the potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). However, when building a framework, a more precise definition is needed.

3.1.1 International Frameworks

There has been much debate measuring CCIs over past years. Models developed by UNESCO’s Institute for Statistics (UIS), UNCTAD and World Intellectual Property Organisation (WIPO) have many components in common, but certain differences remain. WIPO has adopted a purely economic definition based on copyright concepts. UNCTAD and UNESCO

The concept of creative industries is relatively new and remains in flux.

share more common cultural items, but UNESCO includes natural heritage. The 2009 UNESCO FCS includes two related domains, tourism and sports. It also includes the transversal domains of cultural education and intangible cultural heritage.

3.1.2 UNESCO

UNESCO’s (2017) simplest definition of CCIs is those activities “whose principal purpose is production and reproduction, promotion, distribution or commercialisation of goods, services and activities of a cultural, artistic or heritage -related nature.” UNESCO (2005) more formally defines cultural industries as “those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary).”



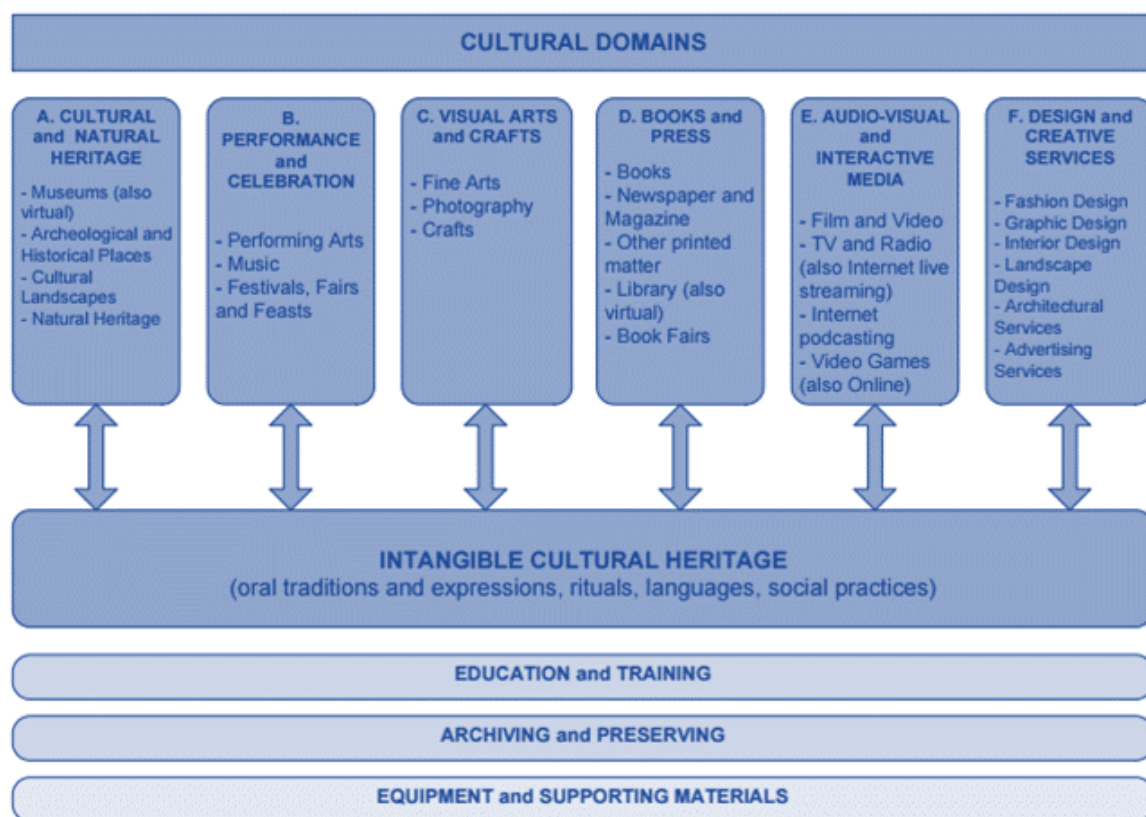


Figure 3: UNESCO's cultural domains

Source: UNESCO

What cultural industries have in common is that they all use creativity, cultural knowledge, and Intellectual property (IP) to produce products and services with social and cultural meaning. UNESCO (2005) includes advertising; architecture; crafts; designer furniture; fashion clothing; film, video and other audio-visual production; graphic design; educational and leisure software; live and recorded music; performing arts and entertainment; television, radio and internet broadcasting; visual arts and antiques; and writing and publishing into the definition of cultural industries. This led to the development of UNESCO's FCS six domains in which several industries operate, supported by and contributing to intangible cultural heritage, education and training, archiving and preserving, and equipment and supporting materials. South Africa, to a large degree, has incorporated this framework as the definitional starting point for categorising and understanding its CCIs, and also for analysis, with a view to 'Africanising' the framework over time.

A: Cultural and natural heritage:

- museums (also virtual);
- archaeological and historical places;
- cultural landscapes; and
- natural heritage.

B: Performance and celebration:

- performing arts;



- music; and
- festivals, fairs and feasts.

C: Visual arts and crafts:

- fine arts
- photography
- crafts

D: Books and press:

- books;
- newspaper and magazine;
- other printed matter;
- library (also virtual); and
- book fairs.

E: Audio-visual and interactive media:

- film and video;
- tv and radio (also internet live streaming);
- internet podcasting; and
- video games (also online).

F: Design and creative services.

- fashion design
- graphic design
- interior design
- landscape design
- architectural services
- advertising services

Intangible cultural heritage is a cross-cutting issue that is included in all domains and includes oral traditions and expressions, rituals, languages, and social practices.

Three transversal domains play a key role in the culture cycle for the production, transmission of culture and are considered transversal because they can be applied to all of the cultural and related domains. These transversal domains are:

- Education and training;
- Archiving and preservation; and
- Equipment and supporting resources.

In conclusion, the international debate relating to the definition of the CCI as a sector is ongoing and complex. Different countries providing their own definitions. There is not even consensus internationally. Joffe and Newton pointed out that “[i]ncreasingly, the changing DCMS definitions used by the British Council have influenced the South African community of creative-industry researchers, consultants and policy advisors as well as government officials” (2007, p. 9). However, South African policy documents simply refer to the “Cultural and Creative Industries” and are generally based on UNESCO’s FCS (2009). Even though UNESCO FCS is broad, it does provide guidance. It is also gaining international recognition; most countries have adapted it to fit their own context and data availability.



These domains have been mapped to the South African Standard Industrial Classification (SIC) and the Harmonised Commodity Description and Coding System (HS). (See Appendices A and B).

It is recommended that the interactive CCI information platform be based on UNESCO FCS system of cultural domain classifications.

3.1.3 UNCTAD

UNCTAD (2015 a) observes in its Creative Economy Outlook that it has attempted to harmonised national differences in such classifications, so that all creative and related goods products fall under the following sub-categories including:

- Heritage;
- Arts;
- Media; and
- Functional creations.

These have then been subdivided and shown below:

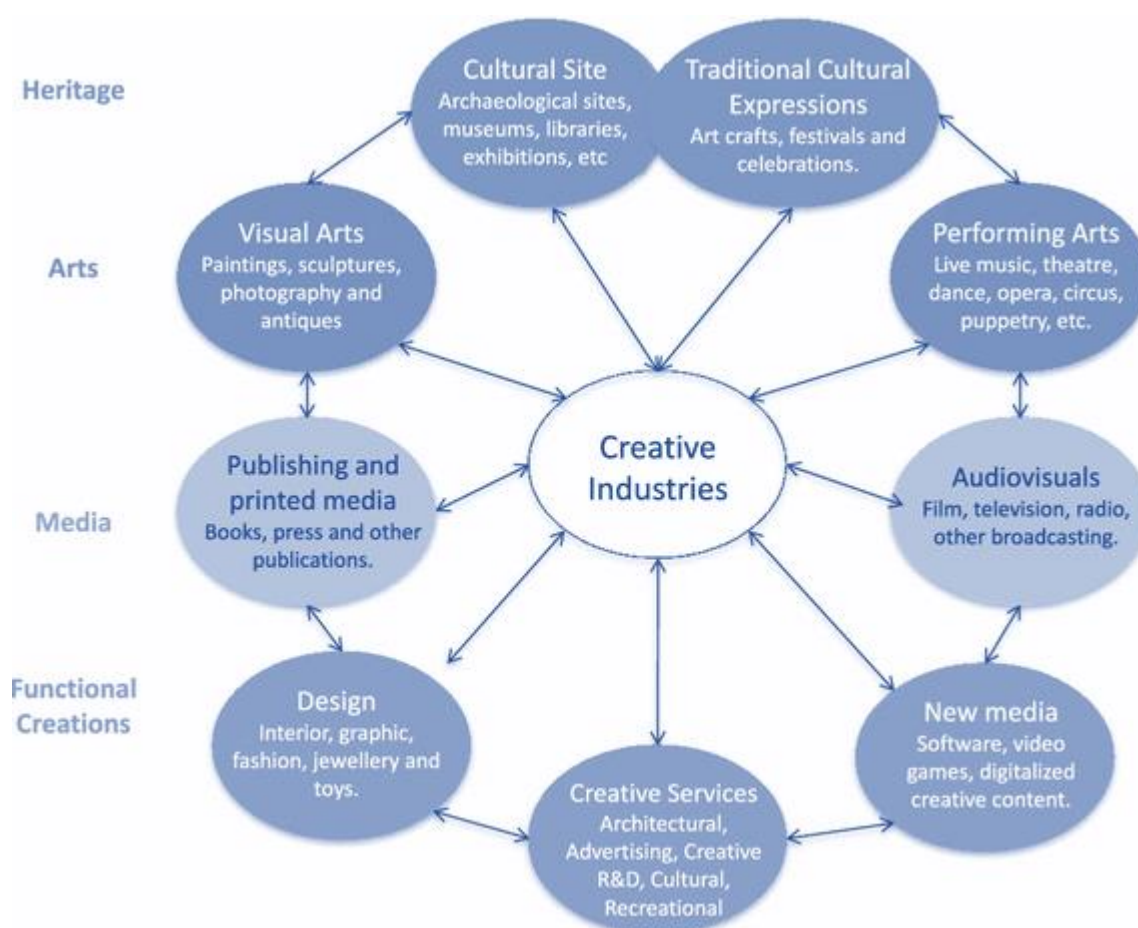


Figure 4: UNCTAD's classification of creative industries

Source: UNCTAD (2015 a)



3.1.4 WIPO

IP is closely related to CCIs and is generally considered a category of property that includes intangible creations of the human intellect. The international copyright system provides a broad variety of rights. The most well-known types are

- Copyrights;
- Patents;
- Trademarks; and
- Trade secrets.

3.1.5 Similarities Between UNESCO, UNCTAD and WIPO Classifications

The classifications developed by UNESCO, UNCTA and WIPO have many components in common, but nevertheless have differences. WIPO has adopted a purely economic definition based on copyright concepts. UNCTAD and UNESCO on the other hand focus more on cultural items. UNESCO distinguishes itself by including natural heritage as part of the traditional definition of the 1972 Convention regarding the Protection of the World Cultural and Natural Heritage. The 2009 UNESCO FCS includes two related domains, tourism and sports. It also includes the transversal domains of cultural education and intangible cultural heritage.

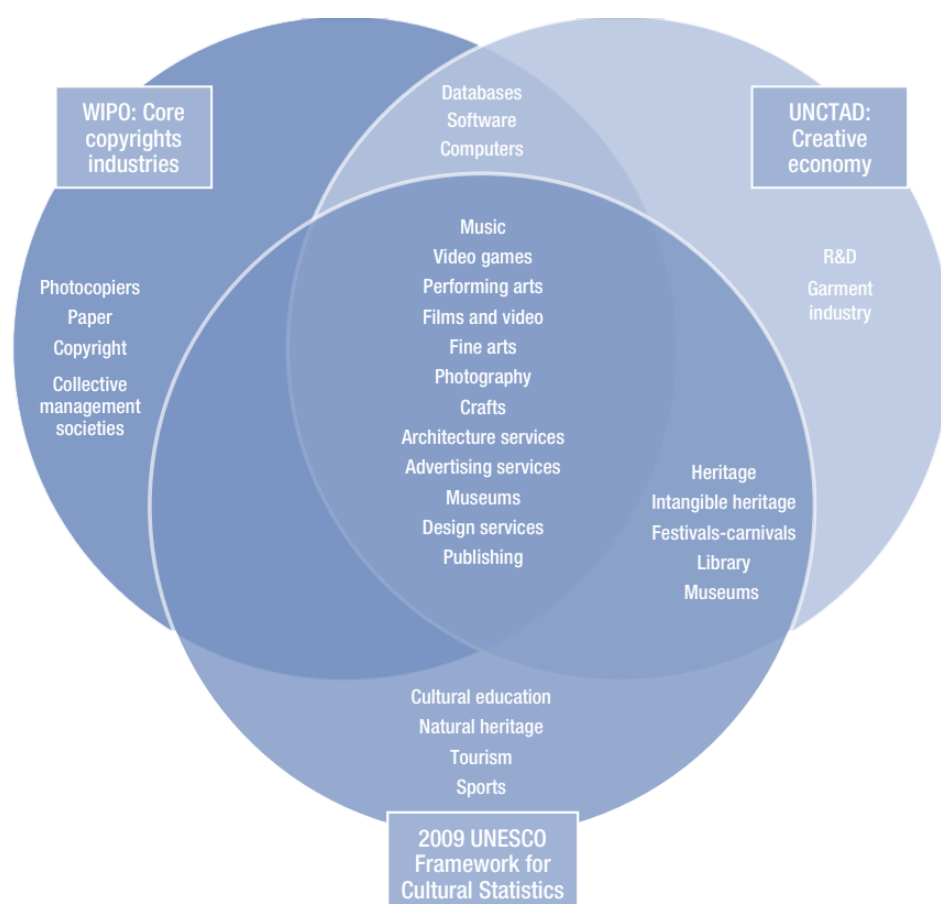


Figure 5: Common definitions of the culture/creative sector

Source: : UNESCO Institute for Statistics (2016, p. 12)



Even though South Africa has de facto adopted UNESCO's system of cultural domain classifications, it is imperative to ensure that the interactive CCI information platform is flexible enough to include other domains and be adaptable enough to change as new classifications are developed as technology and other factors force changes. UNCTAD, International Trade Centre (ITC) and WIPO classifications are included in Appendices C and D.

3.2 Understanding the CCI Value Chain and Culture Cycle

However, before discussing these it is necessary to understand CCIs from cradle to grave. The domain classifications answer the 'what.' In developing a framework, it is necessary to answer the 'how.' A CCI value chain is a useful place to start.

Value chain analysis is a widely recognised and uncomplicated method for analysing the structure and function of industry sectors, including CCIs. It is basically an analytical model of the creative production chain where the initial creative ideas are combined with other inputs to produce a creative good or service that are marketed and distributed to the final consumer.

Figure 6: Creative-industry value chain



Source: Canada (2008)

The term culture cycle suggests sinter-connection across the activities in the figure above. It includes the feedback processes by which consumption inspires the creation of new cultural products, artefacts or services.

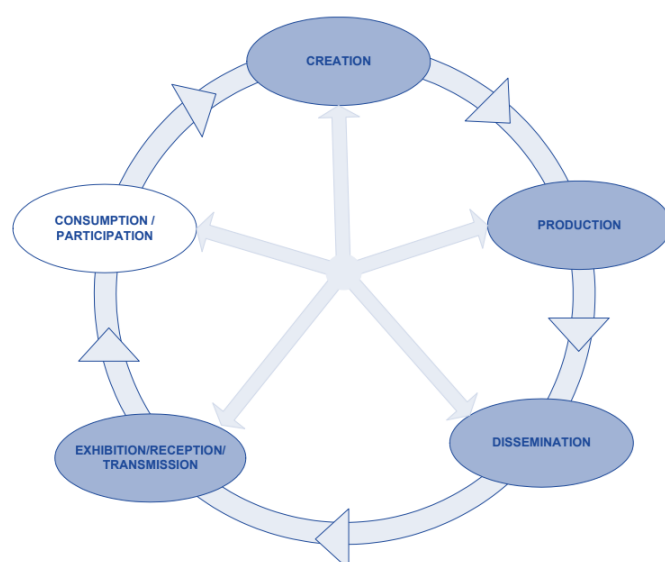


Figure 7: Culture cycle

Source: Pessoa and Deloumeaux (2009, p. 20)



UNESCO(2015) regards the value chain as a network. This network links (creation, production, distribution, access and participation) as nodes acting together. UNESCO(2015) holds that “[d]ata are the lifeblood of the cultural system and are a key component of the creative economy.”

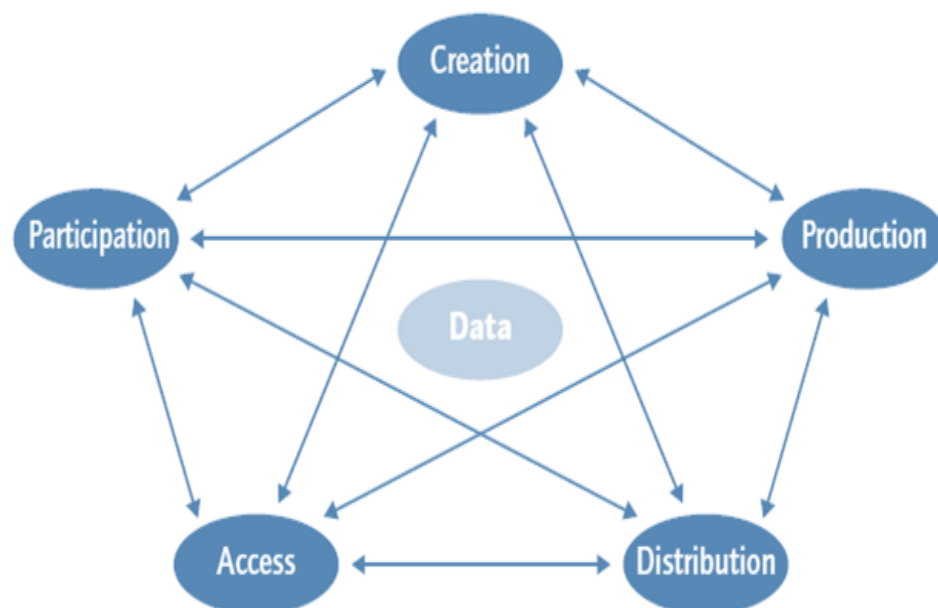


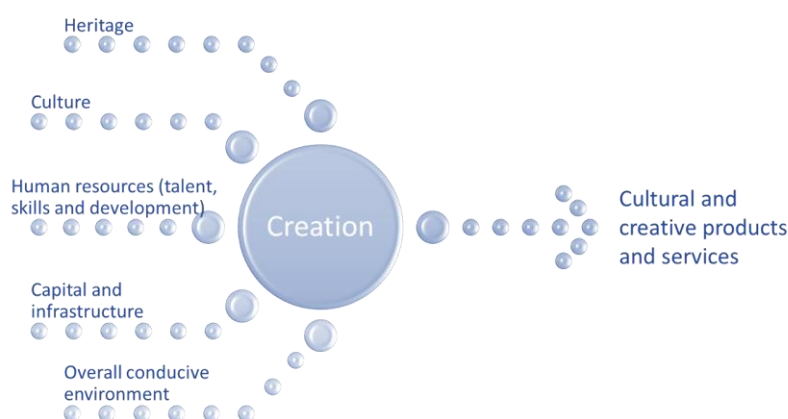
Figure 8: The cultural value chain in the digital environment: from a ‘pipeline’

Source: UNESCO(2015)

Understanding the CCI Factors of Production

To develop a set of indicators it is also essential to realise the factors that give rise to the creation process. The composition of each element in these factors will largely determine the output of the CCI process. Indicators developed for these factors will also help highlight areas that can be improved or even exploited further.

Figure 9: Inputs into the CCI value chain



Source: Author’s compilation

3.3 Industrial Classifications

An industry is a group of establishments engaged in the same, or similar, kinds of production activity. There are two main classification systems:



- Flat
- Hierarchical

Flat classifications are used for demographic statistics e.g. male or female, while hierarchical systems are used for most economic statistics.

The South African SIC is hierarchical in nature and is a classification of economic activities of industries and is based on the third revision of the International Standard Industrial Classification of all Economic Activities (ISIC) with suitable adaptations for local conditions. All establishments (businesses, enterprises, government, organisations etc.) engaged in the same (or a closely related kind of economic activity) based mainly on the principal class of goods produced or services rendered) is considered to be an industry. The term "industry" is used in the widest sense and covers all economic activities.

The SIC is a hierarchical structure and is divided into three broad level of aggregation:

- Primary industries (agriculture, forestry, fishing and mining);
- Secondary industries; and
- Tertiary industries to the rendering of social, recreational, cultural and personal services.

The numbers used to identify the major divisions, divisions, major groups, groups and subgroups are arranged according to a decimal system. Each subgroup consists of five digits - the first digit denotes the major division, the first and second digits together the division, the first three digits together the major group, the first four digits together the group and the full five digits the subgroup.

Although a 7th edition was drafted by Stats SA in 2012, the 5th edition (Stats SA, 1993) is still the version that is being used for official data. There are problems using this edition with international data and a full discussion is available in Measuring Cultural Employment in South Africa: A comparison between UNESCO's Guidelines and The South African Standard Occupational and Industrial Classification Codes (Snowball and Hadisi, 2018). Nevertheless, an attempt has been made to identify CCIs within the SIC 5th edition. The description and assumptions are included in Appendix E.

In South Africa, the published Supply and Use Tables contain 171 industries and 104 products, while the unpublished Supply and Use Tables contain 292 industries and 105 products. For the compilation of the Input / Output Tables for South Africa, Supply and Use Tables have been aggregated to 50 industries by 50 products (from the original 292 industries and 105 products). The products are classified according to the Central Product Classification version 2 (CPC), whereas the industries are classified according to SIC (5th edition).

3.4 Product or Service Classifications

A product can be classified as tangible (a physical object that can be perceived by touch) or intangible (can only be perceived indirectly). Products can be broadly classified under intangible products which can be durable or non-durable.



Given the complexity of making clear distinctions and defining the borderline between a creative good that is exclusively 'creative' and mass production, between handmade and machine-made, between decorative and functional, and so on, the exercise of compiling statistics for creative goods includes all the creative goods with the above characteristics since they fall under the criteria of UNCTAD's classification of "the cycle of creation, production and distribution of a tangible product with creative content, economic and cultural value and a market objective."

Source: UNStats

3.4.1 International Classification of Goods and Services

There are several product classification systems used globally for various applications. For example, the International Classification of Goods and Services (also known as the Nice Classification) is used in classifying goods and services for registering trademarks. Its latest version groups products into 45 classes (classes 1-34 include goods and classes 35-45 for services), and allows users seeking to trademark a good or service to choose from these classes as appropriate. Although the system was designed for IP which is a part of CCIs, South Africa is not a signatory and therefore the interactive CCI information platform should not use this classification system.

3.4.2 International Trade in Services

A service is an act of performance that one party can offer to another that is essentially intangible. Although the process may be tied to a physical product, the performance is essentially intangible and does not normally result in ownership of any of the factors of production (Kotler and Armstrong, 2012).

The International Monetary Fund's (IMF) Balance of Payments and International Investment Position Manual (BPM6)¹ summarise transactions of an economy with the rest of the world into the components of the current account and the capital and financial account. It provides for standards for concepts, definitions, and classifications for international accounts statistics that are used globally to compile comprehensive and comparable data.

The sixth edition is the latest in a series that the IMF began in 1948. It focuses on developments such as globalisation, financial market innovation, and increasing interest in balance sheet analysis. BPM6 displays data on trade in services between residents and non-residents (within the current account) into 12 items: manufacturing services on physical inputs owned by others; maintenance and repair services n.i.e.; transport; travel; construction; insurance and pension services; financial services; charges for the use of intellectual property n.i.e., telecommunications, computer, and information services; other business services; personal, cultural and recreational services; and government goods and services n.i.e..

The World Trade Organisation (WTO) identifies four modes of international services trade:

- Mode 1: Cross border supply;
- Mode 2: Consumption abroad;
- Mode 3: Commercial presence; and
- Mode 4: Presence of natural persons.

¹ The manual is available for download from: <http://www.imf.org/external/pubs/ft/bop/2007/bopman6.htm>



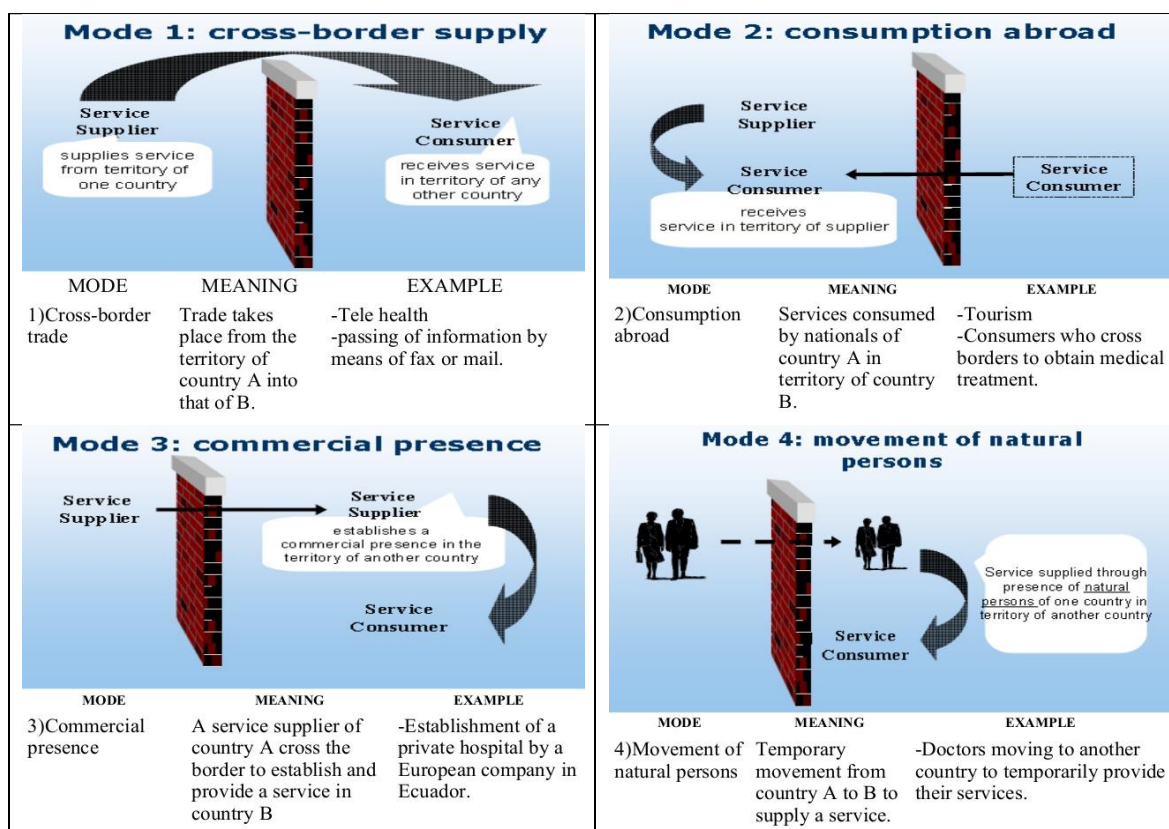


Figure 10: Modes of services trade

Source: Adapted from <https://www.slideshare.net/DhanyaAgri/gats-65497242> downloaded 15 March 2020

The sixth edition of the IMF's Balance of Payments and International Investment Position Manual (BPM6) does not allow a separation between modes of supply.

Personal, cultural and recreational services as well as charges for the use of IP are directly relevant to the CCI-framework. Tourism, especially cultural tourism, must also be provided for in the design of the framework.

3.4.3 The Harmonised Commodity Description and Coding System

The Harmonised Commodity Description and Coding System - commonly known as the Harmonised System (HS) is an international nomenclature for the classification of products. It evolved from the customs tariff nomenclature of the Customs Cooperation Council and has its roots in the 1955 Brussels Tariff Nomenclature. Products are generally classified according to the degree of processing as well as the use and function according to economic activities. The HS is governed by "The International Convention on the Harmonised Commodity Description and Coding System" that is maintained by the World Customs Organisation (WCO). It allows participating countries to classify traded goods on a common basis for customs purposes.

At the international level, the Harmonised System (HS) for classifying goods is a six-digit code system. The HS was introduced in 1988 and has been adopted by most of the countries worldwide.



The HS is a universal economic language and code for goods, and an essential tool for international trade. It is arranged in a legal and logical structure and is supported by well-defined rules to achieve uniform classification and comprises of 21 sections, 97 chapters (two digits), approximately 1 300 headings (four digits) and over 5 300 products (six digits). At the six-digit level all codes across the world are the same. However, countries are permitted to enhance and extend this classification. South Africa has decided to implement an eight-digit level system.

The WCO updates the HS approximately every five years² and has therefore undergone several changes in the classification of products, reflecting developments in global trade. These changes are called ‘revisions’ and entered into force in 1996, 2002, 2007, 2012 and 2017 and a new revision due approximately in 2022. However, to develop a time series, it is possible to map these changes and with certain assumptions develop a consistent time series.

Trade in CCI Products: ITC

The ITC is a multilateral agency which has a joint mandate with the WTO and the United Nations (UN) through UNCTAD. It was established in 1964 to assist the export promotion efforts of the developing countries by providing information on export markets and marketing, and to export promotion services. They also provide trade data and have developed a system to classify ‘creative industries’ (see Appendix C).

The ITC’s classification of creative industries is not aligned closely to UNESCO’s FCS and therefore making it difficult to compare trade data with industrial production or employment etc.. Nevertheless, it is recommended that users of the proposed South African Cultural Observatory (SACO) database have the option of choosing this. This will allow easy comparison of the trade of creative industries’ goods globally. Since South Africa uses the HS, this classification can also be used to determine what is been exported at a subnational level as well.

Trade in CCI Products: UNCTAD

UNCTAD uses both the third revision of the Standard Industrial Trade Classification (SITC) as well as the HS to classify products traded internationally. They use the HS (1992, 1996, 2002, 2007, and 2012 versions as well as a combined version) to identify creative products. UNCTAD states³: “Given the complexity of making clear distinctions and defining the borderline between a creative good that is exclusive and mass production, between handmade and machine-made, between decorative and functional, etc., this exercise of compiling statistics for creative goods includes all the creative goods with the above characteristics since they fall under the criteria of UNCTAD’s classification of ‘the cycle of creation, production and distribution of a tangible product with creative content, economic and cultural value and a market objective.’”

UNCTAD’s classification of creative goods includes:

- Art crafts: (carpets; celebration; other art crafts; paperware; wickerwork; yarn);
- Audiovisuals: (film; CDs, DVDs, tapes);
- Design: (architecture; fashion; glassware; interior; jewellery; toys);
- New media: (recorded media; video games);

² These changes entered into force in 1996, 2002, 2007, 2012 and 2017.

³ <https://unctadstat.unctad.org/EN/Classifications.html> downloaded 15 March 2020.



- Performing arts: (musical instruments; printed music; publishing books; newspaper; other printed matter);
- Visual arts: (antiques; painting; photography; sculpture; all related goods);
- Audiovisuals: (film; e-broadcasting; sound-production);
- Design: (architecture; fashion; interior; jewellery);
- Digital fabrication: (3 d printers; 3 d scanners; laser cutters; CNC milling; CNC shopbots; control boards);
- New media: (computer equipment);
- Performing arts: (musical instruments; celebration);
- Publishing: (books; other printed matter); and
- Visual arts: (painting; photography).

UNCTAD's classification system is more closely aligned than the ITC's classification system to UNESCO's FCS sub-domains. It would therefore be necessary to aggregate sub-domains to determine the domain totals.

Since UNCTAD's classification system uses HS, it is possible to compare both country to country as well as South African subnational trade data.

Trade in CCI Products: UNESCO

UNESCO (Pessoa and Deloumeaux, 2009) provide a detailed link between the 2007 version of HS and the FCS cultural domains and sub-domains. It also provides a link to the SITC system. The advantage of the SITC system is that it has more historic data than the HS. Unfortunately, the data are not always as disaggregated as may be required in the South African CCI-framework.

It is proposed that UNESCO's classification system be used and that the HS codes (2007 version) be linked to the later and earlier versions. It is also proposed that the classification system be expanded to include South Africa's 8-digit HS. This will provide the ability for researchers using the South African interactive CCI information platform to use more granular data.

The South African framework should include both the data from the UN's Comtrade system (that uses US dollars) as well as the South African Customs and Excise data. Using the Comtrade data will also allow for more historic data to be researched using the SITC classification.

3.4.4 The Central Product Classification

The Central Product Classification (CPC) is a classification framework for goods and services promulgated by the UN's Statistical Commission and constitutes a comprehensive classification of all goods and services. It is intended to be an international standard for organising and analysing data. The CPC may refer to commodity flows, stocks or balances and may be compiled in the context of input/output tables, balance of payments and other analytical presentations.

It classifies products based on the physical characteristics of goods or on the nature of the services rendered. CPC was developed primarily to enhance harmonisation of various economic and related statistics and to strengthen the role of National Accounts as an instrument for the coordination of economic statistics. It provides a basis for recompiling basic statistics from their original classifications into a standard classification for analytical use. In short it serves as a framework for an international comparison of statistics dealing with goods, services and assets; as well as a guide for developing or revising existing classification schemes of products to make them compatible with international standards



The CPC uses the HS subheadings as building blocks (insofar as possible) in sections 0-4 of the classification. The link between the CPC and ISIC is also imperative.

Products in South African statistics are usually classified according to the CPC version 2.

3.4.5 COICOP Classifications

The Classification of Individual Consumption According to Purpose (COICOP) classifies expenditures according to their purpose and, so, expenditures for similar purposes are classified together. It is a reference classification. It is published by the UN and divides the purpose of individual consumption expenditures incurred by three institutional sectors:

- Households;
- Non-profit institutions serving households; and
- General government.

3.4.6 Concordance or Correspondence Tables

Concordances identify direct relationships between classification systems.

A correspondence provides a link between different versions of a classification or between different classifications. A correspondence detail shows a category in one classification relates, or links to, the new/other classification. Sometimes the category does not change across classifications, sometimes a category splits into several categories in the new/other classification, and sometimes there is no corresponding category. For the latter situation a decision needs to be made as to the presentation in such instances with possible options being to exclude altogether or include and map to 'no equivalent category'

A correspondence can consist of the following relationships:

- One to one (1:1);
- One to many (1:m);
- Many to one (m:1);
- Many to many (m:m).

The main purpose of the proposed interactive CCI information platform is to compare how the various sectors are performing across time and across states. The data will also reveal how the sectors relate to each other. Each country or state has its own particular goals and objectives as well as its own regulatory or legal framework. These inform how data are collected and what classification systems are used. Similarly, over time or products and services emerge while others fall into disuse. This presents a challenge when trying to compare data over time. The definitions of what is included in a particular classification must therefore be broad and flexible enough to take this phenomenon into account.

As discussed above it is clear that there are various classification systems that are used for particular purposes. The classification systems are drafted by different countries or different institutions. Although many of the classification systems used today have similar underlying philosophies of classification, many do not. Irrespective of how the classification system was created, there are links between one classification system and another.

Concordance tables identify direct relationships between classification systems and try to show the relationship between the elements of one classification system with those in another so that comparison is possible. Since most classification systems are hierarchical, it is often very difficult



to compare the data unless detailed and more granular descriptions are used. These detailed descriptions show the direct relationships between classification systems.

The interactive CCI information platform therefore needs to use concordances that have already been developed and adapt them to make them useful in the local context. Where such tables do not exist, tables need to be created.

3.5 Occupational Classifications

CCIs are recognised as making a significant contribution to employment. It is necessary to value of the annual income generated by CCI workers and their impact on the economy, as well as having the ability to track changes in CCI workforce composition over time. Unfortunately, in South Africa there have been few attempts to define, classify, describe and measure cultural sector employment using national data. Hadisi and Snowball (2018) found that the South African Labour Force Survey (LFS) is a useful source of data on employment in the CCIs but the classification system used by South Africa is different from that used by UNESCO. The LFS currently uses the SASCO-2001 (2nd edition) classification system for occupations, using 4-Digit codes. The ISCO-08 system currently used by UNESCO to define cultural employment.

Matching CCI employment to non-cultural industries is more challenging. Hadisi and Snowball (2018) recommend that research should be commissioned to define CCI occupations using the South African LFS classification system, and then populating the interactive CCI information platform with data from the LFS going back over time.

The Creative Trident approach is used to determine the employment-based impact of the CCI Workforce.

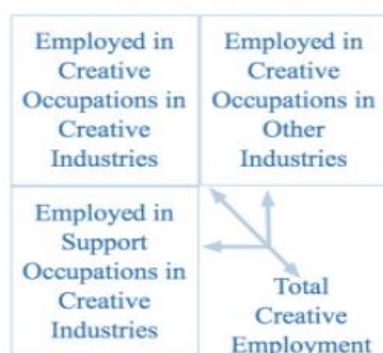


Figure 11: The Creative Trident

The interactive CCI information platform must ultimately measure the employment of the total CCI workforce by must start with CCI workers employed in CCIs.

In due course the framework should take the stages of the value chain used for determining employment within the creative workforce. The stages include at least:

- 1 Pre-Creation;
- 2 Creation;
- 3 Realisation;
- 4 Consumption; and
- 5 Post Sale.



From a policy perspective this will point to areas of the value chain that South Africa could capture and exploit to improve total employment in South Africa.

3.6 Spatial Classification

In South Africa with geographic inequality, the collection of data with a spatial dimension is critical. This data could later be disaggregated to levels as low as suburbs. However, initially the data should be collected at a national level. Once all the various classification issues have been resolved, the data should be made available at a provincial level. Unfortunately, local government boundaries are regularly redrafted. This will make collecting data at the local level more challenging. Nevertheless, it is proposed that once the collection and dissemination of the provincial data are running smoothly, the data should be collected and disseminated at Metropolitan and District Municipality level.

Good official statistics that ‘prove’ the contribution of creative sectors to the overall economy, have in many cases resulted in processes seeking to investigate the contribution at a regional or local level.

<http://culturaldispatch.org/understanding-creative-industries-their-definitions-models-measurements-and-drivers/> downloaded 15 March 2020

As far as trade data is concerned, the country of origin or destination should be provided. It should not be necessary to disaggregate the data on foreign countries to subnational levels.

At all times, the data should be classified according to official sources. In South Africa information provided by the Demarcation Board should be used and the UN and ISO for international data.

Geographic Information Systems (GIS) are designed to capture, store, manipulate, analyse, manage, and present spatial or geographic data. GIS applications are tools that allow users to create interactive queries (user-created searches), analyse spatial information, edit data in maps, and present the results of all these operations. have various standards but generally use raster or vector models.

As with other software, GIS has a number of industry standards. The “Shapefile” is a popular vector data GIS format. The shapefile format can spatially describe vector features: points, lines, and polygons. This will allow for the mapping of cultural heritage site, where production takes place, the location of museums, theatre, cinemas, bookstores and other CCI outlets. “KLM” is a standard used by Google Earth. There are however there are methods to convert the data from one format to another.

It is critical therefore that a standard be adopted to be used in the interactive CCI information platform and that the necessary software and computer servers be acquired for the data to be extracted or processed further. It is crucial to note that there are a number of open-source GIS software packages that can be used either in conjunction with or in place of the commercial GIS software packages.

3.7 Time Dimensions

To make informed decisions information must be as current as possible. Real-time data would be ideal but highly unlikely for SACO to obtain. Indeed, initially the interactive CCI information platform will rely on data from either private data or official data sources. In many cases, the data are only collected every few years and extrapolations have to be made for the intervening years.



Most official data that is proposed to be used in the interactive CCI information platform will be available annually.

There are exceptions. Trade data collected by Customs and Excise is available on a monthly basis (usually with a month lag). Consumer price index data are available monthly. Where this more frequent data are available it should be used. However, the norm for the interactive CCI information platform(at least initially) should be annual.

SACO will also undertake various surveys from time to time. Where possible, surveys should be prioritised, and the surveys be undertaken more frequently and preferably annually.

The database of enterprises (contact data) should be updated in real time but verified at least annually.

3.8 Institutions, Enterprises and Establishments

There are a number of people, enterprises, organisations, government departments and organs of state that are involved, either directly or indirectly, in the CCI production and value chain. The proposed interactive CCI information platform should therefore include these as well. The Institutional Sector Classification Guide for South Africa (Kock and Smith, 2005) divides institutional sectors according to the 1993 System of National Accounts (SNA)⁴. Institutional sectors are:

- Financial corporate sector;
- Non-financial corporate sector;
- General government sector (including social security funds); and
- Household sector (including non-profit institutions serving households).

3.9 Non-financial Corporate Sector or Business Units

The South African Reserve Bank (Kock and Smith, 2005) defines an institutional unit that may be engaged in different kinds of production activities in different locations, producing various kinds of goods and services. A unit, on the other hand, is an establishment and is defined as an enterprise or part of an enterprise situated in one location and engaged in mainly one type of production activity, which is its principal activity. To ensure that the proposed interactive CCI information platform is detailed enough, the data on firm should be collected at a unit level. It should also be possible to aggregate the data to an institutional or company level.

3.10 Value Chains

Kaplinsky and Morris (2000) that state that value chains can be defined as "the full range of activities which are required to bring a product or service from conception, production, delivery to final consumers, and final disposal." UNESCO's 'Culture cycle' is defined as "Production of culture as a result of a series of interlinked processes or stages that together form the culture cycle, value chain or supply chain."(Pessoa and Deloumeaux, 2009)

⁴ The SNA is an internationally accepted guide providing an analytical framework for the systematic recording of economic transactions.



3.10.1 Government and Government Entities

There are a number of public entities at national level that serve or promote the development of CCIs. These can be categorised whether they are statutory bodies (including the National Arts Council, The National Film and Video Foundation, the National Heritage Council, and the South African heritage Resources Agency), Constitutional Bodies, Heritage Institutions and The Performing Arts Councils.

At subnational level there are also organs of state that promote the development of CCIs. There are also public-private sector partnerships that should be included in the framework.

3.11 CCI-Clusters

Firms, organs of state, and support institutions can collaborate informally or formally to promote the competitiveness of their companies in a particular area. Literature refers to these as industrial districts or clusters. De Voldere et al. (2017) expanded the Porter (1990) Diamond or the Determinants of National Competitive Advantage (shown below). It focuses on explaining why certain industries within a particular nation are competitive internationally, whereas others might not. If the Firm Strategy, Structure and Rivalry; Factor Conditions; Demand Conditions; and Related and Supporting Industries conditions are favourable, it forces domestic companies to continuously innovate and upgrade.

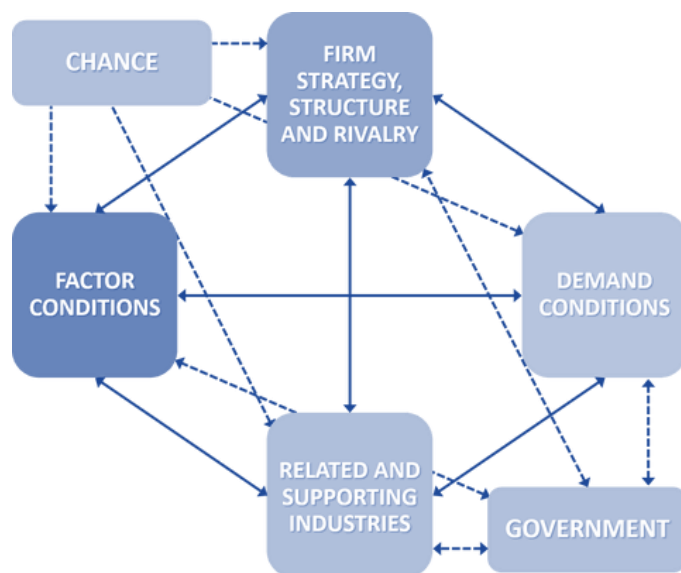


Figure 12: Adapted Porter's Diamond Model factors

Source: Porter (1990, p. 127)

Porter's Diamond Model of National Advantage explains why some industries in some countries are so much more developed and competitive compared to industries elsewhere on the planet.

The adaptation of this model by De Voldere et al. 2017 model adapted for CCIs is shown below.



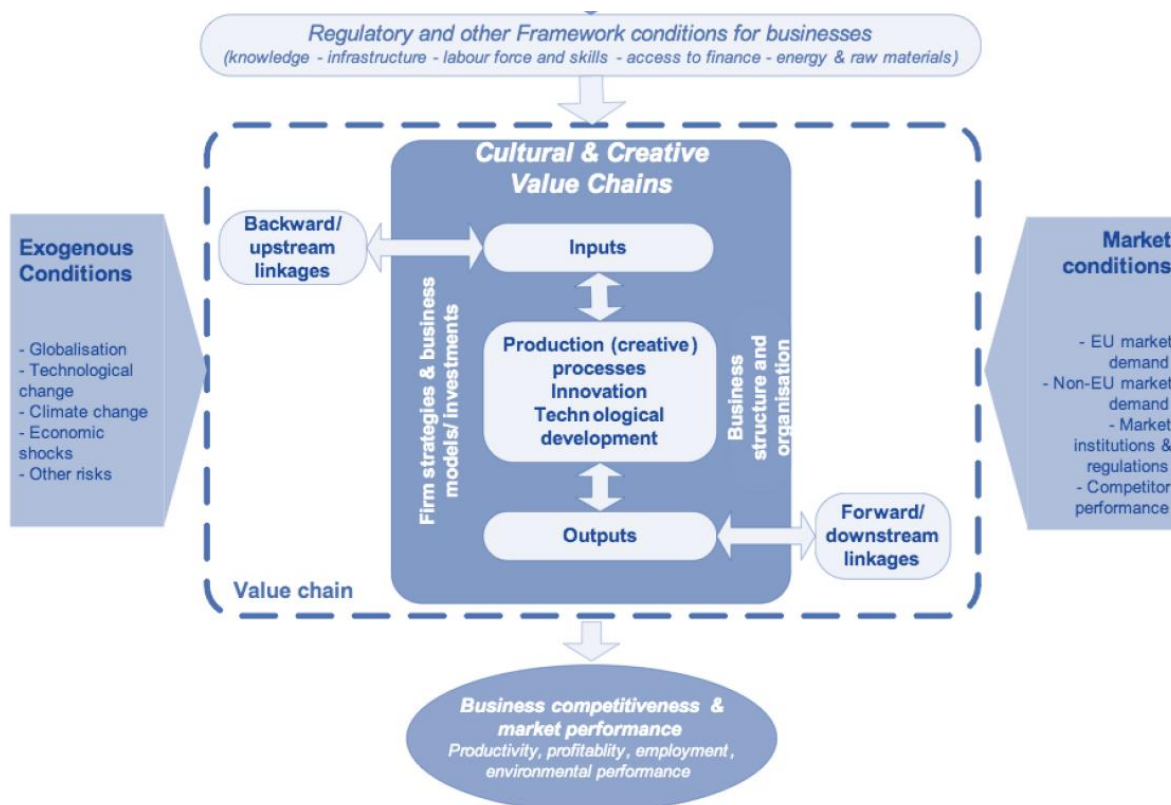


Figure 13: Conditions influencing the organisation of CCI value chains

Source: De Voldere et al. (2017)

The interactive CCI information platform should allow for the inclusion of CCI-clusters whether they have been formed through various interventions or have emerged organically. The platform should allow for the inclusion of factors of production as well as the market conditions prevalent in the cluster. It should include the firms that are involved, either directly or indirectly, in the cluster. Where possible backward and forward linkages should be captured.

4 Other Data

The information discussed above, although it will be implemented in phases, would be the bare minimum that the South African interactive CCI information platform should include. Nevertheless, there is other information that would be very useful to also include into the interactive CCI information platform.

4.1 Proposed Interactive CCI Information Platform (Including Sources)

The proposed interactive CCI information platform should be linked to:

- Sustainable Development Goals;
- South Africa's M&E; and
- Spatial equity and development.



4.2 Sustainable Development Goals

Over time the international community increasingly recognised the role of culture as an enabler and a driver of sustainable development. Although sustainable development has a long history it is generally recognised that the first UN Conference on Environment and Development or “Earth Summit,” held in 1992 in Rio de Janeiro, thrust sustainability onto policy agendas. It was at this summit that the first agenda for Environment and Development, also known as Agenda 21, was developed and adopted. This paved the way for the Millennium Development Goals (MDGs) that comprised of eight international development goals that had been instituted following the UN Millennium Summit in 2000. The MDGs comprise of 17 global goals designed to be a “blueprint to achieve a better and more sustainable future for all.” The Sustainable Development Goals (SDG), replaced the MDG’s, are intended to be achieved by the year 2030 and were agreed to in 2015 by the UN General Assembly.

The 2030 Agenda is structured around 17 SDGs and 169 Targets. These have been grouped into “5 Ps”

- People;
- Planet;
- Prosperity;
- Peace; and
- Partnerships.

These collectively reflect the economic, social and environmental dimensions of sustainability (people, planet and prosperity), as well as its two critical conditions (peace and partnerships). Therefore, the SDGs broad and holistic approach proposes linkages and synergies between different policy areas to achieve sustainable development.

Over time the international community increasingly recognised the role of culture as an enabler and a driver of sustainable development. Elements of culture within the SDG framework are related to education, sustainable cities, food security, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies.

4.2.1 Sustainable Development Goals and Culture

The sustainable development concepts are core to UNESCO’s Culture Conventions and its programmes. UNESCO has therefore incorporated relevant SDGs within their implementation and monitoring mechanisms. UNESCO’s Thematic Indicators for Culture in the 2030 Agenda or Culture|2030 Indicators is a framework of thematic indicators that measure and monitor the progress of culture’s contribution to the national and local implementation of the SDGs. The framework will assess both the role of culture as a sector of activity, as well as the transversal contribution of culture across different SDGs and policy areas. The Culture|2030 Indicators build upon and enhance existing instruments and data including UNESCO’s and can be used as a reporting and monitoring the specific context of the 2030 Agenda.

4.2.2 Four Thematic Dimensions

Culture|2030 Indicators has four themes each divided into a total of 22 sub-themes.

Environment and Resilience

- 1 Expenditure on heritage;



- 2 Sustainable Management of heritage;
- 3 Climate adaptation & resilience;
- 4 Cultural facilities; and
- 5 Open space for culture.

Prosperity and Livelihood

- 6 Culture in GDP;
- 7 Cultural Employment;
- 8 Cultural Businesses;
- 9 Household expenditure;
- 10 Trade in cultural goods & services;
- 11 Public finance for culture; and
- 12 Governance of culture.

Knowledge and Skills

- 13 Education for Sustainable Development;
- 14 Cultural knowledge;
- 15 Multilingual education;
- 16 Cultural & artistic education; and
- 17 Cultural training.

Inclusion and Participation

- 18 Culture for social cohesion;
- 19 Artistic freedom;
- 20 Access to culture;
- 21 Cultural participation; and
- 22 Participatory processes.

4.2.3 Culture 2030 Indicators and the South African CCI-Framework

Some of the data are of a qualitative nature while other is of a quantitative nature. Many of quantitative indicators listed above already been collected by various agencies in South Africa. Other indicators can be derived from existing data while some of the data are not currently been collected at all.

It is proposed that all the data that is required to populate Culture|2030 should be included in the South African CCI-framework. It may not be possible to collect all the data during the first phase or even the second phase. Nevertheless, when designing the interactive framework allowances must be made that this data can be accessed eventually.

Indeed, it would be ideal if the interactive framework could prepare a comprehensive report on Culture|2030 in the form of a data dashboard.

5 CCI Enterprise Database

Since not all the information that is required for the CCI-framework, it is necessary to undertake surveys. A database of CCI-enterprises is therefore necessary.

5.1 Sources of data

There are a number of existing directories that can be used for this purpose. Firstly, they are commercial directories including Brabies, Gafney, EasyDex, Yellow Pages, and Kompas. (Each



of these have been designed for a specific target market and therefore they will be a degree of overlap.)

Secondly, their official data sources. However, these are collected according to certain acts that may preclude the names of the companies been provided for the CCI-framework. These include the Companies and Intellectual Property Commission database; the Central Supplier database; and the Exporter and Importer Registration database.

Thirdly, many provinces or municipalities have developed their own databases of CCI-enterprises. It is proposed that SACO enter into a Memorandum of Understandings (MoU) or Memorandum of Agreements (MoA) where data can be shared.

Fourthly, there are a number of membership organisations and associations involved in CCIs. Again, it is proposed that SACO enter into a MoU or MoA where data can be shared.

Fifthly, many companies have their own websites. It is proposed that the Internet be searched (either using automated search engines) or manually (using search engines such as Google). Software companies can be approached to write script to automatically search the Internet. Alternatively, interns can be used to collect the data manually. This is a painstaking process.

Sixthly, whenever SACO has workshops etc., companies should be encouraged to include their data onto the database. Especially if the events have been advertised, new companies will have the opportunity to be exposed to SACO and contribute to the CCI-framework.

Finally, companies ought to have the ability to input their own information onto the database. However, rules will have to be put in place for the individual companies to place their own data into the CCI-framework and this data will have to be verified manually.

5.2 Data Management

Although, a database of CCI-enterprises will provide very useful information, it is critical that the database is managed effectively. The following guidelines can be used.

Custom fields - collect information CCI enterprise specific data. In general fields can include short text, long text, indicator, select, multi-select, date, integer number, and decimal number; different data can be collected for different member and non-member plans. Specific information should include:

- Company name and contact information
 - Geo-data are essential
- CCI products/services
 - Description according to UNESCO domains
 - SIC and HS and other relevant official administrative code should be used where possible
 - Companies own description
 - Pictures
- Date founded
- BBBEE information
 - Production capacity, turnover, capital (according to the Small Business Act)



- Ownership (gender and race)
- Other data

Member or company number - allow for automatic generation of a member ID number.

Domains / sub-domains / business categories / product types - for members that are businesses, assign them to multiple categories or organise them by the products and/or services they offer; this allows admins to communicate with select members; this also allows for members to be searched on by these fields in the member directory.

Member documents - allow members to upload relevant documents (ex: licensure, certification, resume, company brochure, event flyers, etc.).

Custom reports - build stored queries and other custom reports via an easy-to-use tool. This can be used in compiling the State of Heritage Arts and Culture report and other reports required from time to time.

Broadcast of email messages and newsletter lists - allows you to manage a variety of lists for email distribution or mailing of publications. Therefore, if there are any changes to legislation such as the Copyright Act members can be informed. If there are any international or local trade shows including book fairs targeted companies can be informed.

Administrator fields - admin fields can only be viewed by admin-level users, which allows admins to privately record notes on members and prospects. SACO will have to decide who has access to which level of data and what their privileges are about the changing of the data.

Permissions and security levels - there are multiple ways to grant access to administrators, board, and members; with this, you can be sure to grant access to who needs it and hide features from people who do not need access.

Projects - keep track of subgroups; also includes communication tools to allow communicate with one another (within domains / geographic areas etc.) via message boards; have their own web pages, etc.

Referred-by tracking - keep records of how CCI-enterprises were included on the database.

Profile field - for member directories, allow members to create rich-text content to display within a directory. Again, security is vital and rules will have to be put in place to manage how this is executed including passwords etc..

Data upload - this is necessary when as MoU or MoA has been agreed and new members may need to be added at a time.

Member change tracking - reporting is available to see who last changed a given record.

Member change notification – a protocol needs to be developed so that all companies on the database get contacted regularly (at least annually) to verify that the information on the database is correct. If a member changes their profile info, a notification email should be sent to the administrator.

Enterprise directories - either virtual or printed directories should be available to all stakeholders including foreign missions. However, enterprises should have the option to opt in or opt out of the service.



5.3 Other Databases

A databases of the various national and subnational agencies that have been created to promote and develop CCIs should also be included. This database would include both public and private organisations.

Another database of education and training institutions together with the courses that they offer should also be included.

6 Tools for Data Storage and Analysis

There are at least four significant components that must be considered when creating the South African CCI-framework.

6.1 Hardware

The hardware will be used to store the information as well as providing the ability to manipulate and display the information. A server is required with sufficient processing power and processing memory. They should also be sufficient memory on a hard drive or similar device to store the information. Initially the data that will be stored will not be that large but provision should be made for the expansion of the system.

Depending on the security, the data can be stored off site and hosted by a service provider.

6.2 Software

Commercial software is usually purchased or licensed. Although initial purchase costs may be high, it may be more efficient. It must also be borne in mind that the software is developed and many computer programmes become redundant over time.

Nelson Mandela University may have access to many of the programmes that will be required and it is recommended that this path be investigated.

Open-source software that has been developed by communities of software developers is also a very useful option and is this type of software used more and more. It is therefore proposed that the data be stored, manipulated and distributed using open-source software to the extent that is possible.

6.3 Connectivity

The Internet Service Providers will usually ensure that there is enough bandwidth to meet the requirements of the users. However as more and more graphics (and even videos) is included on the South African CCI platform, more bandwidth is needed. This however is a short-term problem and can be solved. Additional bandwidth can be acquired when necessary.

6.4 Programmers

It is essential that the programmers understand all the issues at hand and create databases that are aligned to the various classifications and needs listed above.

It is recommended that the databases be developed by SACO together with the computer sciences departments at Nelson Mandela University and the other partner universities. This will



reduce costs as well as providing an opportunity for students and researchers to learn and research new methods and programmes.

7 An Interactive Platform

The interactive platform is discussed in more detail in the sections below. However, the main facilities that must be included are raw data downloads, the creation and download of graphs and the creation and download of maps.

7.1 Raw Data Download

Users of the data will want specific data that can be “sliced and diced” according to their needs. In most cases the users will want specific information about a domain or subdomain.

7.2 Graphs

Graphic depictions of the information are easier to interpret and can tell a story that the raw data cannot. The interactive framework should have the ability to generate graphs on the fly. In most instances these would be normal line graphs, pie charts or bar charts. However, the interactive framework should also be able to generate more complex graphs such as spider charts and bubble charts.

7.3 Maps

As discussed in this report, maps are useful not only to show the way there are groupings of industries (that can be used to develop clusters), but also to point out geographic inequalities. The graph can also be used to pinpoint where CCI infrastructure is and also where the need for new CCI infrastructure is needed.

7.4 Dimensions Included in the Interactive Platform

The creative economy not only generates incomes, employment and also other economic benefits, social progress and cultural fulfilment. Isar et al. (2013) proposed that all the indicators be divided indicators under three headings, corresponding to the three major groups of issues to be considered:

- Resources;
- Capacities; and
- Economic, social, cultural, environmental outcomes.

The list is included below and some indicators are listed under more than one heading where appropriate.

- Resources;
- Capacities;
- Institutional; and
- Outcomes.

A descriptive list of ISAR et al. (2013) categories is included in Appendix N.

An additional important component for the CCI-framework is a spatial dimension. These include:



- Heritage sites;
- National parks;
- Other parks;
- Sports stadiums;
- Museums;
- Historic sites;
- Theatres;
- Libraries;
- Film sites;
- Educational institutions; and
- Research institutions.

This is a comprehensive list and will not be implementable immediately. A phased approach is therefore recommended and discussed below.

7.5 South African CCI Dashboards

A dashboard is a type of graphical user interface that provides views of principal data and statistics at-a-glance. Dashboards are often used in business and government to display key performance indicators relevant to a particular objective or business process. A "dashboard" can be regarded simply as another name for "progress report" or "report."

A "dashboard" is often displayed on a web page which is linked to a database that allows the report to be constantly updated. The South African CCI dashboard would be linked to the CCI-framework's database. The level of data will therefore vary according to how often it is collected and its level of disaggregation.



There should be more than one CCI dashboard. Ideally, a dashboard should be created for each cultural domain (and subdomain where the data are available) at national and subnational levels.

Contents of the Dashboard



The dashboard will include tables, charts, graphs, as well as maps.

The dashboard can be created for different groups (policymakers at national level for culture generally, policymakers at subnational level, CEOs of cultural agencies etc.). The objectives of the target group should

also be clear dashboard when designing the dashboard (is it for strategic planning, project planning purposes, or M&E). The measures that will be included will depend on the group for which it has

been designed but will rely on the cultural domains, elements and dimensions discussed in this



report. Spotlight indicators are vital especially if the dashboard is to be used for M&E and typically red, yellow, or green symbols that provide an at-a-glance view of a measure's performance.

Infographics

Infographics (a clipped compound of "information" and "graphics") are graphic visual representations of information, data, or knowledge intended to present information quickly and

clearly. Although infographics are valuable, they do take time and resources to produce. Although software is available to assist, the development of an info graphic must be informed by a person who understands the data, the cultural domains, the various dimensions and other elements. They must also be a very good understanding of who will use the infographic.



Figure 14: Infographics highlight and reinforce trends

Source: UNESCO (2015)

Tufte and Graves-Morris (2014) state that graphical displays of “complex ideas should be communicated with clarity, precision, and efficiency and should:

- show the data;
- induce the viewer to think about the substance rather than about methodology, graphic design, the technology of graphic production, or something else;
- avoid distorting what the data has to say;
- present many numbers in a small space;
- make large data sets coherent;
- encourage the eye to compare different pieces of data;
- reveal the data at several levels of detail, from a broad overview to the fine structure;
- serve a reasonably clear purpose: description, exploration, tabulation, or decoration; and
- be closely integrated with the statistical and verbal descriptions of a data set.”

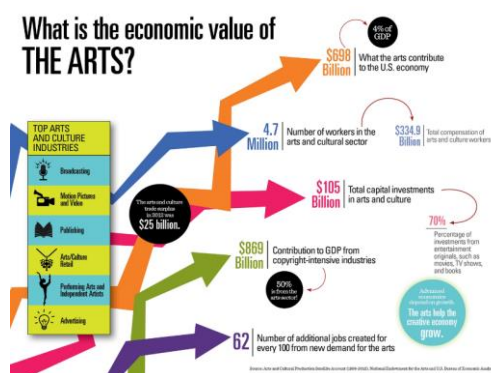


Figure 15: An example of an info graphic depicting the economic value of the arts

Source: Arts and culture satellite account (1998 - 2012), National Endowment for the Arts and US Bureau of Economic Analysis



8 Uses for the CCI Database

It is envisaged that the market for this platform will initially be relatively small and only used by the Department of sport arts and Culture and SACO. However, as the research and especially the CCI-community become aware of its existence usage will increase.

8.1 Academic Research

Academics should be encouraged to use this facility. The research in CCI is new and there are few researchers in South Africa. However, if data are reliable and can be easily accessed by researchers, more research will be undertaken. This research will answer many of the questions that are currently been posed by the Department of Sports Arts and Culture, SACO as well as other institutions. When this research has been published it will be available to policymakers and less commissioned (and expensive) research will be needed.

This interactive CCI database will lead to increased output of CCI-related research by academic institutions.

8.2 Evidence-based Policy and Strategy Development

As the database grows and is used more and more, the data will be interrogated more and more. This will ensure that any inaccuracies, shortcomings, or other problems can be highlighted and rectified. This will ensure that all the data that is being used to inform the development of policy and strategy is accurate and therefore the policies and strategies will be more effective and achieve the outcomes that are desired.

8.3 Reports

This interactive CCI database should be able to generate regular reports once all the necessary information has been included.

8.3.1 UNESCO Report

Various agreements that have been adopted under UNESCO's auspices require regular reporting. The interactive CCI database will assist greatly with this task as all the information will be in one place. Indeed, programmes can be written that will automate the process and can even provide commentary comparing provinces with each other and South Africa's performance with other countries.

8.3.2 Monthly Trade Report

The South African Revenue Service (SARS) Customs and Excise data are released monthly. It is possible to determine the origin of the exports, country of destination, port of exit, and the HS classification (from which the domains and sub-domains can be determined). This data can give a real-time indicator of the state of South Africa's CCIs in general and the CCI trade in particular.

8.3.3 Quarterly Employment Report

Stats SA provide data quarterly and the necessary data as regards employment in CCIs (as discussed above) can be extracted and therefore quarterly employment reviews can also be compiled.



8.3.4 CCI-index (Web-based Report)

It has been proposed before that a CCI-index be created. Using moving averages and the most current data available, a picture can give the state of CCIs in South Africa. Using this information, either SACO or Department of Sport, Art and Culture (DSAC) can prepare press releases that will not only put these organisations in a better light from a public relations perspective, but also stimulate discussions about CCIs. These also contribute to the tangible development of CCIs in South Africa.

8.4 Modelling CCIs

There are certain causal factors that influence the development of the sector. If these causal factors are understood, better business and policy decisions could be made. Economic models are used to do this, and they generally consist of a set of mathematical equations that describe a theory of economic behaviour. Economic model builders try to include enough equations to provide useful clues about how rational agents behave or how an economy works. An economic model is therefore a simplified description of reality, designed to yield hypotheses about economic behaviour that can be tested. A notable feature of an economic model is that it is necessarily subjective in design because there are no objective measures of economic outcomes.

The number of equations is often limited by the data that is available. The interactive CCI database should fill this gap and allow for the development of robust econometric models that will be used for policy simulations, forecasts, and other predictions.

8.5 State of Culture Report

It has been proposed that an annual “State of Culture Report” be prepared to present a comprehensive picture of CCIs in South Africa. The report will have both policy and developmental objectives.

8.6 Developing CCIs

The interactive CCI database contribute to the development of CCIs in South Africa as well as to transforming the sector. Besides entrepreneurs having access to data and been able to identify opportunities, other developmental programmes can be initiated by South Africa’s development agencies.

8.6.1 Developing and Promoting CCI-Clusters

As discussed above clusters contribute to the competitiveness of an industry. In many cases clusters emerge organically without any assistance from government, industry bodies or development agencies. However, using the interactive CCI database emerging CCI-clusters can be identified and supported.

Using the mapping function, the various domains or sub-domains can be identified as shown below.



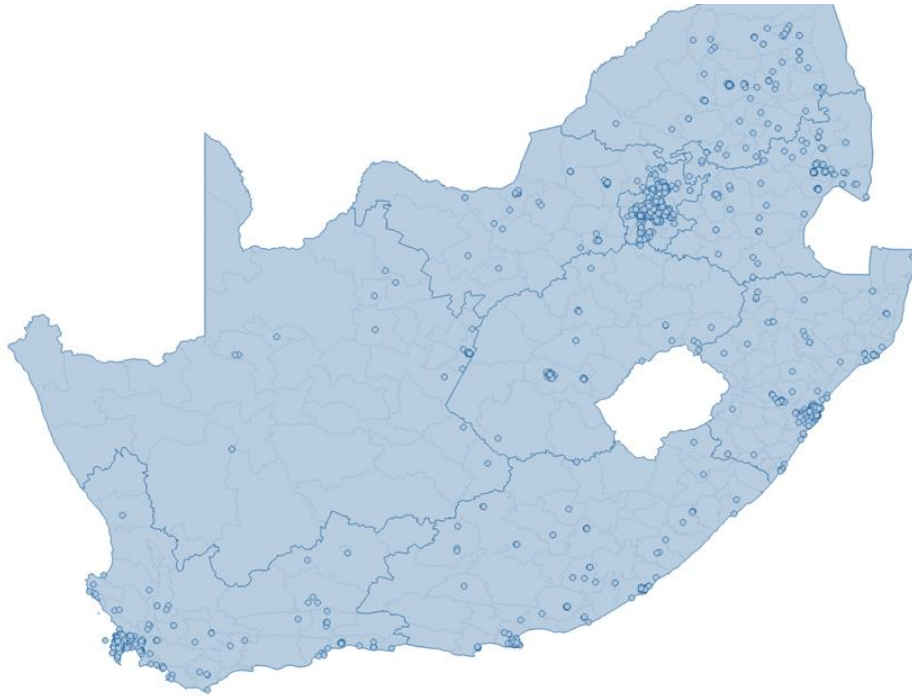


Figure 16: Map showing the location of a CCI subdomain

The map can then be used to drill down to various locations and identify the companies, their turnovers, employment etc.. Additional information can be added. The graph below shows the Location Quotient per area together with the location of the companies. The graph below shows that there is a potential cluster of printing and recorded media along the N2 highway in the Western Cape.

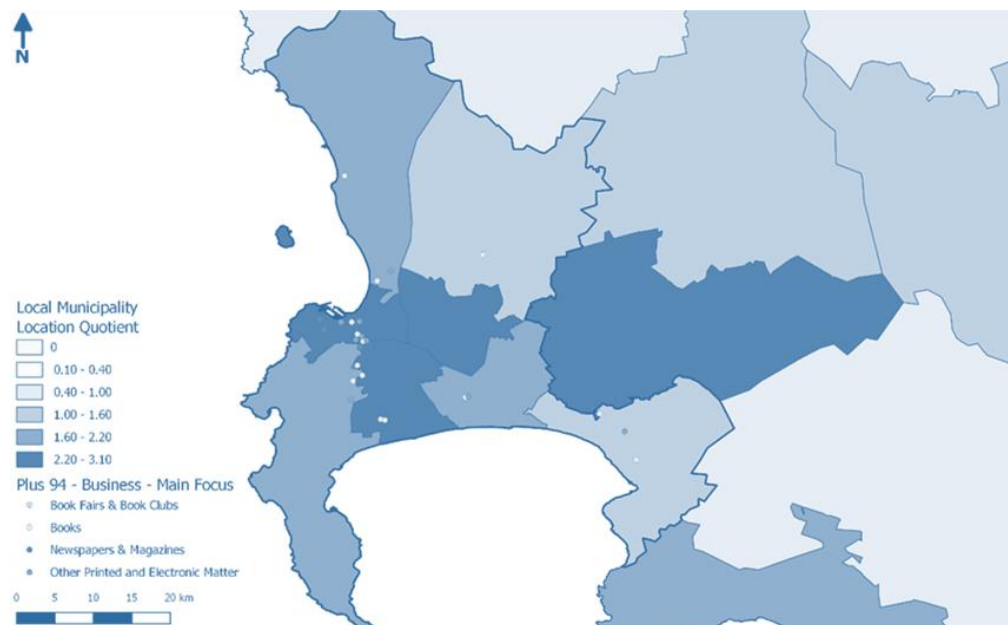


Figure 17: CCI-clusters mapped with the location quotient and CCI companies in Cape Town

Although this is only the beginning of the process and a lot more work has to be undertaken, it is possible to identify potential clusters and develop interventions that could make them more competitive and even contribute to increased exports.



8.6.2 Export Development and Promotion

One of the most difficult questions facing exporters and especially potential exporters is where to export profitably. There are large number of foreign markets and the resources that are required to research each of these is huge. Having export information on the CCI database will help potential exporters narrow their search and perhaps even find fellow potential exporters with whom to collaborate.

Many development agencies and the Department of Trade and Industry arrange trade missions or national pavilions at exhibitions. The CCI database will assist in identifying potential exporters as well.

9 A phased approach to developing an interactive website

As discussed above there are numerous attributes dimensions and geographic locations that should be included in an interactive CCI website. The figure below is a facsimile of the current SACO home page (without the news and other current items). However, a new menu item, Cultural Indicators, has been included. Once this page is live, this will take the viewer the appropriate page (figure 2, below) where the information on cultural indicators will be available.

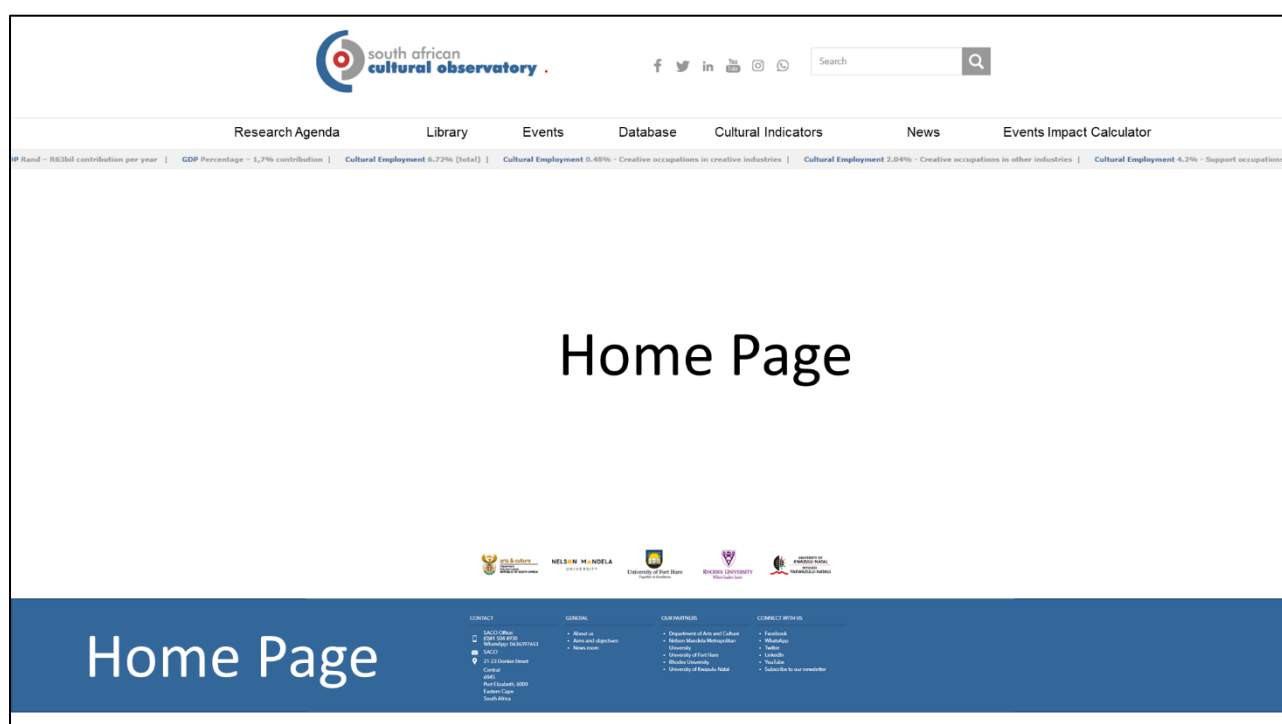


Figure 18: A representation of the SACO home page

9.1 Phase 1 Static South African Cultural Satellite Account and Static Cultural Maps

Initially the interactive CCI-framework will consist of:

- Selected data from a South African cultural satellite account;
- Cultural map; and
- Methodologies and reports.



The interactive CCI-framework will be static and only give selected information that is easily available.

The database should be able to provide data in an MS Excel® format from spreadsheets that are already loaded onto the system. The choice will be limited and no indicators etc. will be available.

Similarly, the maps will be maps that have already been prepared and are readily available.

Essentially, the first phase will be a “proof of concept.” The static data will become dynamic only after the databases discussed above and the necessary programming has been completed.

Over the years, SACO has prepared a number of reports that explain the methodologies of certain categorisations, the challenges and what recommendations are suggested to overcome these. Initially, these reports should be included in this framework. However over time, concise reports describing the data, the sources of the data, the challenges still contained in the data and how to interpret the data should be compiled. The SACO reports and the respective updates can be used to augment the concise reports.

An illustrative landing or home page is presented below.

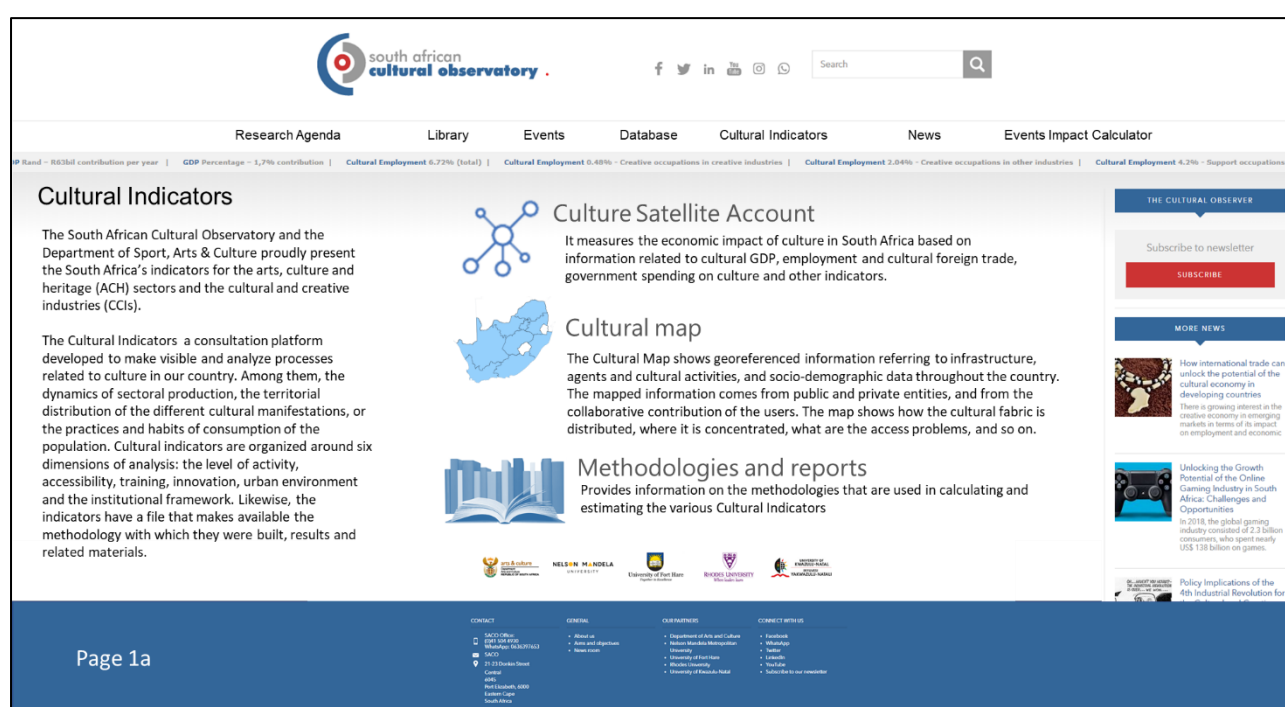


Figure 19: Cultural Indicator's landing page

9.1.1 Static South African Cultural Satellite Account

The first phase should provide the unofficial South African Cultural Satellite Account (based on SACO research and selected official data where possible). Although it may not be possible to get all the information required the cultural satellite account, this should nevertheless be the goal.



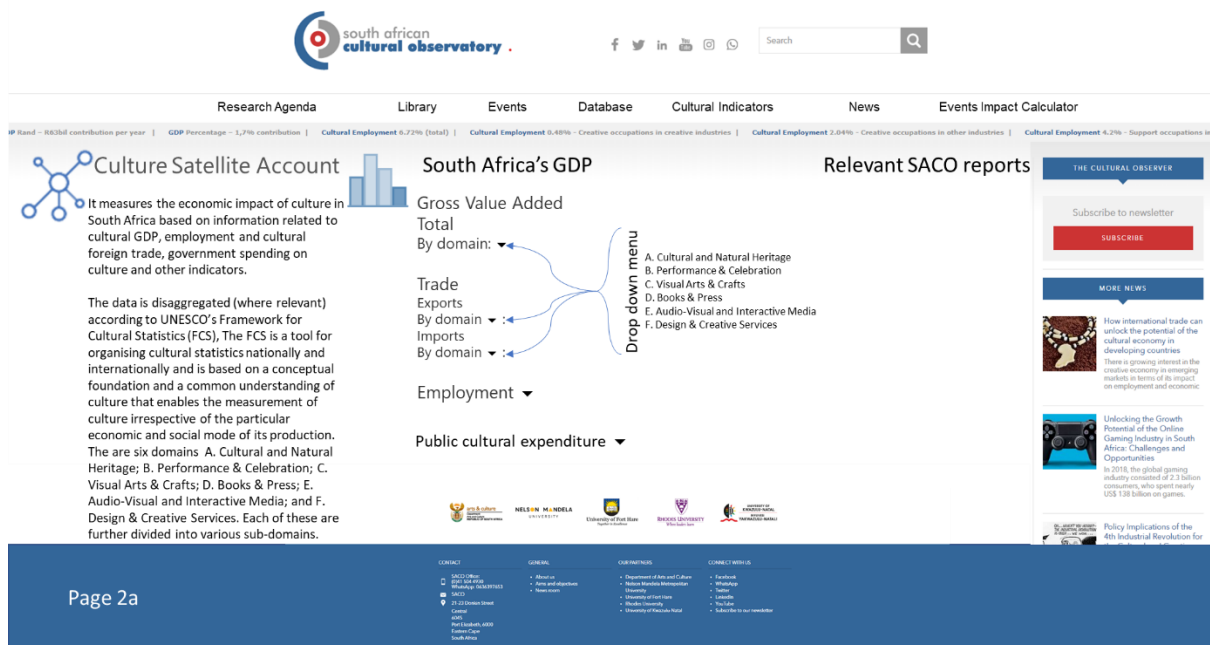


Figure 20: The economic indicators landing page

The cultural satellite account would be a static measure of:

- The contribution of the total cultural sector to the South Africa's GDP.
 - Domains or subsectors should also be included; and
 - References to the methodology and as well as SACOs papers should be included.
- Employment
 - This will include cultural employees in cultural sectors, cultural employees in noncultural sectors, and non-cultural employees in cultural sectors;
 - The domains and subsectors should be added as soon as available;
 - The timeseries should also be included; and
 - This data will be obtained from Stats SA.
- International trade
 - This includes both imports and exports for all South African exports and cultural exports;
 - Domains or subsectors should also be included;
 - Country of origin or destination and province of origin should be included;
 - The timeseries should also be included; and
 - This data will be obtained from the Comtrade database and also SARS's Trade Database.
- Public cultural expenditure
 - This information will be obtained from the various Treasury documents and budget speeches.

Economic Contribution

As discussed above, only a few economic cultural indicators should be presented in the first phase of this project. Indicative indicators are shown below.



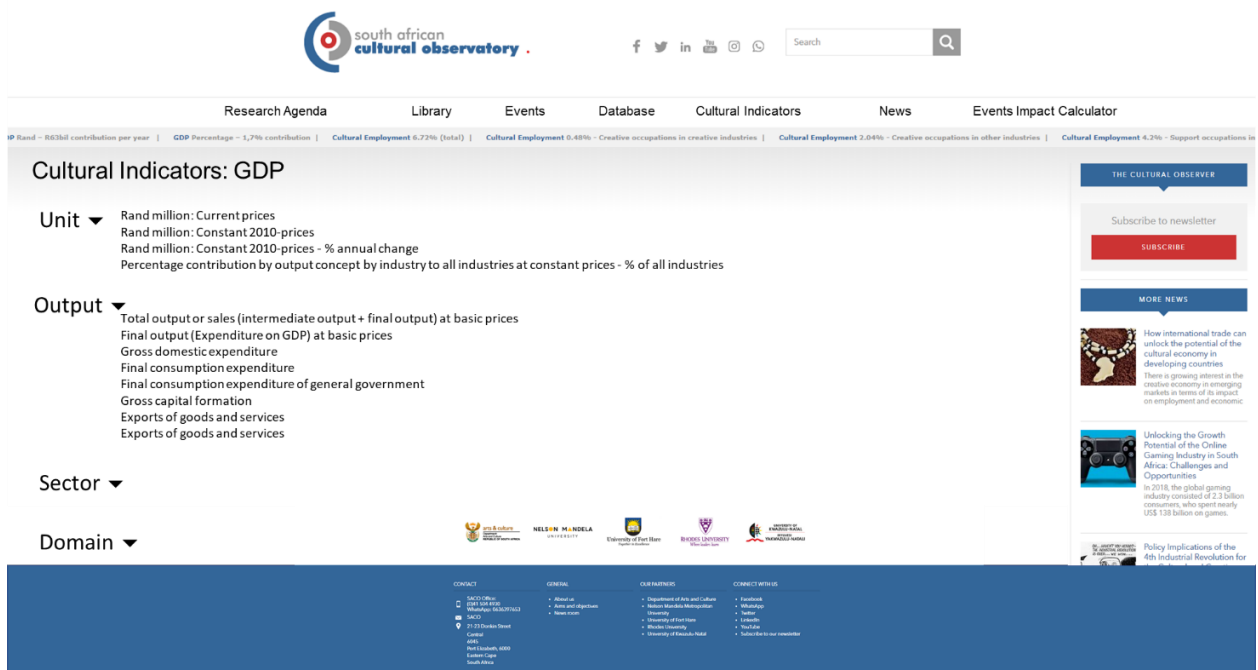


Figure 21: Choices of units, dimensions, and domain

Based on what this user selects a graph of the economic indicator can be generated for a number of units as well as for various economic output indicators. An example is shown below.

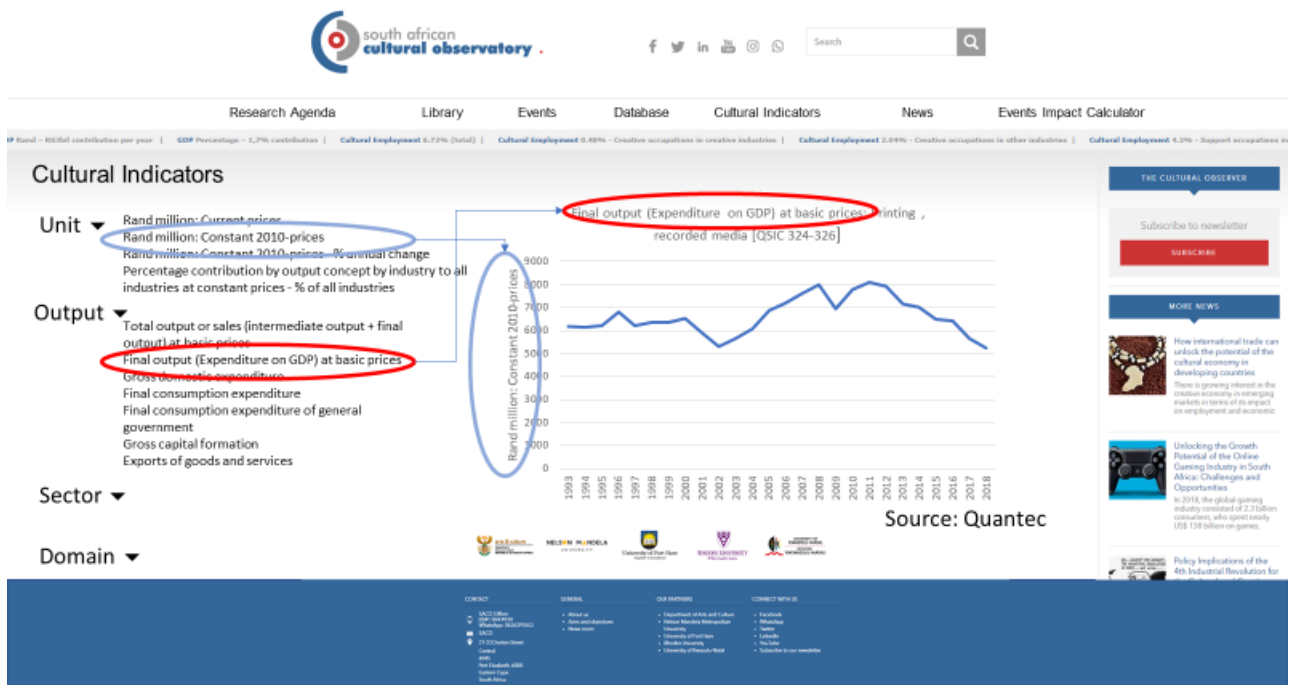


Figure 22: Example of a cultural economic indicator

Similarly, trade data should also be made available in the first phase. An example of what can be included as selection options for the user is shown below.



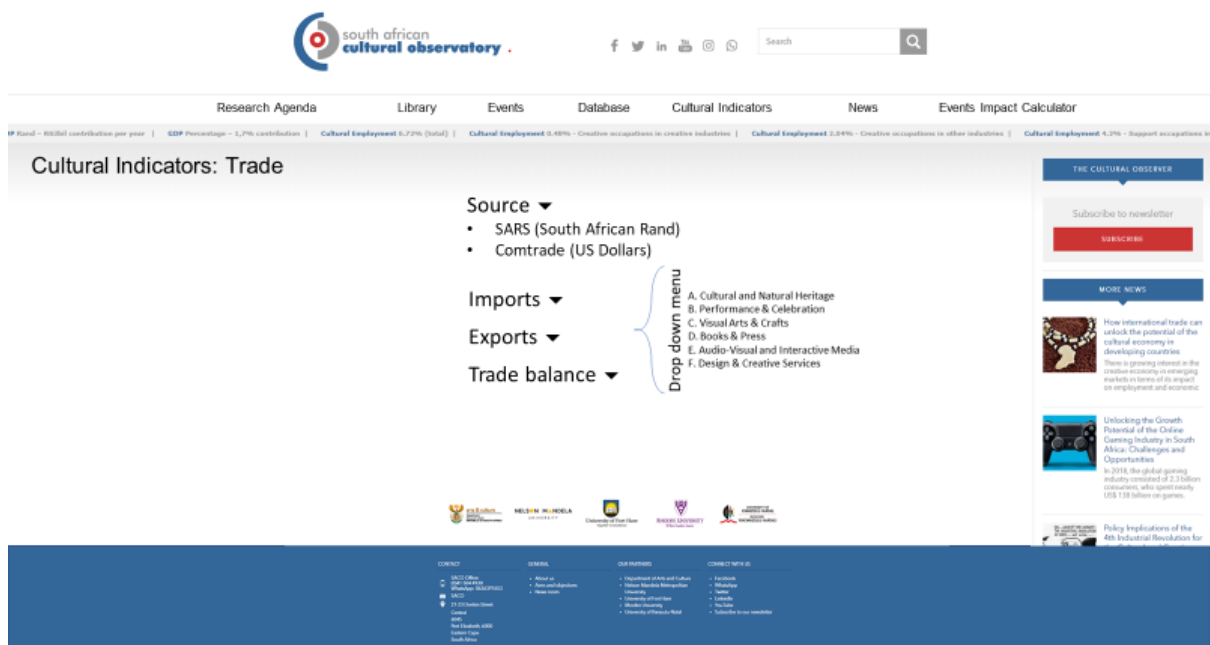


Figure 23: The trade indicators landing page

The output could either be an Excel® spreadsheet or a graph. A number of graphs can be included in the first phase. The total exports of CCI products to the world together with the top supplying countries (for imports) could be shown on a single graph.

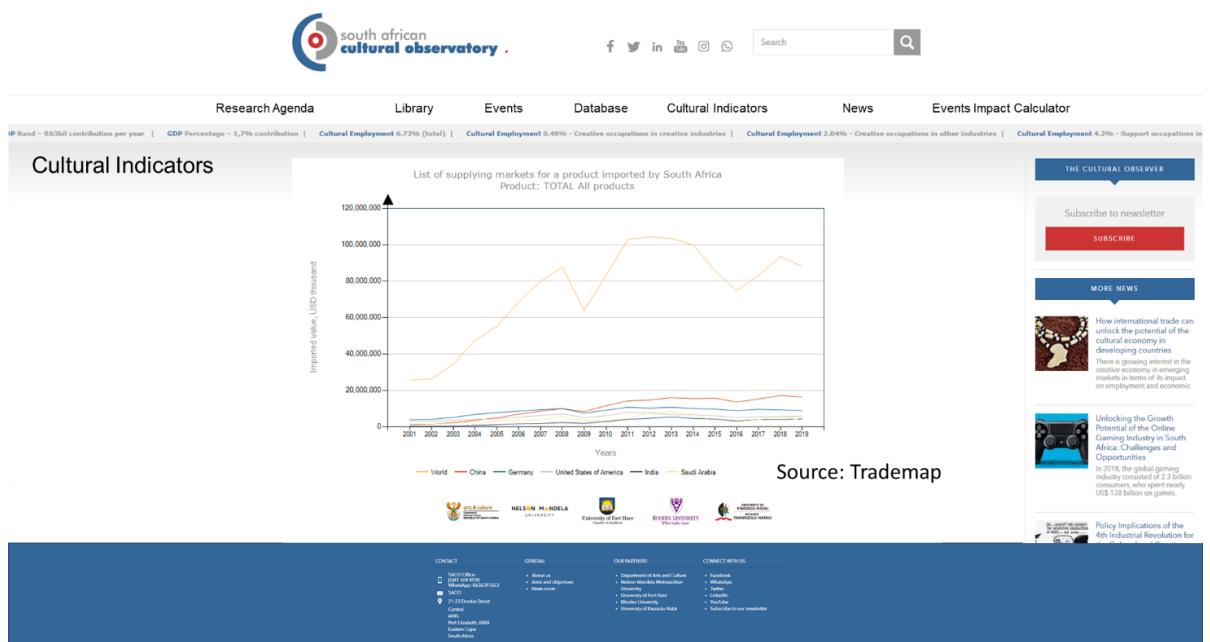


Figure 24: South Africa's total importers

When total imports and exports are shown on a single graph, as above, it is difficult to see how individual countries have changed over time. It is therefore proposed that another option be given to the user showing only the top five countries (without the global total).



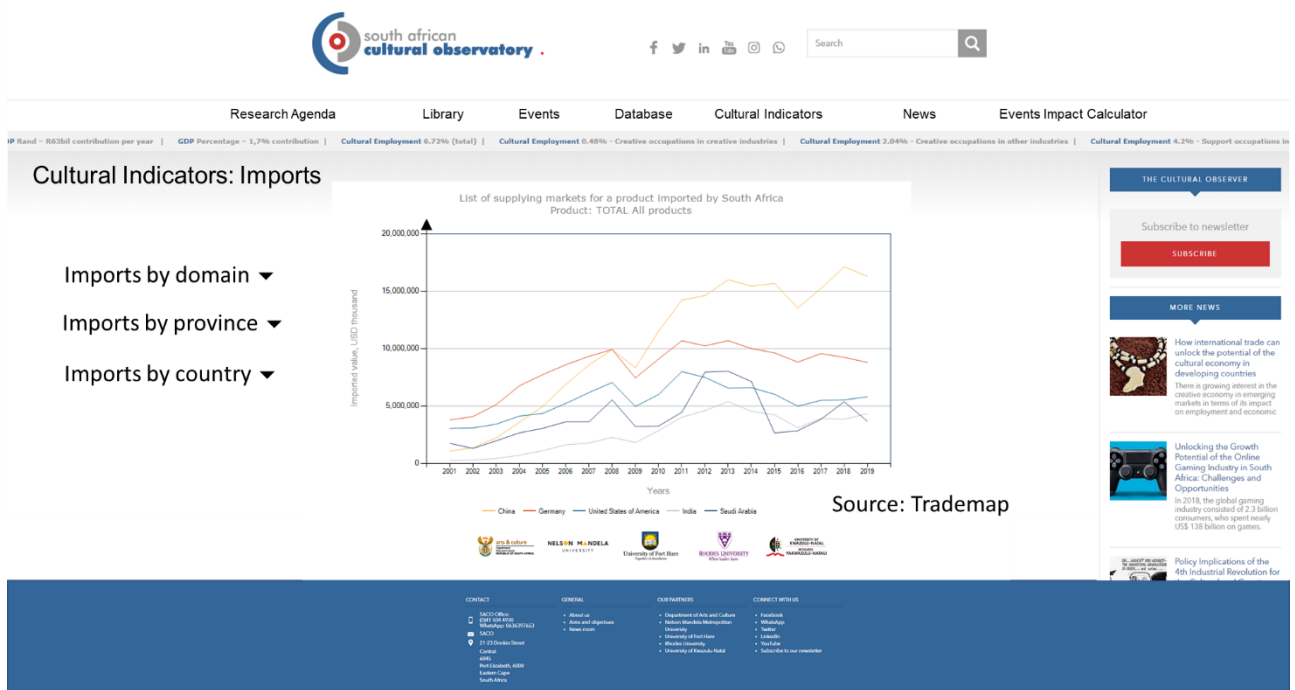


Figure 25: Top five supplying countries

Given the number of countries that South Africa trades with, a map is a useful tool that provides a lot of information in a visual format. A graph of cultural suppliers to South Africa is shown below.

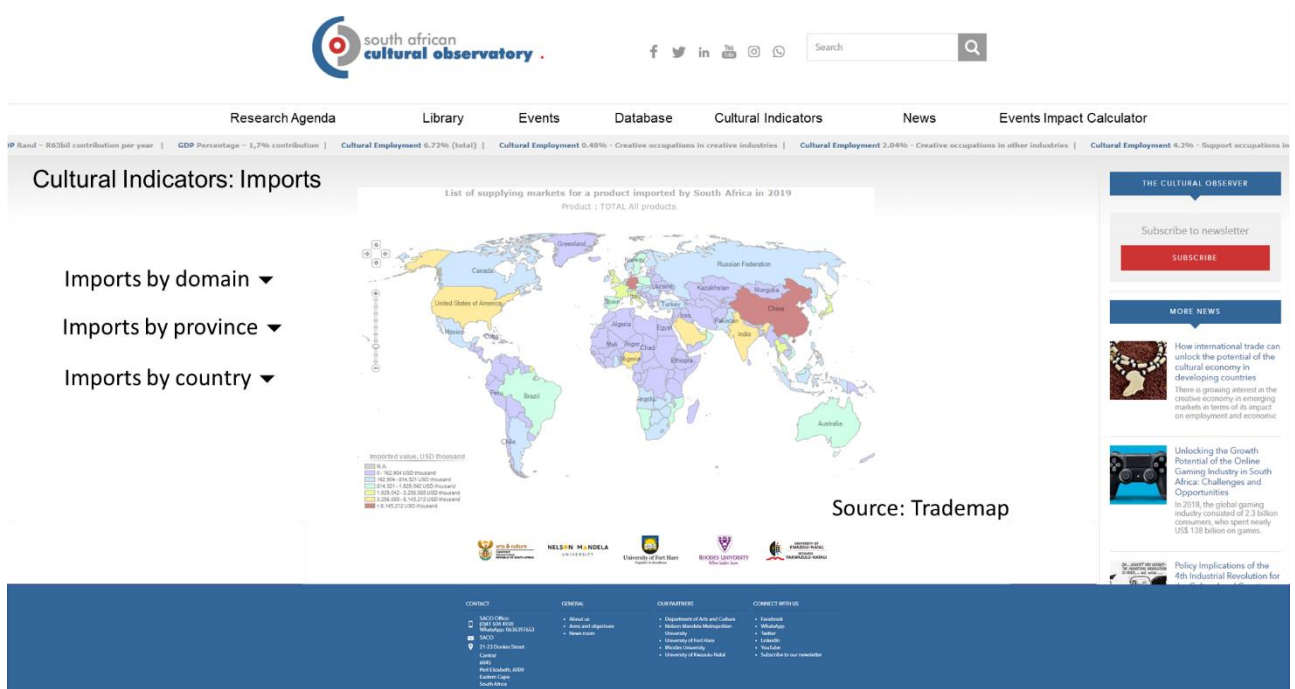


Figure 26: Source of South Africa's CCI imports

As with the imports data can be shown for South Africa's exports to the world as well as to its top trading partners.



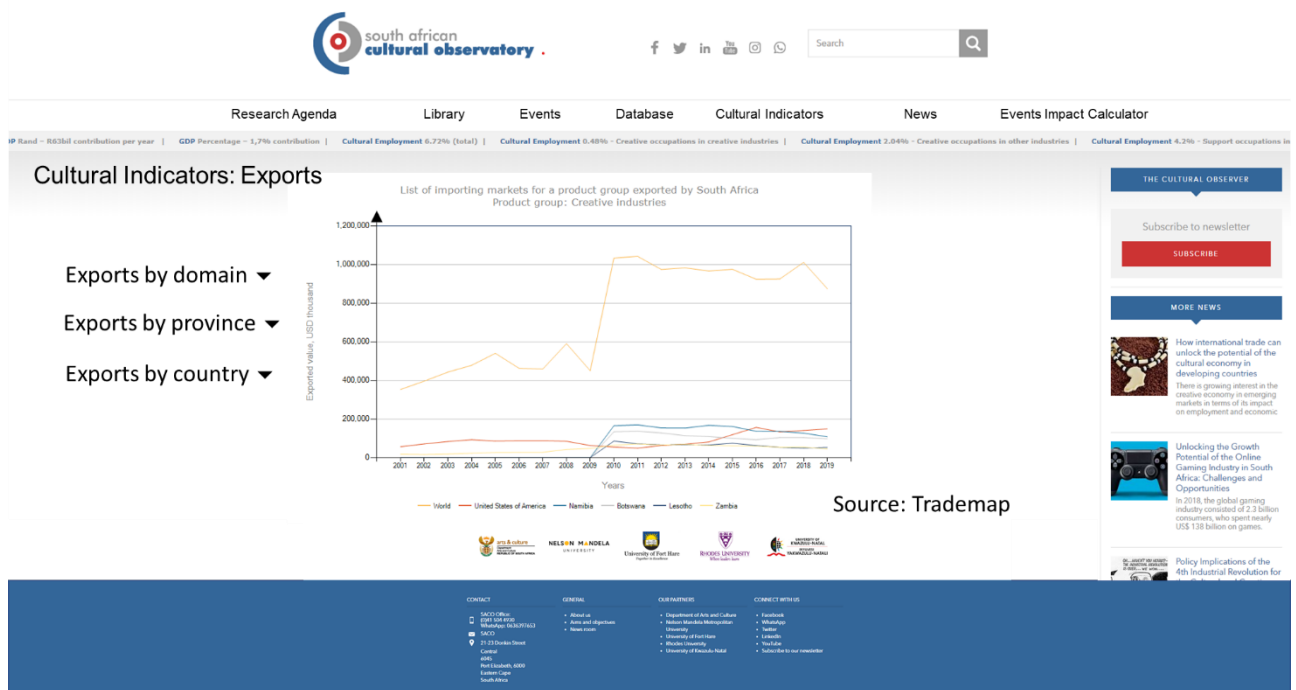


Figure 27: South Africa's CCI exports

Specific graphs can be prepared to show specific trade with specific countries. For example, graphs should be prepared for target markets such as for the BRICS countries.

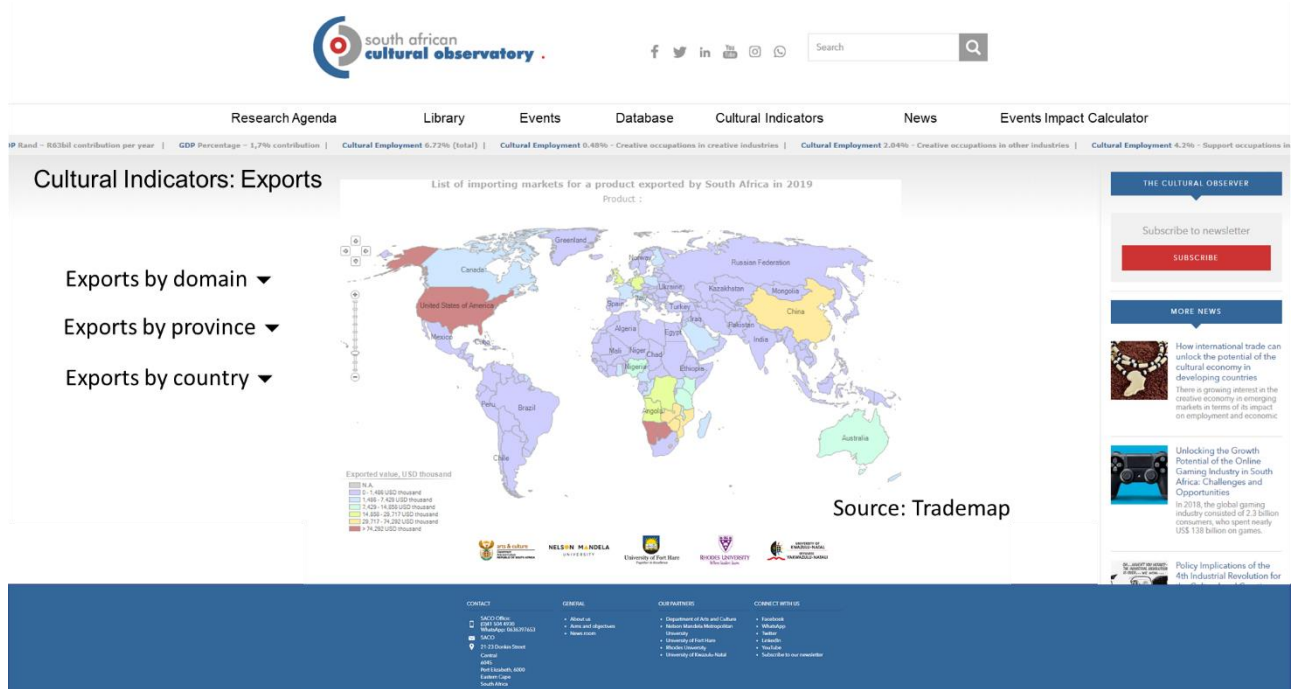


Figure 28: Destination of South Africa's CCI exports

A map is always useful to show a lot of information and should therefore be used to the degree that is possible for indicators where the data are available.



The examples used in the first phase show only country information. However, data are available to show subnational data as well.

9.1.2 Methodologies and Reports

Initially, existing SACO reports can be used for this section. There is an immense body of work and research on the CCIs and arts, culture and heritage (ACH) emerging around the world. The South African Government, through the Department of Arts and Culture, its entities and SACO, is building a bank of research on these sectors and industries. This section of SACO's website features both the latest research coming from the international, regional and local sectors, and past research from across the world and sectors.

The current SACO website (<https://www.southafricanculturalobservatory.org.za/document-library>) users are encouraged to use the digital library to find CCI and ACH publications, reports, frameworks and guides, presentations, working papers, multi-media and other open-source information.

Currently the SACO website has the following sections:

- Publications;
- Reports;
- Frameworks & Guides;
- Presentations;
- Working & Research Papers;
- SACO Conference Presentations;
- SACO Research Papers; and
- Other.

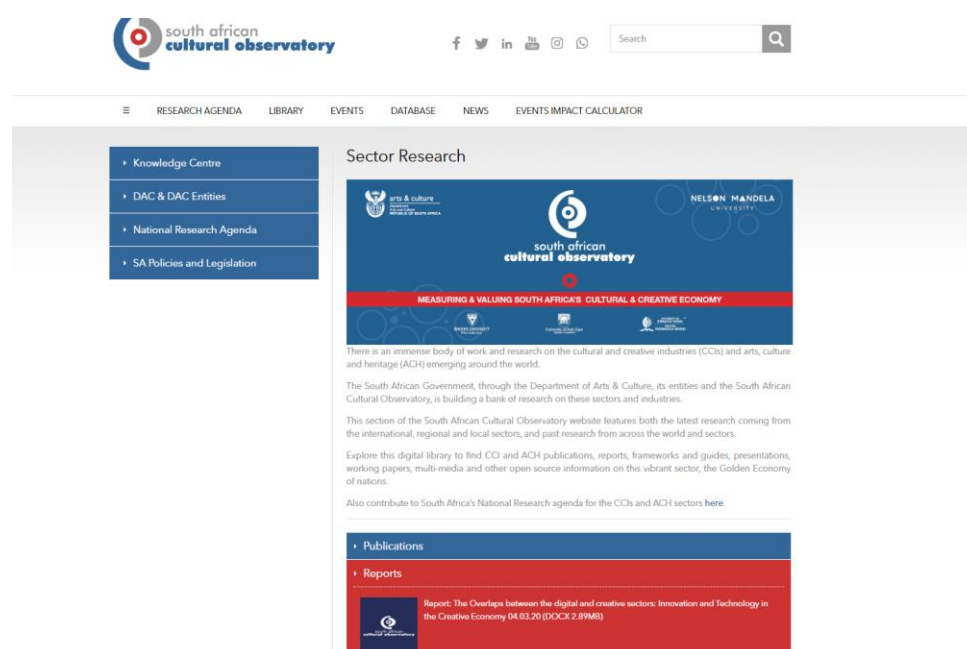


Figure 29: SACO's current page showing the reports that are available

These categories would be augmented with "A Methodologies Category" that will describe in greater detail where the data has been obtained, its strengths and limitations.



9.1.3 Static Cultural Maps

SACO has already collected data for certain sub-domains that have geographic references and that can be mapped. The proposed menu of how the landing page for “Cultural Maps” is shown below.

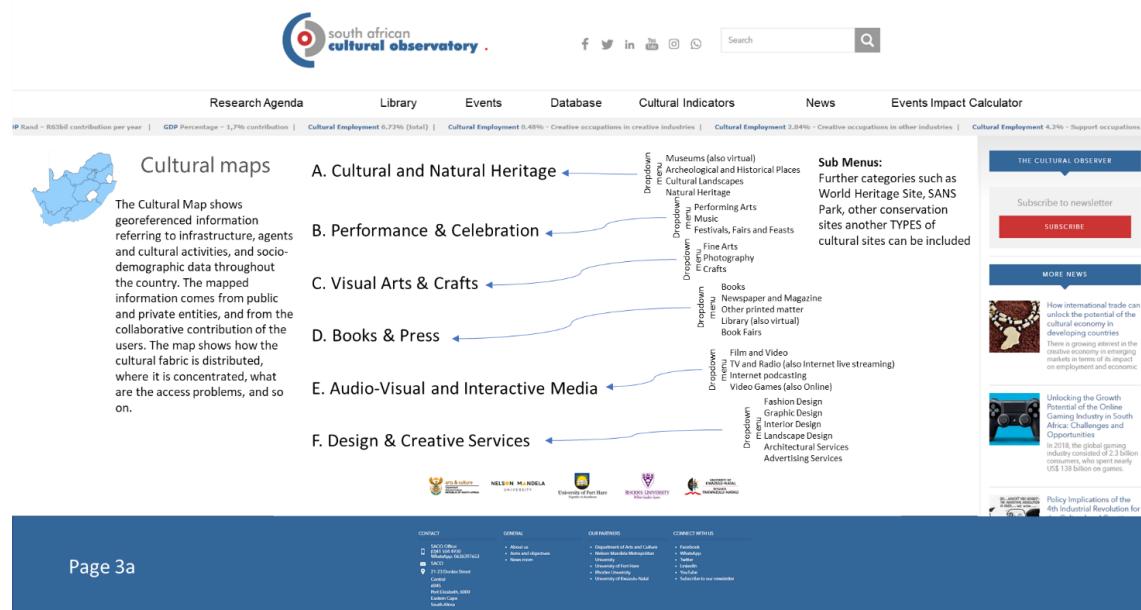


Figure 30: Cultural maps landing page

It is possible for the data to be simply mapped with dots showing the location of each institution. An example of this is shown for the location of the museums in South Africa.

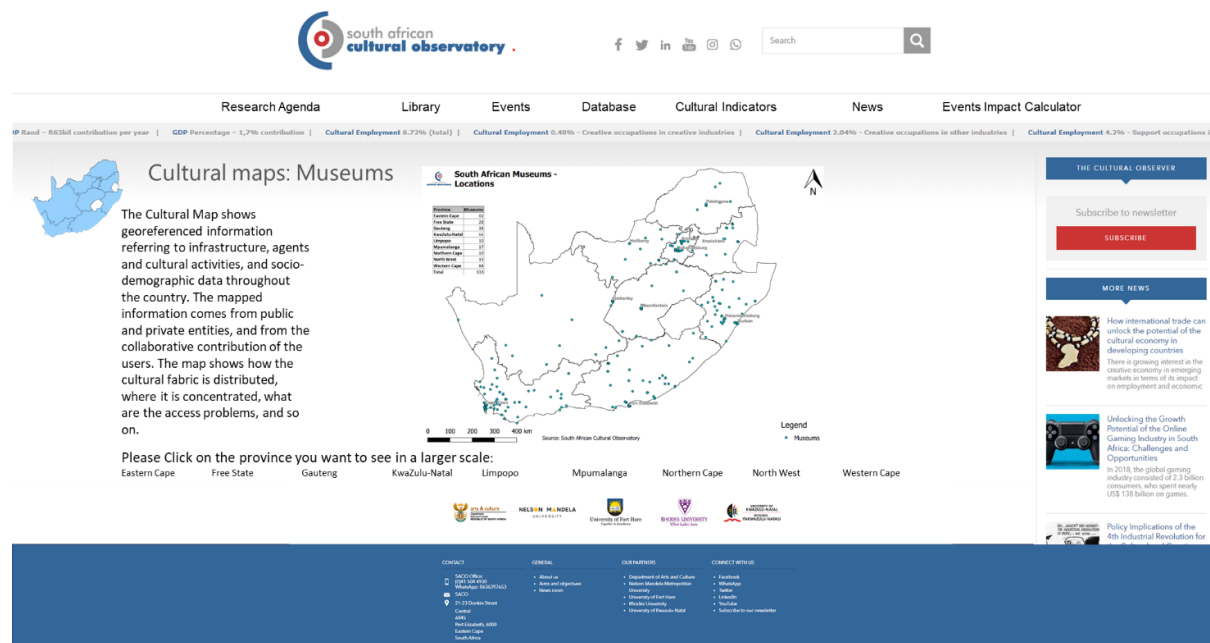


Figure 31: A cultural map showing museums in South Africa

It is also possible to show clusters according to certain criteria. Again, the map below shows the clusters of museums in South Africa.





Figure 32: A cultural map showing museums and CCI-clusters

To analyse the spatial distribution of various institutions or CCI-enterprises and the income policy levels is also possible. The map below shows how museums are clustered around areas with higher per capita GDP levels.

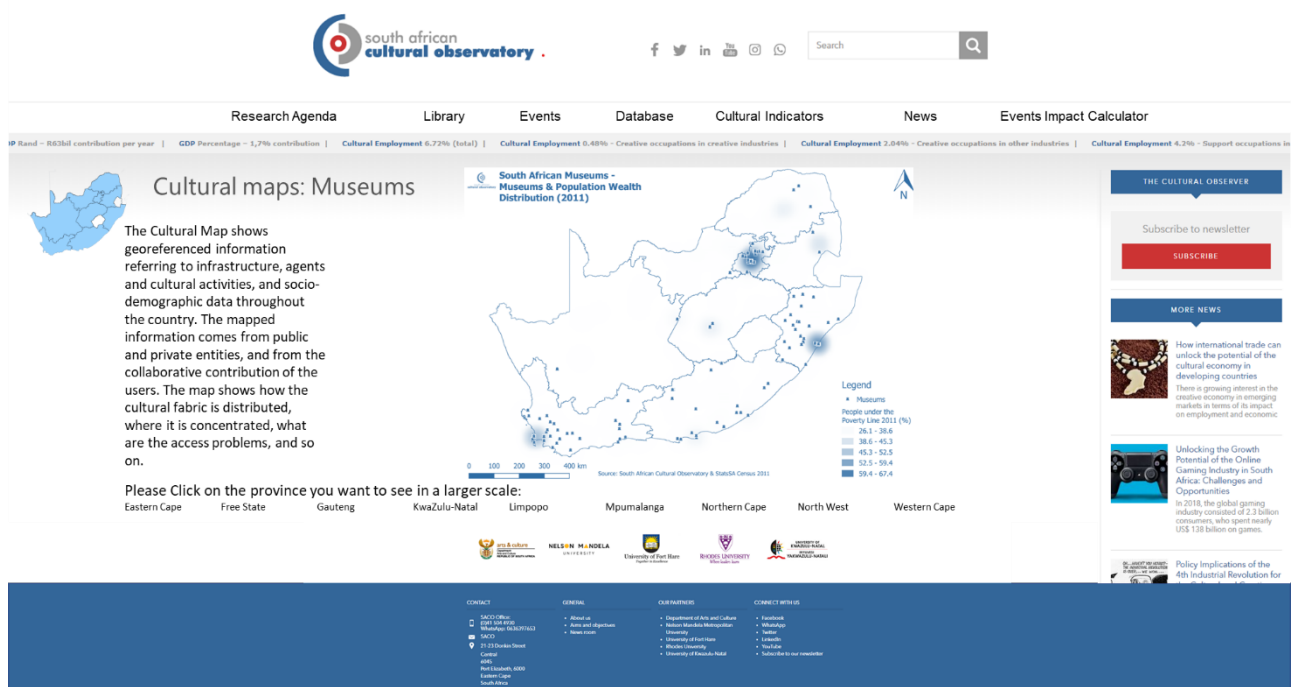


Figure 33: A cultural map showing museums and income indicators

It is also possible to drill down to provincial levels.



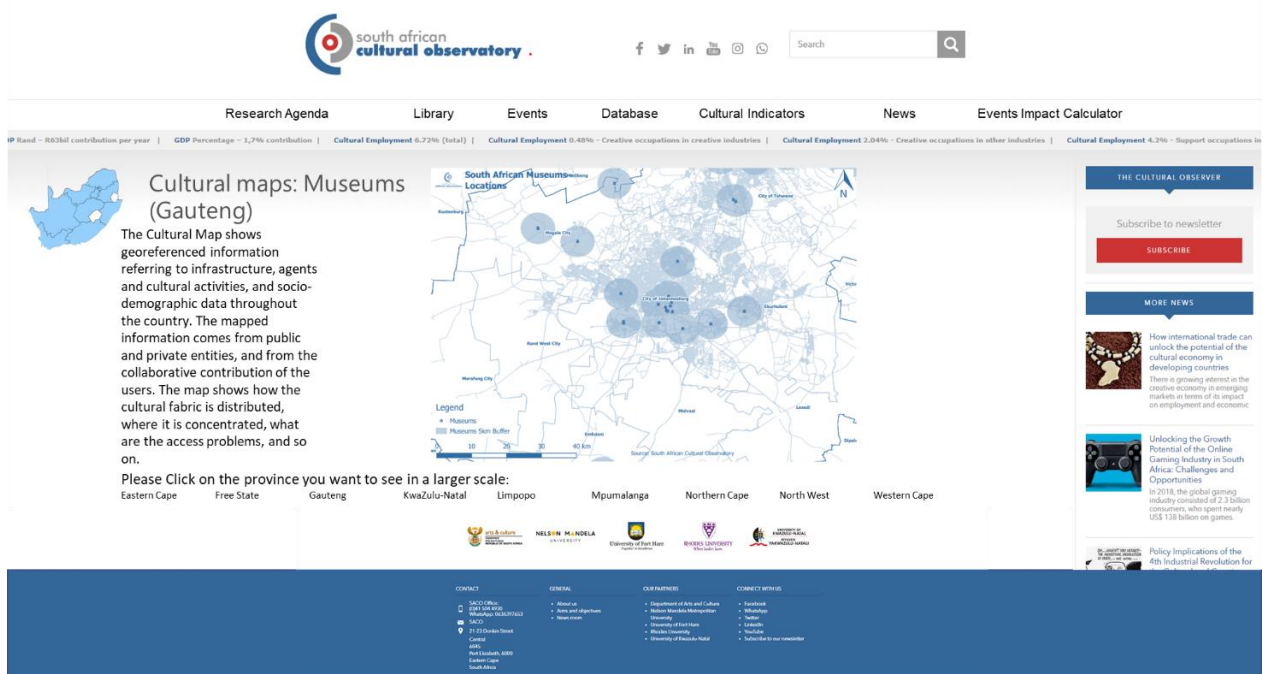


Figure 34: A cultural map showing museums in Gauteng

Detailed information at local municipality or metropolitan level is also possible. Below is a map of museums in Cape Town with a 5 km radius around each museum. It is therefore possible to determine how many people live within a given boundary from the CCI site.

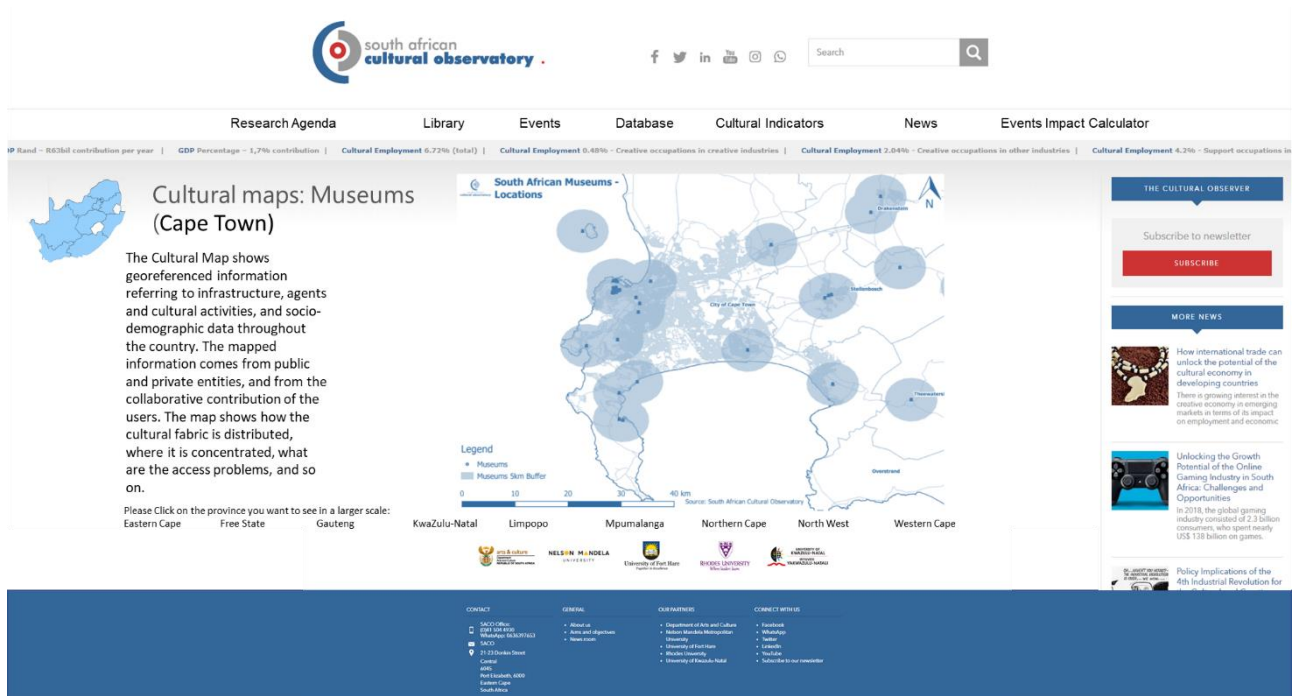


Figure 35: A cultural map showing museums in Cape Town



9.2 Phase 2 Static South African Cultural Satellite Account and Static Cultural Maps

Fortunately, SACO has a number of South African and world maps that can be used relatively quickly. There are also a number of databases that have been built up (but will need to be updated) that can also be used relatively easy. The second phase should provide a comprehensive framework that will serve as a “proof of concept.” This phase will provide only aggregated data.

9.3 Phase 3a: South African Cultural Satellite Account and Domains

Once proof concept has been sold and the technology and methodology have proved to be successful, SACO should proceed to the third phase. This will mean developing a comprehensive CCI-database of all the domains and the various elements that are required for the interactive’s CCI-framework.

Official data must be collected and put into a format that can be used in the interactive framework. Most of the data are available in an electronic format and can therefore easily be converted into a format that can be used in the CCI database.

Unfortunately, not all the information that is required will be available from the official datasets. In some cases, estimates will have to be made or have been made. The mapping project that was undertaken by SACO has a great deal of information already that can be included in the proposed database. (It must be indicated to users has been derived and is not official South African government data.)

In other cases, surveys will have to be undertaken. The existing company database that was prepared by Plus 94 can serve as the foundation. Unfortunately, it is somewhat dated and efforts must be made to update the information. In addition, additional fields will have to be added as discussed above to give a better picture of what is actually happening in the sector.

To support the development of CCI-enterprises database, directories will have to be acquired as described above and the information obtained used to augment the data of the existing company database.

9.4 Phase 3b: Distributed Content Management System

A dynamic content management system⁵ is a software application that is used to manage the creation and modification of digital content. These systems are typically used for enterprise content management and web content management. These systems support multiple users in a collaborative environment by integrating document management, digital asset management and record retention. Web content management is the collaborative authoring for websites and may include text, graphics, photos, videos, audio and maps that display content and interact with partners.

Joomla is a free and open-source content management system for publishing web content (see <https://www.joomla.org/>). Joomla allows for indexing; search and retrieval; format management; revision control; and management. Publishing functionality allows individuals to use a template

5



or a set of templates approved by the SACO, as well as wizards and other tools to create or modify content.

9.5 Phase 3c: South African Cultural Satellite Account and Provincial Data

As a separate project, and econometric model must be built that can provide information for the interactive CCI-framework. The model needs to be well documented and aligned to the South African SNA.

Initially the data would be updated annually, but as the model improves and the data integrity is tested, courtly data could be generated.

9.6 Phase 3c: South African Cultural Satellite Account and International Data

The data generated from the project described above must be aligned to the United Nations International Standards, the domain descriptions based on the UNESCO FCS (as adapted for South Africa) and International good practice (other cultural observatories across the world.)

9.7 Conclusion

It will take some time for the database and the proposed Interactive CCI-framework to be developed fully. The rollout could be a lot quicker if additional funding and resources are made available for the project. Nevertheless, the phased approach will provide a lot of information in a suitable format to many users. As the database is used and feedback is received, these phases may be adapted.

10 Legal Issues

There are a number of legal issues that need to be highlighted.

10.1 Partnerships

As discussed above, neither the South African government nor SACO have all the information that is required and partnerships with various organs of state, non-profit organisations, and the private sector will have to be made. The partnerships could be informal. However, it is recommended that the partnerships be either in the format of a MoU or MoA.

10.1.1 Owners of Data

There are various legal requirements that have to be met considering the ownership of data. The organisations CCI-enterprises, artists or other people that are involved have certain rights that would limit the use of their data without their consent. Therefore, special efforts must be made to obtain the consent. The consent should be in writing and must be kept on record.

Access to administrative data are difficult to obtain but SACO together with the Department should approach the respective agencies, organs of state, SARS, Stats SA, and Customs and Excise to see what data could be obtained and made available.



10.1.2 MoU/MOA/Agreements

The agreements should be drafted by lawyers (or the legal division of Nelson Mandela University with the assistance of the Department). Standard agreements can be drafted and then adapted as required by the respective partners. The following issues must be addressed:

- Access to data
- Ownership of database

10.1.3 Use of the Data

The conditions under which the data can be used by internal SACO researchers, employees of DSAC University faculty, students, other academic researchers, private sector researchers and other stakeholders, must be included in a “Terms of use” clause that must be included on the website and agreed to by all users. All users must register to be able to use the data, or at least the protected parts of the data.

11 Recommendations

This is a long-term project and requires a commitment from SACO and all its main stakeholders including DSAC, Nelson Mandela University and the partner universities. Where possible resources should be made available either in cash or in-kind. University students and faculty members should be encouraged to participate in both the development of the CCI-framework and then to use the data that is available for further research.

It is essential that SACO pick the low hanging fruit as soon as possible and create as much excitement regarding the website and the proposed interactive CCI-framework as soon as possible. This will ensure that the project gets support and the resources it needs.

Local and international partnerships are crucial and agreements with stakeholders locally and other cultural observatories internationally should be made so that data, programming, and other aspects can be shared.

12 Conclusion

Research into the cultural economy and the associated CCIs is relatively new. Research is undertaken for many reason, but academic research (to expand the knowledge-base) and policy (to provide evidence for policies) are the two most important. To do this information is necessary. This implies that not only is a need for an accurate and comprehensive database of relevant CCI indicators, but there is also need for the data to be made available to all relevant stakeholders. Access to the proposed CCI-database by policy makers, academics and other stakeholders is essential. The data must be relevant and classified in a way that is relevant and makes sense.

There has been a great deal of discussion and debate as well as proposals as regards what constitutes CCIs. After much debate and analysis, it has been decided that South Africa should follow UNESCO’s FCS and adapted where necessary. There are several elements or dimensions that need to be included. Some of these are economic while others are related to the cultural or social fields. There are various units that must also be agreed upon. The classifications that have been proposed are relatively exhaustive and statistically feasible. Both the classification units and the statistical units are therefore aligned to the South African pre-scripts and conditions while



meeting international standards. There will therefore be the ability to compare both in South Africa (at a subnational level) and globally what the performance of the CCIs and cultural economy are.

Where necessary, timeseries have been proposed. These also meet the international standards. The proposed interactive CCI information platform will therefore show where there has been progress in South Africa and how this progress made against the progress in foreign countries.

In most cases, international coding systems are proposed (with only a few adaptations) and new coding systems are not necessary. Concordance tables are also available (and can be adapted for South Africa) to link industries, products, occupations etc. together. The CCI-framework uses both flat coding structures but mainly uses hierarchical structures. Every category in a classification must have a code and the code structures need to be consistent and logical for each level they are used.

Similarly, descriptors are based on international coding systems and have been adapted where necessary for South Africa. Definitional descriptions and explanatory notes of the coding system must be included in the interactive CCI-framework.

Data may often be considered to be a public good in that it could be both non-excludable and non-rivalrous. Public goods, especially where there are positive externalities, should be provided either by government or through government support.

Stakeholders need a comprehensive database that they can understand and use that is easily accessible and comparable across time, domains, and regions. This report proposes how this can be done.

The proposed interactive CCI-framework will make a useful contribution to both research and policy development. It will also make a contribution to M&E at both national and subnational level. It will be able to assist with benchmarking of especially the outcomes and impacts of interventions.

A great deal of work still needs to be carried out to develop the necessary computer programs that will support the interactive CCI-framework. Fortunately, other cultural observatories in this regard and through existing and proposed partnerships South Africa can learn from them.



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Appendix A: Appendix: SIC of all Economic Activities (Fifth Edition)

The SIC is a classification of economic activities of industries. An industry⁶ consists of establishments (branches of a business) engaged in the same or a closely related kind of economic activity based mainly on the principal class of goods produced or services rendered.

The SIC is a hierarchical structure. The major divisions are below listed below:

- Agriculture, hunting, forestry and fishing
- Mining and quarrying
- Manufacturing
- Electricity, gas and water supply
- Construction
- Wholesale and retail trade; repair of motor vehicles, motorcycles and personal and household goods; hotels and restaurants
- Transport, storage and communication
- Financial intermediation, insurance, real estate and business services
- Community, social and personal services
- Private household extraterritorial organisations, representatives of foreign governments and other activities not adequately defined

Each of these divisions are further divided and manufacturing (as an example) is included below:

Manufacture of food products, beverages and tobacco products

- 301 Production, processing and preserving of meat, fish, fruit, vegetables, oils and fats
- 302 Manufacture of dairy products
- 303 Manufacture of grain mill products, starches and starch products and prepared animal feeds
- 304 Manufacture of other food products
- 305 Manufacture of beverages
- 306 Manufacture of tobacco products

Manufacture of textiles, clothing and leather goods

- 311 Spinning, weaving and finishing of textiles
- 312 Manufacture of other textiles
- 313 Manufacture of knitted and crocheted fabrics and articles
- 314 Manufacture of wearing apparel, except fur apparel
- 315 Dressing and dyeing of fur; manufacture of articles of fur
- 316 Tanning and dressing of leather; manufacture of luggage, handbags, saddlery and harness
- 317 Manufacture of footwear

Manufacture of wood and of products of wood and cork,

terms of use ⁶ The term "industry" is used in the widest sense to cover all economic activity from the primary industries of agriculture, forestry, fishing and mining to the rendering of social, recreational, cultural and personal services.



(except furniture; manufacture of articles of straw and plaiting materials; manufacture of paper and paper products; publishing, printing and reproduction of recorded media)

321 Sawmilling and planing of wood

322 Manufacture of products of wood, cork, straw and plaiting materials

323 Manufacture of paper and paper products

324 Publishing

325 Printing and service activities related to printing

326 Reproduction of recorded media

Manufacture of coke, refined petroleum products and nuclear fuel; manufacture of chemicals and chemical products; manufacture of rubber and plastic products

331 Manufacture of coke oven products

332 Petroleum refineries/synthesisers

333 Processing of nuclear fuel

334 Manufacture of basic chemicals

335 Manufacture of other chemical products

336 Manufacture of man-made fibres

337 Manufacture of rubber products

338 Manufacture of plastic products

Manufacture of other non-metallic mineral products

341 Manufacture of glass and glass products

342 Manufacture of non-metallic mineral products n.e.c.

Manufacture of basic metals, fabricated metal products, machinery and equipment and of office, accounting and computing machinery

351 Manufacture of basic iron and steel

352 Manufacture of basic precious and non-ferrous metals

353 Casting of metals

354 Manufacture of structural metal products, tanks, reservoirs and steam generators

355 Manufacture of other fabricated metal products; metalwork service activities

356 Manufacture of general purpose machinery

357 Manufacture of special purpose machinery

358 Manufacture of household appliances

359 Manufacture of office, accounting and computing machinery

Manufacture of electrical machinery and apparatus n.e.c.

361 Manufacture of electric motors, generators and transformers

362 Manufacture of electricity distribution and control apparatus

363 Manufacture of insulated wire and cable

364 Manufacture of accumulators, primary cells and primary batteries

365 Manufacture of electric lamps and lighting equipment

366 Manufacture of other electrical equipment n.e.c.

Manufacture of radio, television and communication equipment and apparatus and of medical, precision and optical instruments, watches and clocks

371 Manufacture of electronic valves and tubes and other electric components

372 Manufacture of television and radio transmitters and apparatus for line telephony and line telegraphy



373 Manufacture of television and radio receivers, sound or video recording or reproducing apparatus and associated goods

374 Manufacture of medical appliances and instruments and appliances for measuring, checking, testing, navigating and other purposes, except optical instruments

375 Manufacture of optical instruments and photographic equipment

376 Manufacture of watches and clocks

Manufacture of transport equipment

381 Manufacture of motor vehicles

382 Manufacture of bodies (coachwork) for motor vehicles; manufacture of trailers and semi-trailers

383 Manufacture of parts and accessories for motor vehicles and their engines

384 Building and repairing of ships and boats

385 Manufacture of railway and tramway locomotives and rolling stock

386 Manufacture of aircraft and space craft

387 Manufacture of transport equipment n.e.c.

Manufacture of furniture; manufacturing n.e.c.; recycling

391 Manufacture of furniture

392 Manufacture n.e.c.

395 Recycling n.e.c.

The CCI are not listed separately but are included within the various sections.



Appendix B: Harmonised Commodity Coding and Description System

All goods exported or imported are classified according to a numerical code. This numerical coding system is known as the Harmonised Commodity Coding and Descriptions System and is based on the international trading system drawn up by the WCO in Brussels. The HS, as it is known, is thus a numerical and systematic classification of all goods found in international trade and may be used for other trade purposes as well.

From the earliest times there has been a need to classify goods. Usually this interest arose from a desire on the part of governments to impose taxes or tolls on goods being moved across territorial boundaries.

Later with the development of industrialised societies, it became more crucial to know the level of this trade, even where the imposition of taxes or tolls did not arise. Countries or groups of countries usually had their own customs tariffs. This caused difficulties in international trade. It became apparent that the need existed for a standard customs nomenclature to ensure;

- the systematic classification of all goods found in international trade;
- the internationally uniform classification of goods on a sound basis within the tariff structure of all countries adopting this system;
- the adoption of a common internationally accepted customs language so that customs terminology should be readily understood by experts and the public alike, thus simplifying the task of importers, exporters, producers, carriers and customs' administrators;
- simplicity and certainty in the negotiation, application and correct interpretations of bilateral or multilateral customs agreements; and
- an internationally uniform collation of data to facilitate analyses and comparison of world trade statistics.

In early 1970 the WCO set up a study group to examine the possibility of preparing a harmonised commodity description system for use in international trade. The expert exploratory studies and preparatory work carried out under the auspices of the WCO resulted in the completion of the Harmonised Commodity Coding and Description System and the establishment of a new International Convention for its implementation.

South Africa accepted this system which came into operation on 1 January 1988.

The classification system in use today by virtually all international trading nations is the HS. The HS forms the basis on which goods are encoded, trade statistics are developed, and from which the customs departments of countries can compile their statistics.

Under the HS, goods are classified into 22 sections; South Africa has added a 23rd classification to record exports and imports of automotive parts under the Motor Industry Development Programme.

Sections are, in turn, divided into a varying number of chapters, which are broken down into headings and subheadings:

22 sections



Standard international system, common to all countries

98 chapters

Form first two digits of HS number, e.g. 12

1 241 headings

Form second two digits of HS number, e.g. 1244

5 019 subheadings

Form third two digits of HS number, e.g. 1244.20

(Countries may add further subheadings – South Africa has eight digits)



Appendix C: ITC's Creative Industries

The ITC does not have domains but simply a “Creative Industries” group.

Table 1: ITC's creative industries according to HS classification

Code	Creative industries
330300	Perfumes and toilet waters (excluding aftershave lotions, personal deodorants and hair lotions)
340111	Soap and organic surface-active products and preparations, in the form of bars, cakes, moulded...
340119	Soap and organic surface-active products and preparations, in the form of bars, cakes, moulded...
340120	Soap in the form of flakes, granules, powder, paste or in aqueous solution
340600	Candles and the like
370510	Photographic plates and film, exposed and developed, for offset reproduction (excluding products...)
370590	Photographic plates and film, exposed and developed (excluding products made of paper, paperboard...)
370610	Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting...
370690	Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting...
392640	Statuettes and other ornamental articles, of plastics
420100	Saddlery and harness for any animal, incl. traces, leads, knee pads, muzzles, saddle cloths,...
420211	Trunks, suitcases, vanity cases, executive-cases, briefcases, school satchels and similar containers,...
420212	Trunks, suitcases, vanity cases, executive-cases, briefcases, school satchels and similar containers,...
420219	Trunks, suitcases, vanity cases, executive-cases, briefcases, school satchels and similar containers...
420221	Handbags, whether or not with shoulder straps, incl. those without handles, with outer surface...
420222	Handbags, whether or not with shoulder straps, incl. those without handles, with outer surface...
420229	Handbags, whether or not with shoulder strap, incl. those without handle, with outer surface...
420231	Wallets, purses, key-pouches, cigarette-cases, tobacco-pouches and similar articles carried...
420232	Wallets, purses, key-pouches, cigarette-cases, tobacco-pouches and similar articles carried...
420239	Wallets, purses, key-cases, cigarette-cases, tobacco-pouches and similar articles of a kind...
420291	Travelling-bags, insulated food or beverage bags, toilet bags, rucksacks, shopping-bags, map-cases,...
420292	Travelling-bags, insulated food or beverage bags, toilet bags, rucksacks, shopping-bags, map-cases,...
420299	Travelling-bags, shopping or tool bags, jewellery boxes, cutlery cases and similar, with outer...
420310	Articles of apparel, of leather or composition leather (excluding clothing accessories, footwear...)
420321	Specially designed gloves for use in sport, of leather or composition leather
420329	Gloves, mittens and mitts, of leather or composition leather (excluding special sports gloves)
420330	Belts and bandoliers, of leather or composition leather
420340	Clothing accessories of leather or composition leather (excluding gloves, mittens and mitts,...)
420500	Articles of leather or composition leather (excluding saddlery and harness bags; cases and...)
430310	Articles of apparel and clothing accessories of furskin (excluding gloves made of leather and...)
430390	Articles of furskin (excluding articles of apparel, clothing accessories and goods of chapter...)
441400	Wooden frames for paintings, photographs, mirrors or similar objects
441900	Tableware and kitchenware, of wood (excluding interior fittings, ornaments, cooperage products,...)
442010	Statuettes and other ornaments, of wood (excluding wood marquetry and inlaid wood)
442090	Wood marquetry and inlaid wood; caskets and cases for jewellery or cutlery, and similar articles,...)
442110	Clothes hangers of wood
460199	Plaiting materials, plaits and similar products of non-vegetable plaiting materials, flat-woven...
460290	Basketwork, wickerwork and other articles, made directly to shape from non-vegetable plaiting...
480100	Newsprint as specified in Note 4 to chapter 48, in rolls of a width > 36 cm or in square or...
480210	Handmade paper and paperboard of any size or shape
481420	Wallpaper and similar wallcoverings of paper, consisting of paper coated or covered, on the...
481490	Wallpaper and similar wallcoverings of paper, and window transparencies of paper
490110	Printed books, brochures and similar printed matter, in single sheets, whether or not folded...
490191	Dictionaries and encyclopaedias, and serial instalments thereof
490199	Printed books, brochures and similar printed matter (excluding those in single sheets; dictionaries,...)
490210	Newspapers, journals and periodicals, whether or not illustrated or containing advertising...
490290	Newspapers, journals and periodicals, whether or not illustrated or containing advertising...
490300	Children's picture, drawing or colouring books



Code	Creative industries
490400	Music, printed or in manuscript, whether or not bound or illustrated
490510	Globes, printed (excluding relief globes)
490591	Maps and hydrographic or similar charts of all kinds, incl. atlases and topographical plans,...
490599	Maps and hydrographic or similar charts of all kinds, incl. atlases, wall maps and topographical...
490600	Plans and drawings for architectural, engineering, industrial, commercial, topographical or...
490700	Unused postage, revenue or similar stamps of current or new issue in the country in which they...
490810	Transfers "decalcomanias", vitrifiable
490890	Transfers "decalcomanias" (excluding vitrifiable)
490900	Printed or illustrated postcards; printed cards bearing personal greetings, messages or announcements,...
491000	Calendars of any kinds, printed, incl. calendars blocks
491110	Trade advertising material, commercial catalogues and the like
491191	Pictures, prints and photographs, n.e.s.
491199	Printed matter, n.e.s.
570110	Carpets and other textile floor coverings, of wool or fine animal hair, knotted, whether or...
570190	Carpets and other textile floor coverings, of textile materials, knotted, whether or not made...
570210	Kelem, Schumacks, Karamanie and similar hand-woven rugs, whether or not made up
570220	Floor coverings of coconut fibres "coir", woven, whether or not made up
570231	Carpets and other floor coverings, of wool or fine animal hair, woven, not tufted or flocked,...
570232	Carpets and other floor coverings, of man-made textile materials, woven, not tufted or flocked,...
570239	Carpets and other floor coverings, of vegetable textile materials or coarse animal hair, woven,...
570241	Carpets and other floor coverings, of wool or fine animal hair, woven, not tufted or flocked,...
570242	Carpets and other floor coverings, of man-made textile materials, woven, not tufted or flocked,...
570249	Carpets and other floor coverings, of vegetable textile materials or coarse animal hair, woven,...
570291	Carpets and other floor coverings, of wool or fine animal hair, woven, not tufted or flocked,...
570292	Carpets and other floor coverings, of man-made textile materials, woven, not tufted or flocked,...
570299	Carpets and other floor coverings, of vegetable textile materials or coarse animal hair, woven,...
570310	Carpets and other floor coverings, of wool or fine animal hair, tufted "needle punched", whether...
570320	Carpets and other floor coverings, of nylon or other polyamides, tufted "needle punched", whether...
570330	Carpets and other floor coverings, of man-made textile materials, tufted "needle punched",...
570390	Carpet tiles of vegetable textile materials or coarse animal hair, tufted "needle punched",...
570410	Floor tiles, of felt, not tufted or flocked, with an area of $\leq 0,3 \text{ m}^2$
570490	Carpets and other floor coverings, of felt, not tufted or flocked, whether or not made up
570500	Carpets and other textile floor coverings, whether or not made up (excluding knotted, woven...)
580410	Tulles and other net fabrics (excluding woven, knitted or crocheted fabrics)
580421	Mechanically made lace of man-made fibres in the piece, in strips or in motifs (excluding fabrics...)
580429	Mechanically made lace in the piece, in strips or in motifs (excluding that of man-made fibres...)
580430	Handmade lace in the piece, in strips or in motifs (excluding fabrics of heading 6002 to 6006)
580500	Hand-woven tapestries of the type Gobelin, Flanders, Aubusson, Beauvais and the like, and needle-worked...
581010	Embroidery on a textile fabric ground without visible ground, in the piece, in strips or in...
581091	Embroidery of cotton on a textile fabric ground, in the piece, in strips or in motifs (excluding...)
581092	Embroidery of man-made fibres on a textile fabric base, in the piece, in strips or in motifs...
581099	Embroidery of materials other than cotton or man-made fibres, on a textile fabric base, in...
581100	Quilted textile products in the piece, composed of one or more layers of textile materials...
590500	Textile wallcoverings
611710	Shawls, scarves, mufflers, mantillas, veils and the like, knitted or crocheted
611780	Ties, bow ties, cravats and other made up clothing accessories, knitted or crocheted, n.e.s....
611790	Parts of garments or clothing accessories, knitted or crocheted, n.e.s.
621320	Handkerchiefs of cotton, of which no side exceeds 60 cm (excluding knitted or crocheted)
621390	Handkerchiefs of textile materials, of which no side exceeds 60 cm (excluding of cotton, and...)
621410	Shawls, scarves, mufflers, mantillas, veils and similar articles of silk or silk waste
621420	Shawls, scarves, mufflers, mantillas, veils and similar articles of wool or fine animal hair...
621430	Shawls, scarves, mufflers, mantillas, veils and similar articles of synthetic fibres
621440	Shawls, scarves, mufflers, mantillas, veils and similar articles of artificial fibres
621490	Shawls, scarves, mufflers, mantillas, veils and similar articles of textile materials



Code	Creative industries
621510	Ties, bow ties and cravats of silk or silk waste (excluding knitted or crocheted)
621520	Ties, bow ties and cravats of man-made fibres (excluding knitted or crocheted)
621590	Ties, bow ties and cravats of textile materials (excluding of silk, silk waste or man-made...)
621600	Gloves, mittens and mitts, of all types of textile materials (excluding knitted or crocheted...)
621710	Made up clothing accessories, of all types of textile materials, n.e.s. (excluding knitted...)
621790	Parts of garments or clothing accessories, of all types of textile materials, n.e.s. (excluding...)
630210	Bedlinen, knitted or crocheted
630221	Printed bedlinen of cotton (excluding knitted or crocheted)
630231	Bedlinen of cotton (excluding printed, knitted or crocheted)
630232	Bedlinen of man-made fibres (excluding printed, knitted or crocheted)
630240	Table linen, knitted or crocheted
630251	Table linen of cotton (excluding knitted or crocheted)
630253	Table linen of man-made fibres (excluding knitted or crocheted)
630259	Table linen of textile materials (excluding of cotton or man-made fibres, knitted or crocheted)
630291	Toilet linen and kitchen linen of cotton (excluding of terry fabrics, floorcloths, polishing...)
630299	Toilet linen and kitchen linen of textile materials (excluding of cotton or man-made fibres,...)
630411	Knitted or crocheted bedspreads (excluding bedlinen, quilts and eiderdowns)
630419	Bedspreads of all types of textile materials (excluding knitted or crocheted, bedlinen, quilts...)
630491	Articles for interior furnishing, knitted or crocheted (excluding blankets and travelling rugs,...)
630492	Articles for interior furnishing, of cotton (excluding knitted or crocheted, blankets and travelling...)
630800	Sets consisting of woven fabric and yarn, whether or not with accessories, for making up into...
640320	Footwear with outer soles of leather, and uppers which consist of leather straps across the...
640351	Footwear with outer soles and uppers of leather, covering the ankle (excluding incorporating...)
640359	Footwear with outer soles and uppers of leather (excluding covering the ankle, incorporating...)
640420	Footwear with outer soles of leather or composition leather and uppers of textile materials...
640510	Footwear with uppers of leather or composition leather (excluding with outer soles of rubber,...)
640520	Footwear with uppers of textile materials (excluding with outer soles of rubber, plastics,...)
650400	Hats and other headgear, plaited or made by assembling strips of any material, whether or not...
650691	Bathing caps, hoods and other headgear, whether or not lined or trimmed, of rubber or plastics...
650699	Headgear, whether or not lined or trimmed, n.e.s.
670210	Artificial flowers, foliage and fruit and parts thereof, and articles made of artificial flowers,...
670290	Artificial flowers, foliage and fruit and parts thereof, and articles made of artificial flowers,...
670300	Human hair, dressed, thinned, bleached or otherwise worked; wool, other animal hair or other...
670411	Complete wigs of synthetic textile materials
670419	False beards, eyebrows and eyelashes, switches and the like, of synthetic textile materials...
670420	Wigs, false beards, eyebrows and eyelashes, switches and the like, of human hair, and articles...
670490	Wigs, false beards, eyebrows and eyelashes, switches and the like, of animal hair or textile...
680210	Tiles, cubes and other processed articles of natural stone, incl. slate, for mosaics and the...
680291	Marble, travertine and alabaster, in any form (excluding tiles, cubes and similar articles...)
680292	Calcareous stone, in any form (excluding marble, travertine and alabaster, tiles, cubes and...)
680293	Granite, in any form, polished, decorated or otherwise worked (excluding tiles, cubes and similar...)
680299	Monumental or building stone, in any form, polished, decorated or otherwise worked
680300	Worked slate and articles of slate or of agglomerated slate (excluding slate granules, chippings...)
690710	Unglazed ceramic tiles, mosaic cubes and similar articles, whether or not square or rectangular,...
690790	Unglazed ceramic flags and paving, hearth or wall tiles; unglazed ceramic mosaic cubes and...
690810	Glazed ceramic tiles, mosaic cubes and similar articles, whether or not square or rectangular,...
690890	Glazed ceramic flags and paving, hearth or wall tiles; glazed ceramic mosaic cubes and the...
691110	Tableware and kitchenware, of porcelain or china (excluding ornamental articles, pots, jars,...)
691200	Tableware, kitchenware, other household articles and toilet articles, of ceramics other than...
691310	Statuettes and other ornamental articles of porcelain or china, n.e.s.
691390	Statuettes and other ornamental ceramic articles, n.e.s. (excluding of porcelain or china)
691410	Ceramic articles of porcelain or china, n.e.s.
691490	Ceramic articles, n.e.s. (excluding of porcelain or china)
701310	Glassware of glass ceramics, of a kind used for table, kitchen, toilet, office, indoor decoration...



Code	Creative industries
701391	Glassware, of lead crystal, of a kind used for toilet, office, indoor decoration or similar...
701399	Glassware of a kind used for toilet, office, indoor decoration or similar purposes
701810	Glass beads, imitation pearls, imitation precious or semi-precious stones and similar glass...
701890	Glass eyes (excluding prosthetic articles); articles of glass beads, or of imitation pearls,...
711311	Articles of jewellery and parts thereof, of silver, whether or not plated or clad with other...
711319	Articles of jewellery and parts thereof, of precious metal other than silver, whether or not...
711320	Articles of jewellery and parts thereof, of base metal clad with precious metal (excluding...
711411	Articles of goldsmiths' or silversmiths' wares or parts thereof, of silver, whether or not...
711419	Articles of goldsmiths' or silversmiths' wares or parts thereof, of precious metal other than...
711420	Articles of goldsmiths' or silversmiths' wares and parts thereof, of base metal clad with precious...
711590	Articles of precious metal or of metal clad with precious metal, n.e.s.
711610	Articles of natural or cultured pearls, n.e.s.
711620	Articles of precious or semi-precious stones "natural, synthetic or reconstructed", n.e.s.
711711	Cuff-links and studs, of base metal, whether or not clad with silver, gold or platinum
711719	Imitation jewellery, of base metal, whether or not plated with precious metal
711790	Imitation jewellery (excluding jewellery, of base metal, whether or not clad with silver, gold...
732611	Grinding balls and similar articles for mills, of iron or steel, forged or stamped, but not...
821510	Sets of spoons, forks or other articles of heading 8215, which may also contain up to an equivalent...
821520	Sets consisting of one or more knives of heading 8211 and at least an equal number of spoons,...
821591	Spoons, forks, ladles, skimmers, cake-servers, fish-knives, butter-knives, sugar tongs and...
821599	Spoons, forks, ladles, skimmers, cake-servers, fish-knives, butter-knives, sugar tongs and...
830610	Bells, gongs and the like, non-electric, of base metal (excluding musical instruments)
830621	Statuettes and other ornaments, of base metal, plated with precious metal
830629	Statuettes and other ornaments, of base metal, not plated with precious metal
830630	Photograph, picture or similar frames, of base metal; mirrors of base metal
900410	Sunglasses
920600	Percussion musical instruments, e.g. drums, xylophones, cymbals, castanets, maracas
930700	Swords, cutlasses, bayonets, lances and similar arms and parts thereof, and scabbards and sheaths...
940169	Seats, with wooden frames (excluding upholstered)
940179	Seats, with metal frames (excluding upholstered, swivel seats with variable height adjustments...
940320	Metal furniture (excluding for offices, seats and medical, surgical, dental or veterinary...
940340	Wooden furniture for kitchens (excluding seats)
940350	Wooden furniture for bedrooms (excluding seats)
940360	Wooden furniture (excluding for offices, kitchens and bedrooms, and seats)
940370	Furniture of plastics (excluding medical, dental, surgical or veterinary, and seats)
940510	Chandeliers and other electric ceiling or wall lighting fittings (excluding for lighting public...)
940530	Electric lighting sets of a kind used for Christmas trees
950420	Billiards of all kinds and accessories
950430	Games with screens, flipper and other games, operated by coins, banknotes, bank cards, tokens...
950440	Playing cards
950490	Tables for casino games, automatic bowling alley equipment, and other funfair, table or parlour...
950510	Christmas articles (excluding candles and electric lighting sets, natural Christmas trees and...
950590	Festival, carnival or other entertainment articles, incl. conjuring tricks and novelty jokes,...
960110	Worked ivory and articles of ivory, n.e.s.
960190	Worked bone, tortoiseshell, horn, antlers, coral, mother-of-pearl and other animal carving...
960200	Worked vegetable or mineral carving material and articles of these materials n.e.s.; moulded...
960622	Buttons of base metal, not covered with textile material (excluding press-fasteners, snap-fasteners,...)
960629	Buttons (excluding of plastics or base metal, not covered with textile material, press-fasteners,...)
961511	Combs, hair-slides and the like of hard rubber or plastics
961519	Combs, hair-slides and the like (excluding of hard rubber or plastics)
961590	Hairpins, curling pins, curling grips, hair-curlers and the like, and parts thereof, n.e.s....
970110	Paintings, e.g. oil paintings, watercolours and pastels, and drawings executed entirely by...
970190	Collages and similar decorative plaques
970200	Original engravings, prints and lithographs



Code	Creative industries
970300	Original sculptures and statuary, in any material
970400	Postage or revenue stamps, stamp-postmarks, first-day covers, postal stationery, stamped paper...
970500	Collections and collector's pieces of zoological, botanical, mineralogical, anatomical, historical,...
970600	Antiques of > 100 years old



Appendix D: The IP Industries and Associated Sectors

The IP industries and associated sectors include:

- Core copyright industries
 - Advertising services
 - Copyright collection management
 - societies
 - Motion picture and video
 - Music
 - Theatre and opera
 - Press and literature
 - Software and databases
 - Television and radio
 - Photography,
 - Visual and graphic art
- Interdependent copyright industries
 - Blank recording material
 - Consumer electronics
 - Musician instruments
 - Paper
 - Photocopiers, photographic equipment
 - Manufacture, wholesale and retail of
 - TV sets
 - Radio
 - CD recorders
 - Computers and equipment
 - Cinematographic instruments
- Partial Copyright Industries
 - Architecture
 - Clothing, footwear
 - Design
 - Fashion
 - Household goods
 - Toys

Source: Joffe (2010)



Appendix E: Domains by SIC (AFS)

These figures are based on SACO's draft updated version of "Cultural and Creative Industries Updated Satellite Account Embedded into a Social Accounting Matrix for South Africa 2019/2020" that was undertaken by Conningarth Economists, The original Research Report 2: Cultural and Creative Industries Satellite Account Embedded into a Social Accounting Matrix for South Africa that was produced in December 2017.

Table 2: Domains by SIC

SIC	Industry	Percentage	Domain
6240	Retail trade in second-hand goods in stores	1%	A
9631; 9632; 9633	Library and archives activities; museum activities and preservation of historical sites and buildings; botanical and zoological gardens and nature reserve activities	100%	A
3260	Reproduction of recorded media	100%	B
6219	Other retail trade in non-specialised stores	10%	B
6239	Other retail trade in specialised stores	10%	B
9614	Dramatic arts, music and other arts activities	100%	B
9641	Sporting activities	30%	B
3243; 3249	Publishing of recorded music; other publishing	30%	B
3922; 3929	Manufacture of musical instruments; other manufacturing n.e.c.	1%	B
3921	Manufacture of jewellery and related articles	100%	C
8720	Research and experimental development on social sciences and humanities	100%	C
8894	Photographic activities	100%	C
6251; 6252; 6259	Retail trade via mailorder houses; retail trade via stalls and markets; other retail trade not in stores	30%	C
3241	Publishing of books, brochures, musical books and other publications	100%	D
3242	Publishing of newspapers, journals and periodicals	100%	D
3251	Printing	6%	D
9909	Other service activities n.e.c.	2%	D
9619; 9620	Other entertainment activities n.e.c.; news agency activities	63%	D
862	Software consultancy and supply	50%	E
9611	Motion picture and video production and distribution	100%	E
9612	Motion picture projection	100%	E
9613	Radio and television activities	39%	E
6251; 6252; 6259	Retail trade via mailorder houses; retail trade via stalls and markets; other retail trade not in stores	3%	E
3112	Finishing of textiles	1%	F
3121	Manufacture of made up textile articles, except apparel	2%	F
3130	Manufacture of knitted and crocheted fabrics and articles	3%	F
8821	Architectural and engineering activities and related technical consultancy	50%	F
8831	Advertising	50%	F



SIC	Industry	Percentage	Domain
3140; 3150	Manufacture of wearing apparel; dressing and dyeing of fur; manufacture of articles of fur	2%	F

The Cultural and Creative Industries Social Accounting Matrix-based Macroeconomic Impact Assessment Model should be used for the Interactive CCI database



Appendix F: Definition and Scope of CCI

A vital first step in developing an interactive CCI information platform is to define the scope of cultural and/or creative industries. Moore (2014) identifies a variety of terms that have been used to describe CCIs or its components including: the “creative sector,” “copyright industries,” “content industries,” “experience economy,” “creative business sector,” “art centric business,” “cultural and communication industries,” “media industries” and “knowledge economies.” According to Heng et al. (2003, p. 3) there are three common approaches to defining the scope of the creative cluster:

1. Cultural industries;
2. Creative industries; and
3. Copyright industries.

The definition of what comprises a cultural industry is therefore discussed first.

Definition of Cultural Industries

Anthropologically culture⁷ is the sum total of ways of living built up by a group of human beings and transmitted from one generation to another. Culture has always been regarded as a product resulting from a symbolic performance of individuals, characteristic of the whole of human society as well as the internal feature of humanity. Tylor (1974) defines culture as “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society.”

Culture and the Economy

Economically speaking, the “cultural sector” covers for the study visual arts, performing arts and heritage. Australia (1994) defined culture more broadly than earlier conceptions, by including film, radio, libraries and more. These are referred to as “cultural industries” (film and video, video games, broadcasting, music, book, and press publishing). The “creative sector,” is defined as using cultural input to produce non-cultural goods and covers design, architecture, and advertising. Related industries, which are dependent on the two above-mentioned, are also considered.

According to Hartley (2008) the term “creative industries” was launched by the UK DCMS in 1990, which focused on the industry itself by referring to firms whose outputs were considered creative. A major contribution by DCMS was to move the concept away from its association only with activities with a strong artistic component, to any activity producing symbolic products, and relying on IP. These activities included advertising, film and video, architecture, music, art and antique markets, performing arts, computer and video games, publishing, crafts, software, design, television and radio, and designer fashion. According to this first definition, the creative industries are based on individual creativity, skill and talent.

Chapter 1: ⁷ “The Definition of Culture”. 2017. *Dictionary.Com*. Accessed February 27 2017.
<http://www.dictionary.com/browse/culture?s=t>.





Figure 36: A simple creative value chain

Source: (Policy Research Group, 2013, p. 14)

In a second phase, which according to Hartley (2008) is taking place now, the focus has widened from creative output to the whole economy, taking into account how creative inputs add value to businesses which are not considered creative, in particular in the services sector. In a third phase (emergent), which is being developed in parallel to the extension of digital media into popular culture, the focus is shifting to user-created content and open networks. Creativity is now seen as a collective process. The focus has been changing from a supply-driven approach to a demand-driven one. Thus, any model to access creativity and its impact on innovation should incorporate variables that are not only supply but also demand oriented.

What is now defined as the creative sector is developing at a higher pace than other economic sectors. Employment is not only growing at a high pace but the sector also offers a high share of highly skilled jobs. The creative sector is estimated to account for more than 7 % of the world's domestic product (World Bank, 2003) and is expected to grow by 10% per year (Price Waterhouse Coopers, 2003). The creative industries represent a leading sector in many Organisation for Economic Co-operation and Development (OECD) countries, with annual growth rates between 5 to 20% (EESC, 2003) and having a positive impact on trade. Moreover, the creative industries produce significant economic spin-offs and promote integration between technology, arts, and business.

CCIs

Restrepo et al. (2013) lament that the discussions about how define the economy and culture are endless and frequently emotional. This has resulted in cultural industries; creative industries; leisure industries; entertainment industries; content industries; copyright protected industries; cultural economy; and creative economy being used as terms to describe the relationship. Unfortunately, each one of these terms has numerous and diverse definitions.

Although the term "cultural industries" is almost interchangeable with the concept of "creative industries," UNESCO (2005) also draws a distinction between cultural industries and creative industries. "Cultural industries" include those industries who derive their inspiration from heritage, traditional knowledge, and the artistic elements of creativity. On the other hand, with "creative industries" it is the individual's creativity, innovation, skill, and talent (together with IP) is more important.

In 2002, UNESCO through the Global Alliance for Cultural Diversity (GACD) initiated a process that was aimed at the development and promotion of public policies of the creative industries. It also collaborates with other United Nations specialised agencies: (UNCTAD, 2008), UNESCO's Institute for Statistics (UIS, 2005), and WIPO, 2003).



UNESCO's 2005 Convention

In 2005 at its 33rd session the General Conference of UNESCO in Paris a number of related definitions were adopted including:

1. Cultural diversity

“Cultural diversity” refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only 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.

2. Cultural content

“Cultural content” refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

3. Cultural expressions

“Cultural expressions” are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

4. Cultural activities, goods and services

“Cultural activities, goods and services” refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

5. Cultural industries

“Cultural industries” refers to industries producing and distributing cultural goods or services as defined in 4 above.

Non-UN Agency Definitions

Other international organisations non-UN agencies are also concerned with the development of strategic approaches to address the creative economy. These include the OECD (2007), the Inter-American Development Bank (Quartesan, Romis and Lanzafame, 2007), the European Union (represented by various institutions and bodies including the European Commission), and the Leadership Group on Cultural Statistics (Policy Research Group 2013, 15–16).

A sound, clear and more importantly a universally accepted definition is critical in the development of a CCI-Framework. There have been numerous attempts at trying to define, classify, delimit and describe these various concepts. These are discussed below.

Department of Culture, Media, and Sports of the United Kingdom (DCMS)

According to the Policy Research Group (2013, p. 12) “[t]he term ‘creative industries’ first appeared in an economic study, the Creative Industries Mapping Document (DCMS/CITF, 1998),



completed by the Creative Industries Task Force (CITF) on behalf of the UK's DCMS." The UK's CITF (1997) defined creative industries as "those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property."

DCMS originally defined creative industries as industries that are "based on individual creativity, skill and talent," and which have "potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS/CITF, 1998: 3, DCMS/CITF, 2001: 5). These industries bring together 13 areas of activity:

- Advertising;
- Architecture;
- Arts and antiques;
- Handicrafts;
- Design;
- Fashion;
- Cinema production;
- Leisure software, (specifically, video games);
- Music;
- The performing arts;
- Publishing;
- Software engineering; and
- Radio and television.

The area covered is large and eclectic, but it is nevertheless exclusive; heritage, for example, is not included in the list. Subsequently, between 1998 and 2006, orientation documents produced by DCMS/CITF surveyed the variable number of creative sectors, modifications made within the original conceptual framework essentially summarising the reorganisation of certain groupings. The origin of the concept was essentially political and a strategic "vision" made creative industries an economic sector in their own right, officially categorised according to a "SIC Code."

The DCMS (BOP Consulting et al., 2010) summarise the concept of creative industries as those activities based on creativity, individual talent, and skill, and that have the potential to create jobs and wealth through the generation and exploitation of IP.



Appendix G: UNCTAD's Classifications

In its recent Creative Economy Outlook, UNCTAD observes that it has harmonised national differences in such classifications, so that all creative and related goods products fall under the following sub-categories:

1. *Heritage.*

Cultural heritage is identified as the origin of all forms of arts and the soul of CCI. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. This group is therefore divided into two subgroups:

i. Traditional cultural expressions:

- art crafts
- festivals
- celebrations

ii. Cultural sites:

- archaeological sites
- museums
- libraries
- exhibitions, etc.

2. *Arts.*

This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:

iii. Visual arts:

- painting
- sculpture
- photography
- antiques

iv. Performing arts:

- live music
- theatre
- dance
- opera
- circus
- puppetry, etc.

3. *Media.*

This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences ("new media" is classified separately):

v. Publishing and printed media:

- books
- press
- other publications

vi. Audiovisuals:



- film
- television
- radio
- other broadcasting

4. **Functional creations.**

This group comprises more demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:

vii. *New media:*

- software
- video games
- digitised creative content

viii. *Design:*

- interior
- graphic
- fashion
- jewellery
- toys

ix. *Creative services:*

- architectural
- advertising
- cultural and recreational
- creative research and development (R&D)
- digital and other related creative services.

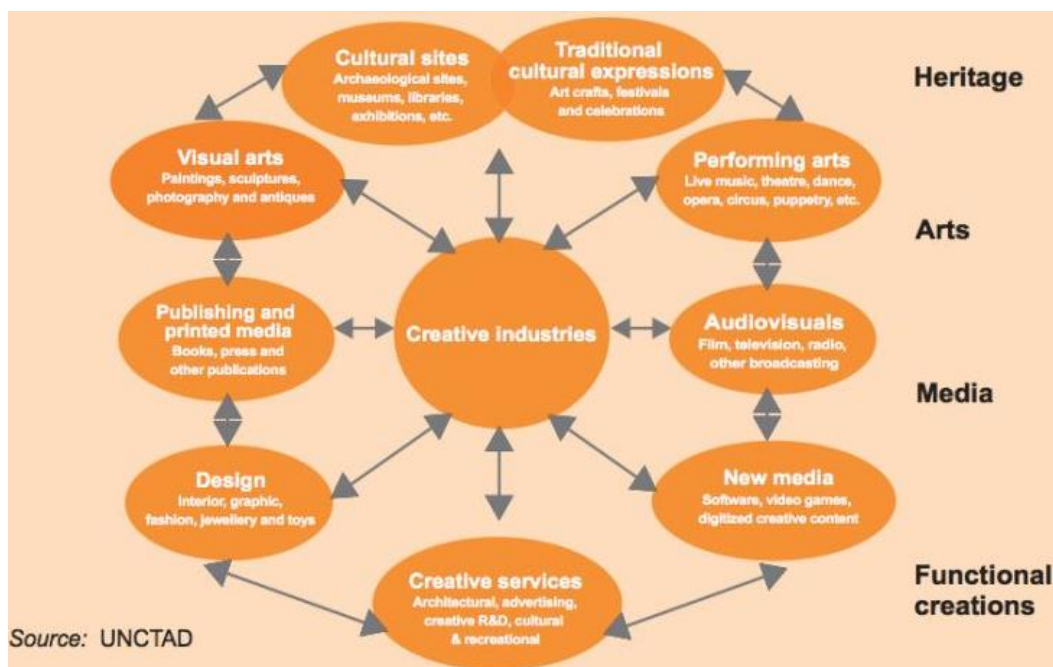


Figure 37: UNCTAD classification of creative industries



Appendix H: Cultural Indicators

1 Resources

1.1 Creative Workforce

- Number of professional artists, by art-form
- Number of creative workers, by occupation and industry
- Artists/creative workers as proportion of total workforce
- Sociodemographic characteristics of the creative workforce:
 - gender distribution
 - age distribution
 - educational qualifications, etc.
- Identifiable skills gaps in creative workforce
- Identifiable losses of resources due to emigration, piracy, etc.

1.2 Creative Businesses

- Small and medium-sized enterprises (SMEs) in the creative sector, by industry or product group:
 - number
 - size
 - turnover
 - number of employees
 - creative SMEs as a proportion of total businesses
- Large domestic businesses producing cultural goods and services, e.g. film studios or publishing houses:
 - number
 - size
 - turnover relating to cultural output
- National/local subsidiaries of transnational cultural corporations:
 - number
 - size
 - turnover relating to cultural output

1.3 Cultural Institutions

- Museums, galleries, libraries, archives, cultural centres, etc.:
 - number
 - number of visitors, by category
 - size, turnover, budget
 - programmes for education, outreach etc.
- Theatres, cinemas, performing arts venues:
 - number



- number of attendees, by category
- size, turnover, budget
- education and outreach programmes, etc.
- State arts companies: dance and/or theatre companies, orchestras, etc.:
 - number
 - public funding, total and as a proportion of revenue
 - attendances
 - education and outreach programmes, etc.

1.4 Heritage Buildings and Sites

Number of buildings/sites accessible/not accessible to public:

- world heritage list
- national list
- local heritage register etc.
- Significant heritage clusters, such as historic town centres
- Number and type of visitors to publicly accessible buildings/sites:
 - from within the region
 - from outside the region
- Condition of heritage buildings/sites: proportions in good condition, needing restoration, etc.

1.5 Intangible Cultural Heritage

- Traditional creative skills
- Rituals, fairs, festivals:
 - number
 - frequency
 - visits
- Traditional knowledge of indigenous inhabitants:
 - stories, images, music, etc.
 - land management
 - biological resources and their use

2 Capacities

2.1 Government Participation

- Levels of public funding for culture, by purpose or recipient area:
 - total funding from national/local budgets
 - funding per head of population
 - funding as a proportion of total government outlays
 - funding for capital/operating expenditure
- Indirect financial support for culture:



- tax concessions in place for artists
- tax concessions for donors
- tax revenue forgone
- Support for creative businesses:
 - investment incentives
 - allowances for research and development
 - business incubators for creative SMEs
 - marketing assistance for businesses the creative sector
 - matching funding for sponsorship programmes etc.
- Regulation affecting the cultural sector:
 - copyright legislation and enforcement
 - local content rules for media
 - requirements for cinemas to show certain proportions of domestically-produced films
- Public governance:
 - existence of a municipal department of culture, Arts Council, etc.
 - existence of a municipal cultural policy
 - adherence to international cultural conventions

2.2 Private Sector Participation

- Businesses outside the cultural sector engaging with the arts/creative economy:
 - levels and types of cultural sponsorships undertaken
 - levels and types of cultural philanthropy
 - innovation in non-cultural businesses stimulated by employment of creative workers
- Individual philanthropy towards culture:
 - levels of cash and in-kind contributions
 - proportion of cultural to total levels of giving
- Volunteering in the cultural sector:
 - number of volunteers, by areas of the cultural sector
 - time commitment
 - estimated value to cultural organisations

2.3 Social Capital, Civil Society

- Number of cultural nongovernmental organisations
- Levels of trust in community
- Participation in community governance
- Number of clubs, societies and other membership associations in the cultural sector
- Community cultural centres:
 - number
 - facilities provided



- usage

2.4 Education/Training in Arts and Culture

- Arts training institutions: art schools, drama/dance schools, music conservatoria, film schools, etc.:
 - number, by area of the arts
 - number of staff, by category/type
 - number of students
 - number and type of graduates
- Arts and culture in school curricula
- Number of professional artists working in schools
- Private teachers in music, dance, drama, visual art, etc.:
 - number, by area of the arts
 - number of students
 - multilingual training in schools

2.5 Media and Communications

- Internet access:
 - number and proportions of community with broadband access
 - usage of internet for arts and cultural production, marketing, distribution
 - usage of internet for consumption of local cultural product
- Social media: Availability and usage for cultural purposes
- Culture-related programmes on radio and television:
 - number of local creative productions broadcast
 - proportion of local content in total output
 - arts/cultural programming for children

3 Outcomes

3.1 Economic Outcomes

3.1.1 Output of Cultural Goods and Services

- Volume and value of local production of cultural goods and services:
 - by product group
 - by industry
- Value added in local production of cultural goods and services:
 - by product group
 - by industry
- Value of cultural production per head of population
- Value of cultural production as a proportion of GDP:
 - at regional level
 - at national level



3.1.2 Employment

- Number of new jobs created for artists and creative workers:
 - in core arts industries
 - in wider and related cultural industries
 - in industries outside the cultural sector
- Increase in wages, salaries, incomes of creative workers
- Reduction in the need for artists to access unemployment assistance
- Increased opportunities for artists to work full-time at their creative work

3.1.3 Exports

- Volume and value of net exports of cultural goods and services from the city/region:
 - to other parts of the country
 - to other countries
- Proportion of cultural to total exports
- Import replacement by domestic production of cultural goods and services

3.1.4 Business Development

- Number of new creative business start-ups • Improvement in entrepreneurial skills in creative SMEs
- Creative clusters and hubs:
 - establishment
 - expansion
- Inward investment stimulated by cultural attractiveness of the city or region:
 - in cultural industries
 - in non-cultural industries
- Cultural content in city branding attractive to incoming business investment

3.1.5 Tourism

- Number of tourists whose visit involved some cultural consumption:
 - coming from inside the region
 - coming from the rest of the country
 - coming from abroad
- Tourist expenditure on admissions to cultural events or for participation in cultural activities:
 - heritage visits
 - performing arts venues
 - museums and galleries
 - other cultural tours and attractions
- Ancillary expenditure directly attributable to cultural tourism:
 - hotels, restaurants



- transportation
- Attitudinal data:
 - tourists' interest in local culture
 - cultural interactions with local community

3.1.6 Equity in Economic Outcomes

- Distribution of income and wealth:
 - trends in Gini coefficient
 - gap between richest and poorest members of society
- Poverty alleviation facilitated by creative economy development:
 - number of jobs created
 - increase in income levels
- Economic initiatives to ensure equitable community access to cultural participation and enjoyment:
 - free admission to public cultural institutions
 - affordable prices for admission to paid cultural events
 - programmes to assist low-income or disadvantaged groups to access cultural resources.

4 Social Outcomes

4.1 Social Cohesion, Cultural Diversity

- Cultural identity:
 - proportions of different ethnicities in the local population
 - shared/common elements in local cultural identity
 - distinctive features of cultural identity unique to city or region
 - languages spoken at home
- Intercultural dialogue and engagement:
 - platforms for inter-ethnic contact and exchange
 - multicultural clubs, societies, associations
 - festivals, fairs, etc., celebrating cultural diversity
 - valorisation of “interculturality” in schools
- Social capital, peace and security:
 - trust towards individuals and institutions
 - lack of crime, violence
 - lack of inter-ethnic conflict
 - tolerance, openness in social interaction.

4.2 Human Rights and Non-discrimination

- Gender equality:



- proportion of women working in cultural sector
- proportion of women in decision-making or gatekeeping positions
- equity in women's access to cultural participation
- non-discrimination against women on cultural grounds
- male/female earnings gaps
- Minority rights:
 - recognition of appropriate cultural rights and consistency with basic human rights
 - freedom of religion
- Freedom of expression, no arbitrary censorship

4.3 Educational Outcomes

- Number of children studying arts/cultural subjects in school
- Number of children engaged in extra-mural artistic activities, including:
 - learning a musical instrument, singing
 - art classes, ballet classes, drama classes
 - creative writing programmes
 - Number of artists employed as teachers in schools
 - Number of graduates from arts training institutions.

5 Cultural Outcomes

5.1 Cultural Consumption and Engagement

- Attendance at cultural events and cultural institutions:
 - Number of attendees, by event/institution type
 - number attending cultural events/institutions, as a proportion of population
 - composition of audiences, by age, gender, etc.
- Expenditure on cultural goods and services, by type:
 - by individuals
 - by households
 - cultural expenditure, as a proportion of total consumption expenditure.

5.2 Cultural Participation and Creative Activity

- Number of people engaged in active artistic pursuits including (indicative list only):
 - creative writing
 - amateur theatricals
 - music-making
 - visual art, craft, photography
- Time devoted to cultural activities, by type:
 - passive consumption
 - active participation
- Volunteering in cultural institutions:



- number of people volunteering
- proportions of time spent

5.3 Art-form Development

- New work produced, by art-form
- Public art:
 - Number of new commissions
 - expenditure
- Innovative use of new media in the arts:
 - in production/distribution
 - to expand and extend consumption
- New ways to express local cultural identity in art works
- Cultural maintenance:
 - restoration of built heritage
 - conservation of art works and artefacts
 - maintenance of locally-based cultural skills and traditional knowledge.

5.4 Culture in External Relations

- Touring outside the region by local artists and groups:
 - other parts of the country
 - abroad
- Representation of local artists in foreign art fairs, etc.
- Visits by artists and groups from outside the region
- Artists' exchanges
- Twinning with other cities to improve cultural branding

6 Environmental Outcomes

6.1 Educational Strategies

- Use of arts to raise public awareness of environmental issues:
 - visual art exhibitions on environmental themes
 - drama, music, dance with environmental content on stage
 - creative content in film, television, social media to convey environmental messages
- Active engagement by children in creative activities dealing with environmental questions:
 - at school
 - in the community

6.2 Arts as an Exemplar of Green Practice

- Environmental responsibility in arts organisations:
 - environmentally aware design principles for theatres, galleries etc.
 - energy efficiency in building operation and maintenance



- Individual artists:
 - demonstration of environmental responsibility in creative practice
 - promotion of sustainability principles through art

6.3 Traditional Knowledge

- Management of natural ecologies and landscapes by indigenous communities:
 - maintenance of skills
 - demonstration of best practice
- Access to traditionally recognised biological resources:
 - protection from exploitation
 - possible IP benefits

Source: (Isar, United Nations Conference on Trade and Development and United Nations Development Programme, 2013)



Appendix I: Potential Data for a Cultural Framework

1 Official Data

The publicly available data that could potentially be considered for inclusion into the platform.

1.1 Available data in South Africa

This section discusses available data sources that already exist that can be utilised to produce a cultural Framework. The table below provides an overview of the data followed by a brief description of the data source. Typical sectors are provided as an example for each source that can be considered. Only data that is at least available on an annual basis are considered for the Framework. Accordingly, data from the following cannot be used:

- Large sample surveys;
- Income and expenditure;
- Living conditions survey; and
- Census and Non-profit institutions satellite account.

Table 3: Potential data sources that can be used in the CSA

Survey/administrative data	Coverage	Frequency	Demand or supply side data	Conducted by whom	Classification
Quarterly Financial Statistics	+ 5 000 large enterprises	Quarterly	Supply side	Stats SA	SIC 1993 ⁸
Quarterly Employment Statistics	20 000 private and public enterprises in the formal non-agricultural sectors	Quarterly	Demand side	Stats SA	SIC 1993
Annual Financial Statistics	12 922 enterprises ⁹	Annually	Supply side	Stats SA	SIC 1993,
General household survey	25 363 households	Annually	NA	Stats SA	NA
Quarterly Labour Force Survey (QLFS)	+ 30 000 dwellings	Quarterly	Employment/demand and	Stats SA	-
Tourism Satellite Accounts (TSA)	-	Annually	Supply and demand	Stats SA	CPC ¹⁰
Capital expenditure by the public sector	National; Provincial; Municipalities; Public Corporations; Higher education; Extra-Budgetary	Annually	Supply	Stats SA	SIC 1993
Supply and Use Tables (SUT)	62 industries by 104 products; 171 industries by 104 products	Annually Periodically	Industry supply and demand	Stats SA	SIC 1993, CPC
Quarterly employment statistics	20 000 formal non-agricultural business	Quarterly		Stats SA	SIC 1993
Financial statistics of consolidated general government	-	Annually	Supply	Stats SA	-
National Treasury, Budget Vote data	Budgeted and actual expenditure data	Annually	Supply	National Treasury	-
Trade data	Approximately 5 300 at six-digit level	Monthly	Import (demand) Export (supply)	SARS	HS ¹¹

Source: Author's own compilation

⁸ Standard Industrial Classification of all economic activities, 5th edition

⁹ 2014 Annual Financial Statistics (AFS) - includes all large enterprises

¹⁰ Central Product Classification (version 2)

¹¹ The Harmonised Commodity Description and Coding System generally referred to as "Harmonised System" or simply "HS" is a multipurpose international product nomenclature developed by the World Customs Organization (WCO).



1.2 Stats SA's Quarterly Financial Statistics

This survey covers a sample of approximately 5 000 enterprises (including all large enterprises) that are operating in the formal non-agricultural business sector and excludes financial intermediation, insurance, and government institutions. Results of the survey are used in compiling estimates of the GDP and its components. Potential sectors that can be considered are:

- SIC 882 Architectural, engineering and other technical activities.
- SIC 96 Recreational, cultural and sporting activities.

1.3 Stats SA's Quarterly Employment Statistics

The Quarterly Employment Statistics (QES) is a survey covering a sample of approximately 20 000 VAT registered private and public enterprises in the formal non-agricultural sector. The information is used as inputs to the GDP and to estimate key economic statistics on average monthly earnings that are mainly used for monitoring economic indicators of the SA economy. The data covers the number of employees and gross earnings. Potential sectors that could be useful are:

- SIC 882 Architectural, engineering and other technical activities.
- SIC 96 Recreational, cultural and sporting activities.

1.4 Stats SA's Annual Financial Statistics

The Annual Financial Statistics (AFS) provides supply data of cultural activities. The AFS is published by Stats SA on an annual basis in November each year, and it is used in the annual calculation of the GDP. The 2014 AFS is for example based on a sample of 12 922 enterprises that was drawn from the total enterprise population (that is obtained in cooperation with SARS). According to Stats SA, all enterprises are first stratified by the predominant type of activity (according to SIC codes) then by size, using turnover as a measure of size. All enterprises in the size group representing the largest enterprises according to turn over were selected; simply a census of large companies and not just a survey. These large enterprises account for approximately 41% of the total sample. For medium and small enterprises, samples are drawn by randomly selecting the allocated number of enterprises within these groups and each industry. The AFS data excludes agricultural activities, selected financial activities, and the general government. The 2014 AFS consists for example of 299 industries (290 disaggregated and nine aggregated). The AFS provides financial data on income items, inventories, expenditure items, profit/loss, tax and dividends and assets and liabilities. Typical sectors (or part thereof) that can be considered are:

- Photographic activities (SIC 8894);
- Dramatic arts, music and other arts activities (SIC 9614);
- Library and archives activities (SIC 9631);
- Museum activities and preservation of historical sites and buildings (SIC 9632);
- Botanical and zoological gardens and nature reserve activities (SIC 9633);
- Motion picture and video production and distribution (SIC 9611); and
- Sporting activities (SIC 9641).



1.5 Stats SA's General Household Survey (GHS)

The GHS presents the results of the survey conducted annually by Stats SA since 2002 of South African households. The survey collects information on a variety of subjects including education, health, the labour market, dwellings, access to services and facilities, transport, and quality of life. The survey replaced the October Household Survey which was launched in 1993 and was terminated in 1999. Potential data include:

- Radio ownership
- TV set
- Internet in a library/ community hall/Thusong centre

1.6 Stats SA's Quarterly Labour Force Survey

The QLFS is a household-based sample survey conducted by Stats SA. It collects data on the labour market activities of individuals aged 15 years and above who live in South Africa. The survey sample is of approximately 30 000 dwellings in which households reside. This data can provide insight into employment (Stats SA 2016b). Typical industries that can be considered include for example:

- Motion picture, radio, television, and other entertainment activities;
- Library, archives, museums, and other cultural activities; and
- Sporting and other recreational activities.

The survey also provides estimates on industry and occupation of the labour force.

1.7 South African Reserve Bank

The South African Reserve Bank's (SARB) provides information on CCIs in the following accounts:

- Final consumption expenditure by households according to COICOP classifications
- Consolidated General Government Expenditure
- Services, income and transfer receipts (balance of payments)

The specific items and the relevant codes are included in the tables below.

Table 4: Final consumption expenditure by households according to COICOP classifications

Item	SARB code
Recreation and culture	(R6373J or Y ¹²)
Total	(R6007J or Y)

Table 5: Consolidated General Government Expenditure

Item	SARB code
Recreation, culture and religion	(4377F)
Total expenditure: Consolidated general government	(4386F)

¹² South African Reserve Bank code



Table 6: Services, income and transfer receipts (balance of payments)

Item	SARB code
Personal, cultural and recreational services	(5783 J or Y)
Other business and miscellaneous services- advertising and market research services	(5742 J or Y)
Other business and miscellaneous services- architectural, engineering and other technical services	(5743 J or Y)
Total services	(5002 J or Y)

1.1 Stats SA's Tourism Satellite Accounts

The TSA (Stats SA 2016c) quantify cultural services as one of its 'characteristics products.' This is expressed in terms of domestic demand, international demand (exports), total domestic supply and tourism spending abroad (imports). The first five digits correspond to the CPC Version 2.0 code, and the sixth digit is used exclusively for the TSA.

Cultural services include:

- Performing arts
 - Performing arts facility operation services (96230.0);
 - Services of performing artists (96310.0).
- Museum and other cultural services
 - Museum services except for historical sites and buildings (96411.0);
 - Preservation services of historical sites and buildings (96412.0);
 - Botanical and zoological garden services (96421.0); and
 - Nature reserve services including wildlife preservation services (96422.0).

1.2 Stats SA's Capital Expenditure by the Public Sector (P9101)

This survey contains results of the capital expenditure by public sector institution and reflects only the aggregates of the institutions which responded to the survey. The survey covers the annual financial year and covers 41 national government departments, 124 provincial government departments, 278 local government institutions, 48 public corporations, 25 higher education institutions and 233 extra-budgetary accounts and funds. The Public Sector Classification Committee is responsible for the classification of all public entities.

The capital expenditure refers to any expenditure incurred in or incidental to the acquisition or improvement of land, buildings, engineering structures and machinery and equipment. The expenditure normally confers a lasting benefit and results in the acquisition of, or extends the life period of a fixed asset.

Capital expenditure includes spending on vehicles, office furniture and equipment, but excludes minor items that are generally regarded as being expandable even though in some instance their useful lives may extend beyond one year.

Below is an example of cultural related extra-budgetary capital expenditure.



Table 7: Example of Extra-budgetary capital expenditure

No.	Name	Total Actual Capital expenditure	
		2014	2015
		R'000	
4	African Renaissance And International Cooperation Fund	0	0
5	Afrikaanse Taalmuseum	307	66
10	Albert Luthuli Museum	393	197
11	Armcor	75 010	24 050
12	Artscape	16 619	1 895
19	Cape Nature Conservation	12 771	27 805
24	Commission for the Protection of The Rights of Cultural, Religious and Linguistic Communities	653	1 190
40	Cradle of Humankind	663	0
42	Culture, Arts, Tourism, Hospitality and Sport SETA	591	906
43	Dinokeng	0	0
52	Eastern Cape Parks and Tourism Agency	19 016	33 409
53	Eastern Cape Provincial Art and Culture Council	11	2
57	Engelenburg Art Collection	0	0
61	Ezemvelo KZN Wildlife	39 705	57 413
64	Film and Publication Board	2 339	1 833
75	Gauteng Film Commission	180	282
78	Gauteng Tourism Authority (Board)	420	667
83	Greater St.Lucia Wetlands Park Authority (Isimangaliso)	5 143	29 212
97	ISETT_ New Media Information and Comm Technologies SETA	1 334	4 387
98	Iziko - Museums of Cape Town	934	1 582
100	Kwazulu-Natal Tourism Board	428	1 087
101	Kwazulu-Natal Sharks Board	19 207	5 868
106	Limpopo Tourism and Parks Board	19 284	48 325
107	Mabana Arts, Culture and Sport Foundation	397	1 040
118	Mpumalanga Tourism and Parks Agency	22 133	50 074
119	Msunduzi/Ncome Museum	242	1 431
122	Natal Museum	522	406
124	National Arts Council of South Africa	467	563
133	National Film and Video Foundation	1 928	4 210
138	National Library of South Africa	7 023	2 234
142	National Museum	1 802	1 712
152	Nelson Mandela Museum	208	4
154	North West Parks Board & Tourism	10 384	34 654
157	Northern Cape Tourism Board	161	81
158	Northern Flagship Institution (Ditsong Museum)	2 697	1 211
162	Pan South African Language Board	912	148
164	Performing Arts Centre of the Free State (PACOFS)	5 537	5 099
183	Robben Island Museum	1 380	2 292
187	South African Tourism Board	11 035	10 140
197	South African Heritage Resources Agency	1 502	643
199	South African Library for the Blind	183	710
204	South African National Biodiversity Institute	24 599	34 179
206	South African National Parks	209 698	313 702
215	State Theatre, Pretoria	8 853	10 812
225	War Museum	46	283
228	Western Cape Cultural Commission	0	0
230	Western Cape Heritage	0	0
232	Western Cape Language Committee	0	0
234	William Humphrey's Art Gallery	1 746	1 160
	Total of potential cultural capital expenditure	528 463	716 964



No.	Name	Total Actual Capital expenditure	
		2014	2015
		R'000	
	Percentage of total extra-budgetary	4.1%	5.3%
	Total extra-budgetary	12 855 947	13 402 479

Source: Own calculations from National Treasury publications

1.3 Stats SA's Supply and Use Tables

SUTs are the cornerstone of the SNA. SUTs provide a coordinating framework for checking both the accuracy and the consistency of the data contained in National Accounts. One of the many other uses of the SUTs is that they can be extended to Satellite Accounts (accounts linking the SNA with specific fields of enquiry). The intent of Satellite Accounts is to make apparent and to describe in more depth aspects that are hidden in the National Accounts framework or surface only in a limited number of points (Stats SA, 2014). Culture, like tourism, is not an industry and cannot be classified separately.

The supply table shows the source or the origin of the goods and services produced within the economy for a given year in a matrix format. The supply of goods and services is measured at basic prices, which is the preferred method of valuing output in the SNA. The basic price is the amount receivable by the producer from the purchaser for a unit of a good or service produced as output minus any tax payable plus any subsidy receivable on that unit as a consequence of its production or sale. Basic prices exclude any transport charges invoiced separately by the producer.

The use table displays the demand for various goods and services, which may be used as intermediate inputs (goods and services that are purchased by an industry from other industries or imported to produce its outputs) or for final consumption by households, government, etc. The SNA recommends that intermediate and final consumption expenditure be valued at purchasers' prices. The purchasers' price is the amount paid by the purchaser, excluding any deductible VAT or similar deductible tax, to take delivery of a unit of a good or service at the time and place required by the purchaser. The purchasers' price of a good includes any transport charges paid separately by the purchaser to take delivery at the required time and place (Stats SA 2016 a).

The SU-tables are available annually in a 64x104 product matrix and periodically available in a 171x104 matrix.

The SUT includes for example recreation, cultural, and sport activities.

1.4 Price Data

It is possible to create various price indices from Stats SA (P0141) data. These are collected using the COICOP classification system. The data are also available per province. Examples include:

- Recreation and culture (CPA09000);
- Recreational equipment (CPA09100);
- Recreational and cultural services (CPA09400); and
- Books, newspapers and stationery (CPA09500).



1.5 Trade Data

Trade data are collected as an administrative function. This data are categorised according to the HS. At the international level, the HS for classifying goods is a six-digit code system comprising approximately 5 300 articles or products descriptions that appear as headings and subheadings, arranged in 99 chapters and grouped in 21 sections.

This has certain advantages and disadvantages. It is very detailed making it easier to identify CCI products. It is used very often by economists and therefore there are several concordances that can assist in classifying products according to other groupings or classification systems (e.g. SIC). This will allow the calculation of ratios to determine market penetration by foreign suppliers and export propensities. Indices can be calculated from these ratios and these indices can be included in the South African CCI-framework.

Although countries are permitted to expand on the definitions, the six-digit code is internationally accepted making it possible to develop 'market share' indices of CCIs that can be included in the South African CCI-Framework. UNCTAD does convert the data to US dollars making comparison with other countries possible.

Unfortunately, the main purposes are to collect revenue and for trade policy (protection of industry). Therefore, some areas are very detailed while in other categories are very broad.

1.7.1 Goods Trade

SARS is the legislatively empowered governing entity for statistics on the importation and exportation of goods. SARS (and other foreign customs authorities) send their trade data to the UN. This data are made available to other UN agencies including UNCTAD. The export and import values are expressed in US dollars. This makes it possible to determine if South Africa's market share of trade is improving or not.

In addition, products, using the HS code, have been assigned to CCI domains. These are included in Appendix A.

1.7.2 Services Trade

Although CCI goods trade data are collected through SARS's customs and excise department as the goods leave or enter the country, service data are more problematic. Services trade data are collected by the SARB - Balance of Payment measurements that capture CCI services export and import data explicitly. UNCTAD's database on CCI service trade would therefore be useful starting place.

2 Other South African Data

There are several entities including private sector organisations (and clubs, organised business etc.), non-governmental organisations, and departments (including public entities and organs of state) at all three spheres of government that are involved in CCIs including CCI development, cultural promotion, heritage preservation or in some other way. These all entities collectively have a lot of information that should be included in a South African CCI-Framework. The problem is that the information is not collected according to any prescriptions and therefore is not always available in a format that can be used easily and incorporated into the proposed South African CCI-Framework. The information is sometimes only collected sporadically and may not be made



available timeously. It is therefore proposed that a database of all the data relevant for the domains and dimensions identified be compiled and that missing data be addressed in an acceptable scientific manner.

1.5.1 National Treasury

Budget Vote Data

These datasets provide information on government expenditure given the annual budget cycles. Vote 37 provides for example medium-term budgets for arts and culture. This includes for example expenditure on:

- National Language Services;
- Pan South African Language Board;
- CCI's Development;
- Performing Arts Institutions;
- National Film and Video Foundation;
- National Arts Council;
- Capital Works of Performing Arts Institutions;
- Heritage Promotion;
- National Archive Services;
- Heritage Institutions;
- National Library Services;
- Public Library Services;
- South African Heritage Resources Agency;
- South African Geographical Names Council; and
- National Heritage Council.

Similar data may be available at provincial and municipal level. This data from National Treasury and the other spheres of government, will only give an indication of budgetary allocations. Even though this dimension is vital, it is more important to understand what has been done with the funds that have been allocated. It is therefore critical that these public entities provide additional information that would add additional dimensions that in turn would be included in the South African CCI-framework.

Expenditure by national vote by Department (Table 4)

- Vote 37 Arts and Culture
- Vote 40 Sport and Recreation

Expenditure by economic classification (Table 4)

- Heritage assets
- Biological assets
- Land and subsoil assets
- Total payments for capital assets

Consolidated national, provincial and social security funds expenditure: functional classification (Table 6)

- Recreation and culture

Consolidated government expenditure: functional classification (Table 8)

- Recreation and culture



Conditional grants to provinces¹³

- Community library services

Public sector infrastructure update¹⁴

- Table D.7 Major infrastructure projects per sector

Structure of the Government Accounts

- Table W2.1 List of public entities included in consolidation¹⁵

2.1 Additional Information

Each of these statutory bodies could provide useful information that could inform South Africa's CCI-Framework. These are indicated in the table below:

Table 8: Indicative information collected from organs of state

Statutory body	Indicative data provided for the South African CCI-Framework (where possible subnational data must be provided)
National Language Services and Pan South African Language Board	Number of publications (and readers) per language Number of multilingual citizens
Performing Arts Institutions	Number of full or part-time students Number of South African productions Visitors to South African productions
National Film and Video Foundation and the dti	Number of South African productions lodged with the foundation Number and value of subsidies for South African productions
National Arts Council	Number and value of grants awarded Output of grants
Capital Works of Performing Arts Institutions	Value of CCI capital stock
Heritage Promotion and Heritage Institutions	Number of museums Number of local visitor
National Archive Services	Number of documents preserved Number of enquiries to access the documents
National Library Services and Public Library Services;	Number of libraries Number of local visitors
South African Heritage Resources Agency and National Heritage Council;	Number of sites proclaimed Total number of sites Number of visitors
South African Geographical Names Council	Number of names registered

Source: Own compilation

3 Information from Departments

Festivals

South Africa has several cultural and arts festivals that are well established and contribute to economic development. Music is one of the key cultural industries identified in the 'Cultural Industrial Growth Strategy Report.' Dancing as part of the African way of life and has become a

¹³<http://www.treasury.gov.za/documents/national%20budget/2019/review/BR%202019%20-%20Tables%20for%20chapter%206.xlsx>

¹⁴<http://www.treasury.gov.za/documents/national%20budget/2019/review/BR%202019%20-%20Tables%20for%20Annexure%20D.xlsx>

¹⁵<http://www.treasury.gov.za/documents/national%20budget/2019/review/BR%202019%20-%20Tables%20for%20Annexure%20W2.xlsx>



prime means of artistic expression, with dance companies expanding exploring new territory. South Africa also has a very rich variety of visual art. Prehistoric, ancient, and other indigenous art, as well as Western, Asian, and other contemporary art, has influenced the countries visual art.

Some unofficial data gathering takes place through various sub-sector rights collection agencies and industry associations that conduct member surveys, as well as through reporting on funding and incentives, such as the dti's film incentive.

Publications

The International ISBN Agency is appointed by the International Organisation for Standardisation (ISO) as the registration authority for the ISBN system worldwide issues International Standard Book Numbers (ISBN). An ISBN is assigned to each edition and variation of a book. An indication of the number of ISBNs issued each year will give an idea of how many books are being written.

Alternatively, since section 6(2) (a) of Legal Deposit Act 1997 makes provision that five copies of every book published must be deposited at designated libraries, a list indicating the number of books (with broad Dewey classifications) will also give a similar indication. However, books may be foreign.

Films

For films, videos and sound recordings, the requirements are similar to the legal deposit of books, except that the National Film, Video and Sound Archives (NFVSA)¹⁶ receives a deposit copy instead. The South African government, through the dti, offers a package of incentives to promote its film production and post-production industry. The incentives consist:

- The Foreign Film and Television Production and Post-Production;
- The South African Film and Television Production and Co-Production incentive; and
- The South African Emerging Black Filmmakers incentive, a sub-programme of the South African Film and Television Production and Co-production Incentive (the dti, 2017).

Although these incentives may eventually fall away, they do provide a dimension for the CCI-Framework that must be included.

Patents

The Companies and Intellectual Property Commission is responsible for granting patents in South Africa. This information will be particularly useful to indices concerning innovation.

Education & Training

If creativity can be 'taught' then creative skills need to be encouraged from an early age and the adoption and development of these skills needs to be supported by national education systems. Department of Basic Education and the Department of Higher Education should provide

¹⁶ The NFVSA is a subdirectorate of the National Archives and Records Service of South Africa and has a broad mandate to collect audio-visual and related material which was made in or about South Africa.



information of the number of students enrolled in, and the number who graduate any CCI-related field.

4 Available Data Internationally

There is also data that is available internationally that can be used to compare South Africa's CCI performance to those of other countries and then to identify international best practice that South Africa can learn from.

4.1 UNCTAD

UNCTAD's data centre gives access to more than 150 time series covering a broad range of topics and built upon common rules and harmonised production processes. Most of the time series data covers long periods for almost all economies of the world as well as more than 150 ready-to-use analytical country groupings. Tables are regularly updated and classified by subject area (trade, investment, maritime transport, etc.) for easier navigation. Their data browser facilitates easy selection and reorganisation of data, the construction of bespoke tables or graphic presentations, as well as personalised functionalities and extraction options" (UNCTAD, 2017).

This data centre has a major heading for the creative economy that includes creative goods, creative services, and related industries. The data however only has trade data and trade indicators (for creative goods exports and imports for individual countries, geographical regions, and economic groupings) from 2003 to 2012. UNCTAD secretariat calculations, based on UN DESA Statistics Division, UN COMTRADE.

4.2 UNESCO

Other international data sources include:

- Cinema attendance by country¹⁷;
- Cinema statistics (UNESCO)¹⁸;
- Feature films (UNESCO)¹⁹; and
- UNESCO culture and communication statistics²⁰.

Data are available on the themes of:

- Press;
- Libraries of institutions of tertiary education;
- National, other major non-specialised libraries, and public libraries;
- Book production;
- Films and cinemas;
- Museums and related institutions;
- Broadcasting; and
- Worldwideboxoffice.com²¹.

¹⁷ www.nationmaster.com/graph/med_cin_att-media-cinema-attendance

¹⁸ <http://www.uis.unesco.org/Culture/Pages/movie-statistics.aspx>

¹⁹ <http://www.uis.unesco.org/DataCentre/Pages/BrowseCulture.aspx#>

²⁰ http://www.uis.unesco.org/ev.php?ID=5208_201&ID2=DO_TOPIC

²¹ www.worldwideboxoffice.com/index.cgi?order=worldwide&start=1800&finish=&keyword=



4.3 Comtrade and the World Integrated Trade Solution

The UN collects information on customs officials across the world to create a database of all international trade between nations. The World Integrated Trade Solution (WITS) augments this with other data. The World Bank, in collaboration with UNCTAD and in consultation with organisations such as ITC, United Nations Statistical Division (UNSD) and the WTO, developed the WITS. This software allows users to access and retrieve information on trade and tariffs. Below is list of international organisations that compile this data:

- UNSD's Commodity Trade (UN Comtrade) database contains merchandise trade exports and imports by detailed commodity and partner country data. Values are recorded in US dollars, along with a variety of quantity measures. The database includes information on more than 170 countries, and features statistics that have been reported to the UN since 1962. These statistics and data continue to be recorded according to internationally recognised trade and tariff classifications.
- UNCTAD's Trade Analysis Information System (TRAINS) contains information on imports, tariffs, para-tariffs and non-tariff measures. The data on tariffs, para-tariffs and non-tariff measures are available at the most detailed commodity level of the national tariffs (i.e. at the tariff line level). The data are recorded according to three internationally recognised trade and tariff classifications.
- The WTO's Integrated Data Base (IDB) contains imports by commodity and partner countries and tariffs at the most detailed commodity level of the national tariffs.
- The World Bank and the Centre for International Business, Tuck School of Business at Dartmouth College Global Preferential Trade Agreements Database provide information on preferential trade agreements (PTAs) around the world, including agreements that have not yet been notified to the WTO. This resource helps trade policy makers, research analysts, the academia, trade professionals and other individuals better understand PTAs.

This dataset can be used to determine what the cultural trade is between countries and allows South Africa to compare its performance with our countries. It can also be used to identify potential market gaps that can be used to encourage exporters and potential exporters to improve South Africa's trade performance.

5 Private Sources Data

5.1 South African Audience Research Foundation (SAARF)

According to their website "SAARF's main objective is to direct and publish media audience and product/brand research for the benefit of its stakeholders, thereby providing data for target marketing and a common currency for the buying and selling of media space and time. SAARF has thus the responsibility to measure the audiences of all traditional media such as newspapers, magazines, radio, television, cinema and out of home media. This is done by ensuring that the necessary joint industry research surveys are conducted every year to provide updated audience information for all traditional media (AMPS, RAMS, TAMS and OHMS)" (SAARF, no date). They collect data on:

- Magazine & newspaper readership;
- Cinema Trends;
- Internet Trends;
- Community Radio Listening (RAMS);
- Commercial Radio Listening (RAMS);



- TV Viewing (TAMS);
- Magazine Reading (AMPS);
- Newspaper Reading (AMPS);
- Cinema Attendance (AMPS);
- Out of Home Media (AMPS); and
- Products and Brands (Branded AMPS).

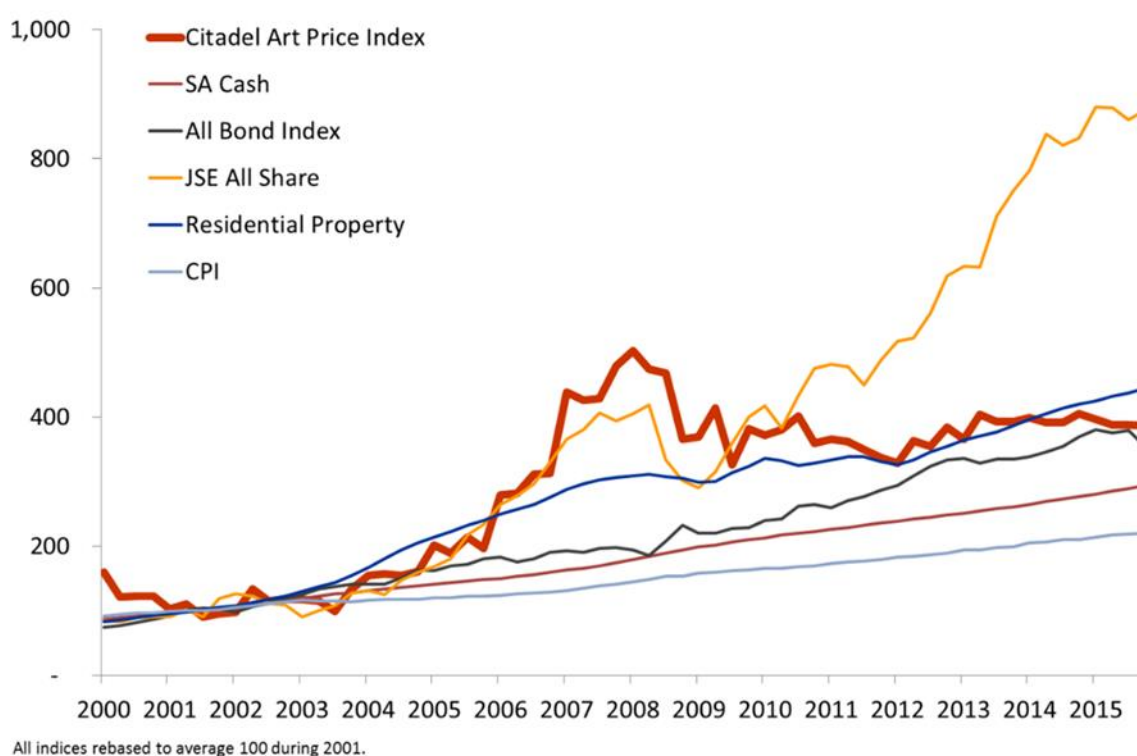
5.2 Art

There are many art clubs around South Africa. These need to be included in a database and dimensions such as membership number can be included in the CCI-Framework.

The Citadel Art Price Index

The South African wealth management firm Citadel has developed a South African art price index and has been calculated back to 2000 using the hammer prices (that is, the prices at which lots are knocked down, before buyer's premium, tax or any other charges) provided by Actionvault of sales at what Citadel considered the six most reputable local auction houses – 5th Avenue Auctioneers, Ashbey's Galleries, Bernardi Auctioneers, Russell Kaplan Auctioneers, Strauss and Co and Stephan Welz and Co and Bonhams in London. Gallery sales are excluded, as not enough reliable information is available about gallery prices and volumes, but the index does cover not only paintings but also photography, sculpture and graphics. They use the same methodology of the Mei Moses index. Mark Read of the Everard Read Gallery criticise the index as it debases art that cannot be reduced to the level of stocks and shares" (VANSA 2017).

Figure 38: Citadel Art Price Index



Source: <https://www.citadel.co.za/>



Subnational Data

Participation of communities, non-government organisations, small and medium scale enterprises and the private sector in policy formulation and decision-making, particularly at the local level, is essential to guarantee maximum benefits for sustainable economic and social development. To this end, stakeholders are encouraged to establish and strengthen broad networks which bring together different elements of society, and linkages with global and regional value chains. There are two international databases (World Input-Output Database (no date), UNCTAD (2015b) and the OECD (OECD, no date)) that can be used for international comparison.



Appendix J: Regional or City CCI

Hartley (2012b, p. 36) provides a useful summary of the dimensions that are used in the various city creative indices.

Table 9: Checklist of City Index Dimensions and Indicators

City index checklist	Culture, recreation, and tourism	Creative output, employment	Cultural capital, participation	Venues, resources, facilities	Liveability, amenities	Transport, accessibility	Globalisation, networks, exchange	Openness, tolerance, diversity	Human capital, engagement, support	Social capital, engagement, support	Government, regulation	Business activity, economy	Entrepreneurship	Innovation, R&D	Technology, ICT	Environment, ecology
Creativity and culture																
Florida's Creative City Index								✓	✓					✓		
The Euro-Creativity Index								✓	✓					✓		
Czech Creativity Index								✓	✓					✓		
Sharpie's Creativity Index	✓	✓	✓		✓			✓	✓						✓	✓
Creative Communities Index	✓	✓	✓	✓					✓						✓	
The Creative Vitality Index		✓	✓													
European Creativity Index	✓	✓	✓					✓	✓		✓				✓	
Hong Kong Creativity Index	✓	✓	✓	✓											✓	
Cultural Life Index	✓	✓	✓	✓											✓	
Composite Index of the Creative Economy								✓	✓				✓	✓	✓	
Design, Creativity and Innovation Scoreboard			✓					✓	✓					✓		
The Global Power Cities Index	✓				✓	✓						✓		✓		✓
Global Cities Index	✓			✓		✓	✓	✓	✓		✓	✓			✓	
Global City Indicators Facility	✓	✓	✓		✓	✓		✓	✓	✓	✓	✓		✓	✓	✓
Fundamental and Flow Index	✓				✓	✓	✓	✓	✓				✓	✓	✓	
Globalisation and World Cities Index		✓					✓									
The Shift Index							✓	✓	✓		✓	✓	✓		✓	
World Knowledge Competitive Index									✓			✓	✓	✓	✓	
Information Society Index															✓	
Other Approaches																
• Oslo Manual														✓	✓	



• Creative Grid	✓			✓	✓		✓	✓	✓				✓		✓	
• Landry's Index					✓		✓	✓	✓		✓		✓			

Source: Hartley (2012b, p. 36)



Appendix K: UNCTAD's Classification of CCI Products According to HS Codes

Table 10: UNCTAD's Classification of CCI Products According to HS Codes

Code	Product
CER001	All creative goods
CER002	Art crafts
CER009	Carpets
570110	Carpets & other textile floor coverings, knotted, whether/not made up, of wool/fine animal hair
570190	Carpets & other textile floor coverings, knotted, whether/not made up, of textile materials other than wool/fine animal hair
570210	Kelem, Schumacks, Karamanie & similar hand-woven rugs
570220	Floor coverings of coconut fibres (coir)
570231	Carpets & other textile floor coverings, woven, of pile construction, not made up, of wool/fine animal hair
570232	Carpets & other textile floor coverings, woven, of pile construction, not made up, of man-made textile materials
570239	Carpets & other textile floor coverings, woven, of pile construction, not made up, of textile materials other than of wool/fine animal hair/man-made textile materials
570241	Carpets & other textile floor coverings, woven, of pile construction, made up, of wool/fine animal hair
570242	Carpets & other textile floor coverings, woven, of pile construction, made up, of man-made textile materials
570249	Carpets & other textile floor coverings, woven, of pile construction, made up, of textile materials other than of wool/fine animal hair/man-made textile materials
570250	Carpets & other textile floor coverings, not of pile construction & not made up, woven, not tufted/flocked, incl. Kelem, Schumacks, Karamanie & similar hand-woven rugs
570291	Carpets & other textile floor coverings, woven, not of pile construction, made up, of wool/fine animal hair
570292	Carpets & other textile floor coverings, woven, not of pile construction, made up, of man-made textile materials
570299	Carpets & other textile floor coverings, woven, not of pile construction, made up, of textile materials other than of wool/fine animal hair/man-made textile materials
570330	Carpets & other textile floor coverings, tufted, whether/not made up, of man-made textile materials other than nylon/other polyamides
CER010	Celebration
950510	Articles for Christmas festivities (excl. live trees, Christmas candles/tree candles, Christmas tree stands & electric garlands of all kinds)
950590	Festive/carnival/other entertainment articles (excl. articles for Christmas festivities), incl. conjuring tricks & novelty jokes
950810	Travelling circuses & travelling menageries
CER011	Other art crafts
442090	Wood marquetry & inlaid wood; caskets & cases for jewellery/cutlery, & similar articles, of wood; wooden articles of furniture not falling in Ch.94
670290	Artificial flowers, foliage & fruit & parts thereof, of materials other than plastics; articles made of artificial flowers/foilage/fruit, of materials other than plastics
701890	Articles of glass beads, imitation pearls, imitation precious/semi-precious stones; glass eyes other than prosthetic articles; statuettes & other ornaments of lamp-worked glass, other than imitation jewellery;
960110	Worked ivory & articles of ivory
960190	Worked, bone, tortoiseshell, horn, antlers, coral, mother-of-pearl & other animal carving material, & articles of these materials (excl. ivory), incl. articles obt. by moulding
960200	Worked vegetable/mineral carving material & articles of these materials; moulded/carved articles of wax, of stearin, of natural gums/natural resins/of modelling pastes, & other moulded/carved articles, not elsewhere specified/incl.; worked, unhardened ge
CER012	Paperware
480210	Handmade paper & paperboard, uncoated, of a kind used for writing/printing/other graphic purposes
CER013	Wickerware
460121	Mats, matting&screens of vegetable materials, of bamboo
460122	Mats, matting&screens of vegetable materials, of rattan
460129	Mats, matting&screens of vegetable materials (excl. of 4601.21& 4601.22)
460192	Plaits&similar products of plaiting materials, whether/not assembled into strips; plaiting materials, plaits&similar products of plaiting materials, bound together in parallel strands/woven, in sheet form, whether/not being finished articles, of bamboo



460193	Plaits&similar products of plaiting materials, whether/not assembled into strips; plaiting materials, plaits&similar products of plaiting materials, bound together in parallel strands/woven, in sheet form, whether/not being finished articles, of rattan
460194	Plaits&similar products of plaiting materials, whether/not assembled into strips; plaiting materials, plaits&similar products of plaiting materials, bound together in parallel strands/woven, in sheet form, whether/not being finished articles, of other veg
460199	Plaits & similar products of plaiting materials, whether/not assembled into strips; plaiting materials, plaits & similar products of plaiting materials, bound together in parallel strands/woven, in sheet form, whether/not being finished articles
460211	Basketwork, wickerwork & other articles, made directly to shape from bamboo
460212	Basketwork, wickerwork & other articles, made directly to shape from rattan
460219	Basketwork, wickerwork & other articles, made directly to shape from vegetable materials other than bamboo&rattan; articles of loofah
CER014	Yarn
580430	Handmade lace in the piece/in strips/in motifs, other than fabrics of 60.02-60.06
580500	Hand-woven tapestries of the type Gobelins, Flanders, Aubusson, Beauvais & the like, & needle-worked tapestries (e.g. petit point, cross stitch), whether/not made up
580610	Narrow woven pile fabrics (incl. terry towelling & similar terry fabrics) & chenille fabrics, other than goods of 58.07
580620	Narrow woven fabrics (excl. of 5806.10), containing by weight 5%/more of elastomeric yarn/rubber thread, other than goods of 58.07
580631	Narrow woven fabrics (excl. of 5806.10 & 5806.20), other than goods of 58.07, of cotton
580632	Narrow woven fabrics (excl. of 5806.10-5806.31), other than goods of 58.07, of man-made fibres
580639	Narrow woven fabrics (excl. of 5806.10-5806.32), other than goods of 58.07, of other textile materials
580640	Narrow woven fabrics consisting of warp without weft assembled by means of an adhesive (bolducs)
580810	Braids in the piece
580890	Ornamental trimmings in the piece, without embroidery (excl. knitted/crocheted; tassels, pompons & similar articles)
580900	Woven fabrics of metal thread & woven fabrics of metallised yarn of 56.05, of a kind used in apparel/as furnishing fabrics/for similar purposes, n.e.s. in Ch.58
581010	Embroidery in the piece, without visible ground, in strips/motifs
581091	Embroidery in the piece (excl. embroidery without visible ground), in strips/motifs, of cotton
581092	Embroidery in the piece (excl. embroidery without visible ground), in strips/motifs, of man-made fibres
581099	Embroidery in the piece (excl. embroidery without visible ground), in strips/motifs, of textile materials other than cotton/man-made fibres
581100	Quilted textile products in the piece, composed of one/more layers of textile materials assembled with padding by stitching/othw., other than embroidery of 58.10
600240	Knitted/crocheted fabrics of a width not > 30 cm, containing by weight 5 %/more of elastomeric yarn but not containing rubber thread, other than those of heading 60.01
600290	Other Knitted/crocheted fabrics of a width not > 30 cm, other than those of heading 60.01 & 6002.40
600310	Knitted/crocheted fabrics of wool/fine animal hair, a width not > 30 cm, other than those of heading 60.01/60.02
600320	Knitted/crocheted fabrics of cotton, a width not > 30 cm, other than those of heading 60.01/60.02
600330	Knitted/crocheted fabrics of synthetic fibres, a width not > 30 cm, other than those of heading 60.01/60.02
600340	Knitted/crocheted fabrics of artificial fibres, a width not > 30 cm, other than those of heading 60.01/60.02
600390	Knitted/crocheted fabrics other than of wool/fine animal hair/cotton/synthetic fibres/ artificial fibres, of a width not > 30 cm, other than those of heading 60.01/60.02
600410	Knitted/crocheted fabrics of a width >30 cm, containing by weight 5%/more of elastomeric yarn/rubber thread but not containing rubber thread (excl. of 60.01)
600490	Knitted/crocheted fabrics of a width >30 cm, containing by weight 5%/more of elastomeric yarn/rubber thread (excl. of 60.01 & 6004.10)
630232	Bed linen (excl. knitted/crocheted), of man-made fibres (excl. printed)
630240	Table linen, knitted/crocheted
630411	Bedspreads, knitted/crocheted
630491	Textile furnishing articles other than bedspreads (excl. of 94.04), knitted/crocheted
630800	Sets consisting of woven fabric & yarn, whether/not with accessories, for making up into rugs/tapestries/embroidered table cloths/serviettes,/similar textile articles, put up in packings for retail sale
CER003	Audiovisuals
CER015	Film
370610	Cinematographic film, exposed & developed, whether/not incorporating sound track/consisting only of sound track, of a width of 35 mm/more
370690	Cinematographic film, exposed & developed, whether/not incorporating sound track/consisting only of sound track, of a width of <35 mm
CER016	CDs, DVDs, tapes



852329	Magnetic media for the recording of sound/of other phenomena, but excl. products of Ch. 37., other than cards incorporating a magnetic stripe
852340	Optical media for the recording of sound/of other phenomena, but excl. products of Ch. 37
852380	Discs, tapes, solid-state non-volatile storage devices, "smart cards" & other media for the recording of sound/of other phenomena, whether/not recorded, incl. matrices & masters for the production of discs, but excl. products of Ch.37., other n.e.s.
CER004	Design
CER017	Architecture
490600	Plans & drawings for architectural, engineering, industrial, commercial, topographical/similar purposes, being originals drawn by hand; hand-written texts; photographic reproductions on sensitised paper & carbon copies of the foregoing
CER018	Fashion
420211	Trunks, suitcases, vanity cases, executive-cases, briefcases, school satchels & similar containers, with outer surface of leather/composition leather/patent leather
420212	Trunks, suitcases, vanity cases, executive-cases, briefcases, school satchels & similar containers, with outer surface of plastics/textile materials
420221	Handbags, whether/not with shoulder strap, incl. those without handle, with outer surface of leather/composition leather/patent leather
420222	Handbags, whether/not with shoulder strap, incl. those without handle, with outer surface of plastic sheeting/textile materials
420231	Articles of a kind normally carried in the pocket/the handbag, with outer surface of leather/composition leather/patent leather
420232	Articles of a kind normally carried in the pocket/the handbag, with outer surface of plastic sheeting/textile materials
420292	Trunks, suitcases, vanity cases, executive-cases, briefcases, school satchels, spectacle cases, binocular cases, camera cases, musical instrument cases, gun cases, holsters & similar containers; travelling-bags, insulated food/beverages bags, toilet bag
420310	Articles of apparel, of leather/composition leather
420329	Gloves, mittens & mitts, of leather/composition leather other than those specially designed for use in sports
420330	Belts & bandoliers, of leather/composition leather
420340	Clothing accessories (excl. of 4203.21-4203.30), of leather/composition leather
430310	Articles of apparel & clothing accessories, of fur/skin
611710	Shawls, scarves, mufflers, mantillas, veils & the like, knitted/crocheted
611780	Other made up clothing accessories, other than shawls/scarve/mufflers/mantillas/veils, knitted/crocheted;
611790	knitted/crocheted parts of garments/clothing accessories
621410	Shawls, scarves, mufflers, mantillas, veils & the like (excl. knitted/crocheted), of silk/silk waste
621420	Shawls, scarves, mufflers, mantillas, veils & the like (excl. knitted/crocheted), of wool/fine animal hair
621430	Shawls, scarves, mufflers, mantillas, veils & the like (excl. knitted/crocheted), of synthetic fibres
621440	Shawls, scarves, mufflers, mantillas, veils & the like (excl. knitted/crocheted), of artificial fibres
621490	Shawls, scarves, mufflers, mantillas, veils & the like (excl. knitted/crocheted), of textile materials other than silk/silk waste/wool/fine animal hair/synthetic fibres/artificial fibres
621510	Ties, bow ties & cravats (excl. knitted/crocheted), of silk/silk waste
621520	Ties, bow ties & cravats (excl. knitted/crocheted), of man-made fibres
621590	Ties, bow ties & cravats (excl. knitted/crocheted), of textile materials other than silk/silk waste/man-made fibres
621710	Made up clothing accessories (excl. knitted/crocheted), n.e.s.
621790	Parts of garments/clothing accessories (excl. knitted/crocheted; excl. of 62.12)
650400	Hats & other headgear, plaited/made by assembling strips of any material, whether/not lined/trimmed
650590	Other hats & other headgear, knitted/crocheted,/made up from lace, felt/other textile fabric, whether/not lined/trimmed; other than hair-nets
650699	Headgear, other than safety headgear, of other materials, other than of rubber/plastics, whether/not PURS/not lined/trimmed (excl. of 6506.10)
900410	Sunglasses
CER019	Glassware
701310	Glassware of a kind used for table/kitchen/toilet/office/indoor decoration/similar purposes (excl. of 70.10/70.18), of glass ceramics
701322	Stemware drinking glasses, other than of glass ceramics, of lead crystal
701333	Other drinking glasses, other than of glass ceramics, of lead crystal
701341	Glassware of a kind used for table (other than drinking glasses)/kitchen purposes, other than of glass ceramics, of lead crystal
701342	Glassware of a kind used for table (other than drinking glasses)/kitchen purposes, other than of glass ceramics, of glass having a linear coefficient of expansion not > 5 x 10 ⁻⁶ /sup> per Kelvin within a temperature range of 0 °C to 300 °C



701391	Glassware of a kind used for table/kitchen/toilet/office/indoor decoration/similar purposes (excl. of 70.10/7013.10-7013.39/70.18), of lead crystal
CER020	Interior
441900	Tableware & kitchenware, of wood
481420	Wallpaper & similar wall coverings, consisting of paper coated/covered, on the face side, with a grained/embossed/coloured/design-printed/othw. decorated layer of plastics
481490	Wallpaper&similar wall coverings(excl. of 4814.10&4814.20); window transparencies of paper
570310	Carpets & other textile floor coverings, tufted, whether/not made up, of wool/fine animal hair
570390	Carpets & other textile floor coverings, tufted, whether/not made up, of textile materials other than wool/fine animal hair/man-made
570410	Tiles, of felt, not tufted/flocked, having a maximum surface area of 0.3 m ²
570500	Carpets & other textile floor coverings, n.e.s. in Ch.57, whether/not made up
580410	Tulles & other net fabrics (excl. woven/knitted/crocheted fabrics)
580421	Mechanically made lace in the piece/in strips/in motifs, other than fabrics of 60.02-60.06, of man-made fibres
580429	Mechanically made lace in the piece/in strips/in motifs, other than fabrics of 60.02-60.06, of other textile materials (excl. man-made fibres)
590500	Textile wall coverings
691110	Tableware & kitchenware, of porcelain/china
691200	Ceramic tableware, kitchenware, other h-hold. articles & toilet articles other than of porcelain/china
691410	Ceramic articles of porcelain/china, n.e.s. in Ch.69
821510	Sets of assorted spoons, forks, ladles & similar kitchen/tableware articles containing at least one article plated with precious metal
821520	Sets of assorted kitchen/tableware articles (excl. of 8215.10)
821591	Spoons, forks, ladles, skimmers, cake-servers, fish-knives, butter-knives, sugar tongs & similar kitchen/tableware, plated with precious metal
940320	Metal furniture (excl. of 94.01 & 94.02)
940340	Wooden furniture of a kind used in the kitchen
940350	Wooden furniture of a kind used in the bedroom
940360	Wooden furniture (excl. of 94.01 & 9403.30-9403.50)
940381	Furniture of bamboo/rattan
940510	Chandeliers & other electric ceiling/wall lighting fittings (excl. those of a kind used for lighting public open spaces/thoroughfares)
940530	Lighting sets of a kind used for Christmas trees
CER021	Jewellery
711311	Articles of jewellery & parts thereof, of silver, whether/not plated/clad with other precious metal
711319	Articles of jewellery & parts thereof, of other precious metal (excl. silver), whether/not plated/clad with precious metal
711320	Articles of jewellery & parts thereof, of base metal clad with precious metal
711411	Articles of goldsmiths'/silversmiths' wares & parts thereof, of silver, whether/not plated/clad with other precious metal
711419	Articles of goldsmiths'/silversmiths' wares & parts thereof, of other precious metal (excl. silver), whether/not plated/clad with precious metal
711420	Articles of goldsmiths'/silversmiths' wares & parts thereof, of base metal clad with precious metal
711610	Articles of natural/cultured pearls
711620	Articles of precious/semi-precious stones (natural/synthetic/reconstructed)
711711	Cuff-links & studs of base metal, whether/not plated with precious metal
711719	Imitation jewellery, of base metal, whether/not plated with precious metal, other than cuff-links & studs
CER022	Toys
950300	Tricycles, scooters, pedal cars & similar wheeled toys; dolls' carriages; dolls; other toys; reduced-size ("scale") models & similar recreational models, working/not; puzzles of all kinds
950420	Articles & accessories for billiards
950440	Playing cards
950490	Articles for funfair/table/parlour games (excl. playing cards), incl. pintables, special tables for casino games & auto. bowling alley equip
CER005	New media
CER023	Recorded media
852321	Magnetic media for the recording of sound/of other phenomena, but excl. products of Ch. 37., cards incorporating a magnetic stripe
852351	Semiconductor media, solid-state non-volatile storage devices, for the recording of sound/of other phenomena, but excl. products of Ch. 37
852352	Semiconductor media, "Smart cards" for the recording of sound/of other phenomena, but excl. products of Ch. 37
852359	Other semiconductor media, for the recording of sound/of other phenomena, but excl. products of Ch. 37., other than "Smart Cards" & Solid-state non-volatile storage devices



CER024	Video games
950410	Video games of a kind used with a television receiver
950430	Games other than video games/billiards, operated by coins/banknotes (paper currency)/discs/other similar articles (excl. bowling alley equip)
CER006	Performing arts
CER025	Musical instruments
830610	Bells, gongs & the like, non-electric, of base metal
920110	Upright pianos, incl. auto. pianos
920120	Grand pianos, incl. auto. pianos
920190	Harpsichords & other keyboard stringed instr. (excl. pianos)
920210	String musical instr. (e.g. violins, cellos) played with a bow
920290	String musical instr. (e.g. guitars, harps) n.e.s. in 92.02
920510	Brass-wind musical instr. (e.g. trumpets, trombones)
920590	Other wind musical instruments (e.g. clarinets, trumpets, bagpipes), other than Brass-wind instruments
920600	Percussion musical instr. (e.g. drums, xylophones, cymbals, castanets, maracas)
920710	Keyboard instr. other than accordions, the sound of which is produced/must be amplified, electrically
920790	Musical instr. (excl. keyboard instruments other than accordions), the sound of which is produced/must be amplified, electrically
920810	Musical boxes
920890	Fairground organs, mechanical street organs, mechanical singing birds, musical saws, other musical instrm not falling within any other heading of this Ch.; decoy calls of all kinds; whistles, call horns & other mouth-blown sound signalling instr
CER026	Printed music
490400	Music, printed/in manuscript, whether/not bound/illustrated
CER007	Publishing
CER027	Books
490110	Printed books, brochures, leaflets & similar printed matter, in single sheets, whether/not folded
490191	Dictionaries & encyclopedias, & serial instalments thereof
490199	Printed books, brochures, leaflets & similar printed matter (excl. dictionaries & encyclopedias, & serial instalments thereof), other than those in single sheets
490300	Children's picture/drawing/colouring books
CER028	Newspaper
480100	Newsprint, in rolls/sheets
490210	Newspapers, journals & periodicals, whether/not illustrated/containing advertising material, appearing at least four times a week
490290	Newspapers, journals & periodicals, whether/not illustrated/containing advertising material, other than those appearing at least four times a week
CER029	Other printed matter
490510	Globes
490591	Maps & hydrographic/similar charts of all kinds, incl. atlases, topographical plans, printed, in book form
490599	Maps & hydrographic/similar charts of all kinds, wall maps, topographical plans & globes, printed, other than in book form
490810	Transfers (decalcomanias), vitrifiable
490890	Transfers (decalcomanias) other than vitrifiable transfers
490900	Printed/illustrated postcards; printed cards bearing personal greetings/messages/announcements, whether/not illustrated, with/without envelopes/trimmings
491000	Calendars of any kind, printed, incl. calendar blocks
491110	Trade advertising material, commercial catalogues & the like
CER008	Visual arts
CER030	Antiques
970400	Postage/revenue stamps, stamp-postmarks, first-day covers, postal stationery (stamped paper), & the like, used/unused, other than of 49.07
970500	Collections & collectors' pieces of zoological/botanical/mineralogical/anatomical/historical/archaeological/palaeontological/ethnographic/naturalistic interest
970600	Antiques of an age > one hundred years
CER031	Painting
970110	Paintings, drawings & pastels, executed entirely by hand (excl. drawings of 49.06 & other than hand-painted/hand-decorated manufactured articles)
970190	Collages & similar decorative plaques
970200	Original engravings, prints & lithographs
CER032	Photography
370510	Photographic plates & film, exposed & developed (excl. cinematographic film), for offset reproduction
370590	Photographic plates & film, exposed & developed, other than cinematographic film (excl. of 3705.10)
491191	Pictures, designs & photographs



CER033	Sculpture
392640	Statuettes & other ornamental articles, of plastics & other materials of 39.01-39.14
442010	Statuettes & other ornaments, of wood
691310	Statuettes & other ornamental ceramic articles, of porcelain/china
691390	Statuettes & other ornamental ceramic articles (excl. of porcelain/china)
830621	Statuettes & other ornaments, of base metal plated with precious metal
830629	Statuettes & other ornaments, of base metal (excl. of 8306.21)
970300	Original sculptures & statuary, in any material

Source: UNCTAD <http://unctadstat.unctad.org/EN/Classifications.html>



Appendix L: CCI Domains Mapped to HS Codes

Table 11: CCI Domains Mapped to HS Codes

Domain	Subdomain	HS 2007	HS ²²	Description
A. Cultural & Natural Heritage	Antiques	970500	970500	Collections and collectors' pieces of zoological, botanical, mineralogical, anatomical, historical, archaeological, palaeontological, ethnographic or numismatic interest
A. Cultural & Natural Heritage	Antiques	970600	970600	Antiques of an age exceeding one hundred years
B. Performance & Celebration	Musical Instruments	830610	830610	Bells, gongs and the like
B. Performance & Celebration	Musical Instruments	920110	920110	Upright pianos
B. Performance & Celebration	Musical Instruments	920120	920120	Grand pianos
B. Performance & Celebration	Musical Instruments	920190	920190	Harpsichords and other keyboard stringed instruments (excl. pianos)
B. Performance & Celebration	Musical Instruments	920210	920210	Other string musical instruments (for example violins, harps) played with a bow
B. Performance & Celebration	Musical Instruments	920290	920290	Guitars, harps and other string musical instruments (excl. with keyboard and those played with a bow)
B. Performance & Celebration	Musical Instruments	920510	920510	Brass-wind instruments (for example, clarinets, trumpets bagpipes)
B. Performance & Celebration	Musical Instruments	920590	920590	Wind musical instruments (excl. brass- wind instruments)
B. Performance & Celebration	Musical Instruments	920600	920600	Percussion musical instruments (for example drums, xylophones, cymbals, castanets, maracas)
B. Performance & Celebration	Musical Instruments	920710	920710	Keyboard instruments other than accordions
B. Performance & Celebration	Musical Instruments	920790	920790	Accordions and musical instruments without keyboards, the sound of which is produced, or must be amplified, electrically
B. Performance & Celebration	Musical Instruments	920810	920810	Musical boxes
B. Performance & Celebration	Musical Instruments	920890	920890	Fairground organs, mechanical street organs, mechanical singing birds, musical saws and other musical instrument; decoy calls of all kinds; whistles, call horn and other mouth-blown sound signalling instruments
B. Performance & Celebration	Recorded Media	490400	490400	Music, printed or in manuscript, whether or not bound or illustrated
B. Performance & Celebration	Recorded Media	852321	852321	Cards incorporating a magnetic strip
B. Performance & Celebration	Recorded Media	852329	852329	Magnetic media for the recording of sound or of other phenomena (excl. cards incorporating a magnetic stripe and goods of chapter 37)
B. Performance & Celebration	Recorded Media	852351	852351	Solid-state non-volatile storage devices
B. Performance & Celebration	Recorded Media	852359	852359	Semiconductor media, unrecorded, for the recording of sound or of other phenomena
B. Performance & Celebration	Recorded Media	852380	852380	Gramophone records and other media for the recording of sound or of other phenomena, whether or not recorded, incl. matrices and masters for the production of discs
C. Visual Arts & Crafts	Craft	580500	580500	Hand-woven tapestries of the type Gobelins, Flanders, Aubusson, Beauvais and the like and needle-worked tapestries

²² Combined HS



C. Visual Arts & Crafts	Craft	580610	580610	Narrow woven fabrics: Woven pile fabrics (including terry towelling and similar terry fabrics) and chenille fabrics
C. Visual Arts & Crafts	Craft	580620	580620	Narrow woven fabrics: Other woven fabrics, containing by weight 5% or more of lastomeric yarn or rubber thread
C. Visual Arts & Crafts	Craft	580631	580631	Narrow woven fabrics: Other woven fabrics of cotton
C. Visual Arts & Crafts	Craft	580632	580632	Narrow woven fabrics: Other woven fabrics of man-made fibres
C. Visual Arts & Crafts	Craft	580639	580639	Narrow woven fabrics: Other woven fabrics of other textile materials
C. Visual Arts & Crafts	Craft	580640	580640	Fabrics consisting of warp without weft assembled by means of and adhesive (bolducs)
C. Visual Arts & Crafts	Craft	580810	580810	Braids in the piece; ornamental trimmings in the piece, without embroidery; other than knitted or crocheted
C. Visual Arts & Crafts	Craft	580890	580890	Other braids in the piece; ornamental trimmings in the piece, without embroidery; other than knitted or crocheted
C. Visual Arts & Crafts	Craft	580900	580900	Woven fabrics of metal thread and woven fabrics of metallised yarn of heading 5605 of a kind used in apparels as furnishing fabrics or for similar purposes
C. Visual Arts & Crafts	Craft	581010	581010	Embroidery in the piece, in strips or in motifs without visible ground
C. Visual Arts & Crafts	Craft	581091	581091	Embroidery in the piece, in strips or in motifs: Other embroidery of cotton
C. Visual Arts & Crafts	Craft	581092	581092	Embroidery in the piece, in strips or in motifs: Other embroidery of man-made fibres
C. Visual Arts & Crafts	Craft	581099	581099	Embroidery in the piece, in strips or in motifs: Other embroidery of other textile materials
C. Visual Arts & Crafts	Craft	581100	581100	Quilted textile products in the piece
C. Visual Arts & Crafts	Craft	600240	600240	Knitted or crocheted fabrics of a width not exceeding 30 cm, containing by weight 5% or more of lastomeric yarn but not containing robber thread
C. Visual Arts & Crafts	Craft	600290	600290	Other knitted or crocheted fabrics of a width not exceeding 30 cm, containing by weight 5% or more of lastomeric yarn or robber thread
C. Visual Arts & Crafts	Craft	600310	600310	Knitted or crocheted fabrics of a width not exceeding 30 cm of wool or fine animal hair
C. Visual Arts & Crafts	Craft	600320	600320	Knitted or crocheted fabrics of a width not exceeding 30 cm of cotton
C. Visual Arts & Crafts	Craft	600330	600330	Knitted or crocheted fabrics of a width not exceeding 30 cm of synthetic fibres
C. Visual Arts & Crafts	Craft	600340	600340	Knitted or crocheted fabrics of a width not exceeding 30 cm of artificial fibres
C. Visual Arts & Crafts	Craft	600390	600390	Other knitted or crocheted fabrics of a width not exceeding 30 cm
C. Visual Arts & Crafts	Craft	600410	600410	Knitted or crocheted fabrics, of a width exceeding 30 cm containing by weight 5% or more of elastomeric yarn but not containing robber thread
C. Visual Arts & Crafts	Craft	600490	600490	Other knitted or crocheted fabrics, of a width exceeding 30 cm containing by weight 5% or more of elastomeric yarn or robber thread
C. Visual Arts & Crafts	Jewellery	711311	711311	Articles of jewellery and parts thereof of silver, whether or not plated or clad with other precious metal
C. Visual Arts & Crafts	Jewellery	711319	711319	Articles of jewellery and parts thereof of other precious metal, whether or not plated or clad with precious metal
C. Visual Arts & Crafts	Jewellery	711320	711320	Articles of jewellery and parts thereof of base metal clad with precious metal
C. Visual Arts & Crafts	Jewellery	711411	711411	Articles of goldsmiths' or silversmiths' wares and parts thereof of silver, whether or not plated or clad with other precious metal
C. Visual Arts & Crafts	Jewellery	711419	711419	Articles of goldsmiths' or silversmiths' wares and parts thereof of other precious metal, whether or not plated or clad with precious metal



C. Visual Arts & Crafts	Jewellery		711420	711420	Articles of goldsmiths' or silversmiths' wares and parts thereof of base metal clad with precious metal
C. Visual Arts & Crafts	Jewellery		711610	711610	Articles of natural or cultured pearls
C. Visual Arts & Crafts	Jewellery		711620	711620	Articles of precious or semi-precious stones (natural, synthetic or reconstructed)
C. Visual Arts & Crafts	Other arts	visual	392640	392640	Statuettes and other ornamental articles in plastic
C. Visual Arts & Crafts	Other arts	visual	442010	442010	Statuettes and other ornaments, of wood
C. Visual Arts & Crafts	Other arts	visual	442090	442090	Wood marquetry and inlaid wood; caskets and cases for jewellery or cutlery, and similar articles, of wood; wooden articles of furniture
C. Visual Arts & Crafts	Other arts	visual	691310	691310	Statuettes and other ornamental ceramic articles of porcelain or China
C. Visual Arts & Crafts	Other arts	visual	691390	691390	Statuettes and other ornamental ceramic articles, n.e.s. (excl. of porcelain or china)
C. Visual Arts & Crafts	Other arts	visual	701890	701890	Glassware articles including statuettes
C. Visual Arts & Crafts	Other arts	visual	830621	830621	Statuettes and other ornaments, of base metal plated with precious metal
C. Visual Arts & Crafts	Other arts	visual	830629	830629	Statuettes and other ornaments, of base metal, not plated with precious metal (excl. works of art, collectors' pieces and antiques)
C. Visual Arts & Crafts	Other arts	visual	960110	960110	Worked ivory and ivory articles
C. Visual Arts & Crafts	Other arts	visual	960190	960190	Bone, tortoiseshell, horn, antlers, coral, mother-of-pearl and other animal carving material, and articles of these materials (including articles obtained by moulding)
C. Visual Arts & Crafts	Other arts	visual	970200	970200	Original engravings, prints and lithographs
C. Visual Arts & Crafts	Other arts	visual	970300	970300	Original sculptures and statuary, in any material
C. Visual Arts & Crafts	Paintings		491191	491191	Pictures, designs and photographs
C. Visual Arts & Crafts	Paintings		970110	970110	Paintings, drawings and pastels, executed entirely by hand, other than drawings of heading 4906 and other than hand-painted or hand-decorated manufactured articles, collages and similar decorative plaques
C. Visual Arts & Crafts	Paintings		970190	970190	Collages and similar decorative plaques
C. Visual Arts & Crafts	Photography		370510	370510	Photographic plates and film, exposed and developed, other than cinematographic film for offset reproduction
C. Visual Arts & Crafts	Photography		370590	370590	Photographic plates and film, exposed and developed (excl for offset production)
D. Books & Press	Books		490110	490110	Printed reading books, brochures, leaflets and similar printed matter whether in single sheets whether or not folded
D. Books & Press	Books		490191	490191	Dictionaries and encyclopedias and serial instalments thereof
D. Books & Press	Books		490199	490199	Printed books, brochures and similar printed matter
D. Books & Press	Newspaper		490210	490210	Newspapers, journals and periodicals, whether or not illustrated or containing advertising material appearing at least four times a week
D. Books & Press	Newspaper		490290	490290	Other newspapers, journals and periodicals
D. Books & Press	Other Printed Matter		490300	490300	Children's picture, drawing or colouring books
D. Books & Press	Other Printed Matter		490510	490510	Maps and hydrographical or similar charts of all kinds in globes
D. Books & Press	Other Printed Matter		490591	490591	Maps and hydrographical or similar charts of all kinds in book form
D. Books & Press	Other Printed Matter		490599	490599	Other maps and hydrographical or similar charts of all kinds



D. Books & Press	Other Printed Matter	490900	490900	Postcards, printed or illustrated; printed greeting cards
D. Books & Press	Other Printed Matter	491000	491000	Calendars of any kind, printed, including calendar blocks
E. Audio-visual & Interactive Media	Film and Video	370610	370610	Cinematograph film, exposed and developed whether or not incorporating soundtrack or only consisting of sound track of a width of 35 mm or more
E. Audio-visual & Interactive Media	Film and Video	370690	370690	Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting only of soundtrack, width <35 mm
E. Audio-visual & Interactive Media	Film and Video	950410	950410	Video games used with a television receiver
F. Design & Creative Services	Architecture & Design	490600	490600	Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; hand-written texts; photographic reproductions on sensitised paper and carbon copies of the foregoing



Appendix M: Factors Included Under Technology

- Expenditure of scientific and technological activities;
- The external capital investment;
- The introduction level of risk investment;
- The level of research and development funding;
- Culture creative talents learning cost level;
- Creative purchase cost level;
- The level of creative product margins;
- The number of science and technology activities personnel;
- The number of units of the research activities;
- The average annual number of patent licences;
- The average annual number of creative produce;
- Success rate of creativity put into operation;
- Market competitiveness of creative product;
- Domestic leading level of creative; and
- Efficient use of IT.

Lall (2000) categorised all products into technological classifications of: low, medium-low, medium-high, and high. This classification system can be used as a base to build on.



Appendix N: Cultural Indicators

Source: (Isar, United Nations Conference on Trade and Development and United Nations Development Programme, 2013)

- Resources
 - Creative workforce
 - Creative businesses
 - Intangible cultural heritage
- Capacities
 - Government participation
 - Private sector participation
 - Social capital, civil society
 - Education/training in arts and culture
 - Media and communications
- Institutional
 - Cultural institutions
 - Heritage buildings and sites
 - National
 - Government departments
 - Official agencies
 - Private Sector Agencies
 - Other
 - Provincial
 - Government departments
 - Official agencies
 - Private Sector Agencies
 - Other
 - Local (municipal)
 - Government departments
 - Official agencies
 - Private Sector Agencies
 - Other
- Spatial
 - Heritage sites
 - National Parks
 - Other parks
 - Sports stadiums
 - Museums
 - Historic sites
 - Theatres
 - Libraries
 - Film sites
 - Educational institutions
 - Research institutions



- Outcomes
 - Economic Outcomes
 - Output of cultural goods and services
 - Employment
 - Exports
 - Business development
 - Tourism
 - Equity in economic outcomes
 - Cultural habits
 - Sporting habits
 - Sports participation
 - Opinions
 - Sports consumption
 - Competition
 - School-age sports practice
 - Practitioners of School Physical Education
 - Social Outcomes
 - Social cohesion, cultural diversity
 - Human rights and non-discrimination
 - Educational outcomes
 - Cultural Outcomes
 - Cultural consumption and engagement
 - Cultural participation and creative activity
 - Art-form development
 - Culture in external relations
 - Environmental Outcomes
 - Educational strategies
 - Arts as an exemplar of green practice
 - Traditional knowledge
 - International success and recognition



Appendix O: Gender dimension

Table 12: Gender dimension

Environment & Resilience	
1 Expenditure on heritage	
2 Sustainable Management of heritage	Gender taken into account in policy considerations
3 Climate adaptation & resilience	Gender taken into account in policy considerations
4 Cultural facilities Sex of owner-operated businesses.	Sex ratio of board members and senior directors
5 Open space for culture	Sex of users and operators (e.g. market stalls)
Prosperity & Livelihoods	
6 Culture in GDP	
7 Cultural Employment	Disaggregate by sex, age & other characteristic
8 Cultural Businesses S	Sex of owner-operated businesses. Sex ratio of board members and senior directors
9 Household expenditure	
10 Trade in cultural goods & services	
11 Public finance for culture	Gender-based accounting
12 Governance of culture	Gender taken into account in policy considerations
Knowledge & Skills	
13 Education for Sustainable Development	Gender taken into account in policy considerations
14 Cultural knowledge	Gender taken into account in policy considerations
15 Multilingual education	
16 Cultural & artistic education	Gender parity index
17 Cultural training	Gender parity index
Inclusion & Participation	
18 Culture for social cohesion	Disaggregate by sex, age & other characteristic
19 Artistic freedom	Gender taken into account in policy considerations
20 Access to culture	Disaggregate by sex, age & other characteristic
21 Cultural participation	Disaggregate by sex, age & other characteristic
22 Participatory processes	Disaggregate by sex, age & other characteristic



