

Creative and Cultural Industries Satellite Account Development

Quality Improvement Fund (QIF): Final Report

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1. Introduction

This report is the final output from a UK National Statistics Authority Quality Improvement Fund (QIF) project that is being carried out by the Tourism Intelligence Unit in ONS on behalf of the Department of Culture Media and Sport. The aim of the project is to improve the quality of existing statistics about the UK's creative and cultural industries and to move towards the construction of a Creative and Cultural Industries Satellite Account.

This report is concerned with reviewing different approaches to defining and measuring the contribution of cultural and creative industries in different countries and organisations. In some instances, this has developed into the beginnings of a Satellite Account approach linked to the System of National Accounts in particular countries. In contrast to other satellite accounts, such as the Tourism Satellite Account and Health and Environmental Accounts for example, there does not exist, internationally, a recognised methodology for the construction of a Creative and Cultural Satellite Account. This review of approaches to the problem refers, by and large, to feasibility studies concerning the construction of such accounts as a result of the lack of a common framework internationally. In this respect the current study adds to this picture by providing recommendations for a Creative and Cultural Satellite Account (CCSA hereafter) for the UK based on the UK System of National Accounts.

The formulation of a consistent framework for measuring the output of the creative and cultural industries (using a satellite account or otherwise) is further hindered by the lack of consistency in defining what specific industry groups and sub groups are to be included in subsets of creative and cultural industries. This is an issue that is important on two levels. First, the lack of a common definition prevents estimates of the economic importance of the creative and cultural industries from being compared internationally. Secondly, attempting to define creative and cultural industries for the UK in the absence of an internationally accepted definition could result in challenges to the definitions proposed from industry groups, for example. In the UK, this second issue has been addressed, in part, by a recent consultation on Classifying and Measuring the Creative Industries carried out by DCMS in 2013. (DCMS, 2013). To further complicate matters, previous work variously refers singularly to creative industries or cultural industries, with relatively few examples of studies attempting to define and measure both sectors, as this study is attempting to achieve.

The remainder of this report is organised around the following sections. In section 2 different approaches to defining the creative and cultural industries are highlighted and this is followed in section 3 with a review of previous approaches to the measurement of the creative and cultural industries in the UK. In section 4 Finally, a discussion of the lessons learned from the review and pointers to the next steps in the project are presented in section 5.

2. Defining the Creative and Cultural Industries

In this section a number of examples of international approaches to measuring the contribution of creative or cultural industries are presented with a view to highlighting both the similarities and differences in the approach to measuring these sectors. As stated previously there are no recognised international guidelines

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or standards for countries to follow in compiling data on creative or cultural industries so this review will help to identify commonalities of approach which can feed into a refinement of the approach to take in the UK.

The major distinction apparent when considering international attempts to measure creative or cultural sectors is the choice around a focus on the cultural sector or the creative sector, or both. This fundamental distinction clearly has implications for the choice of industry groups to include and will possibly impact on the approach taken. The studies reviewed in this section reflect this distinction and the international approaches taken are considered in terms of definitional issues and methodological development or proposals.

2.1 ESSNET - Culture

The principle body of work on the measurement of the cultural activities is the European Statistical System Network on Culture (ESSNET-Culture). In terms of definitions, the ESSNET-Culture project defines cultural activities as:

“..all types of activities based on cultural values and/or artistic expressions. Cultural activities include market- or non-market-orientated activities, with or without a commercial meaning and carried out by any type of producers and structure (individuals, organizations, businesses, groups, amateurs or professionals). Cultural activities represent the general conceptual framework, one cultural activity is carried out within a cultural domain and according to the function necessary for its achievement.” (ESSNET-Culture, 2012)

The ESSNET-Culture report makes specific reference to creative industries and details why they are excluded from the scope of the cultural industries. The report highlights that the concept of **Creative and Cultural Industries** (CCIs) is often used by different stakeholders, especially by policy makers (in different fields of economic or social policy) and, in particular when economic data on CCIs are presented. The ESSNET report maintains that the concept is used in various documents and it is not standardized. It also extends to different realities (creative industries, creative goods, creative economy, creative cities, creative regions, creative class etc.) and covers different cultural sectors in academic documents or national strategies. Furthermore, it is maintained that there is a danger in starting from a core set of relatively basic cultural fields (heritage and fine arts in general) and broadening it to wider activities (publishing, audiovisual, design, architecture) and peripheral fields (software, telecommunications, ICT), the CCIs notion often seems generic and broad and does not merely include cultural/artistic creation.

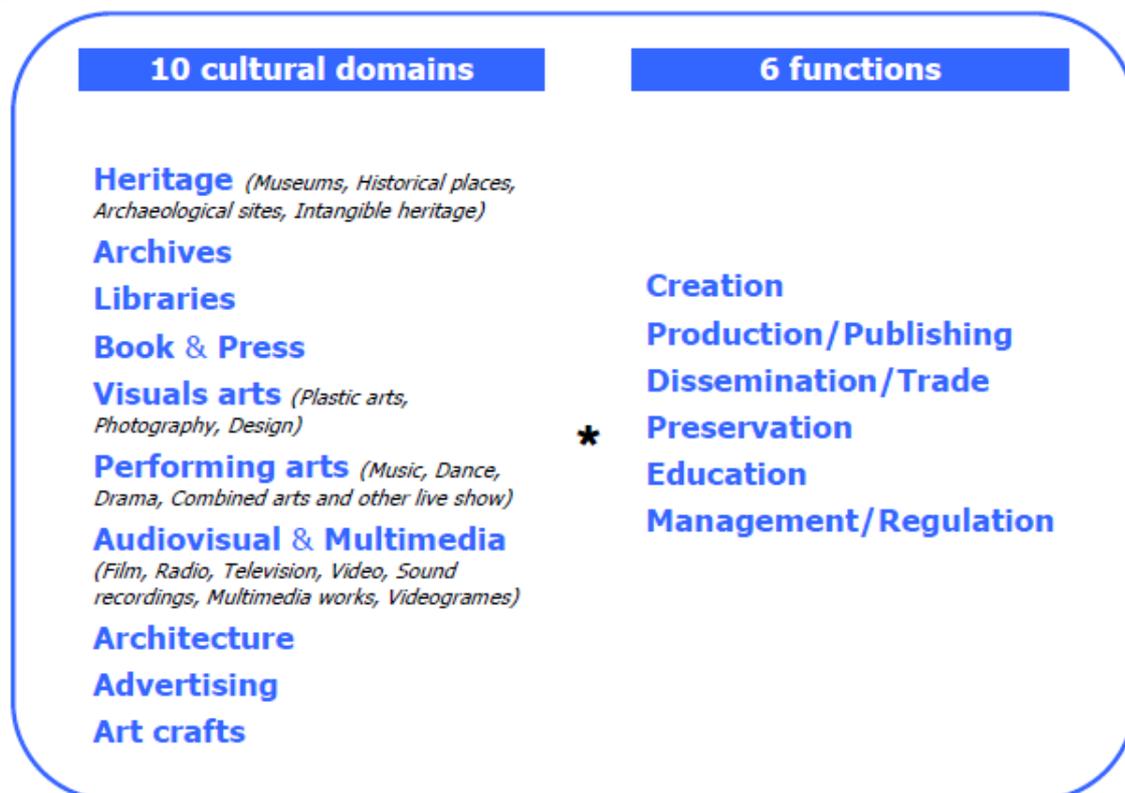
Following the definition of cultural activities there followed a process of matching corresponding activities with statistical classifications, mainly economic classifications like NACE Rev.2 (2008). Cultural activities described in the framework according to the NACE codes, represent the **cultural sector**. The cultural sector is therefore made of cultural economic activities.

ESSNET-Culture proposes an updated European statistical framework organized in ten cultural domains and six cultural functions. A cultural domain consists of a set of practices, activities or cultural products centred on a group of expressions recognized as artistic ones. The functions used for the framework are sequenced

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functions (from creation to dissemination, along with education or support functions) but they do not aim at representing the whole economic cycle. They follow an economic approach (based on the economic statistical classifications) and a practical one simultaneously, with the final objective to produce sound cultural data. The Functions used for the general ESSnet-Culture framework for cultural statistics are the main functions considered for mapping cultural activities and that are identifiable with existing economic and statistical classifications. The functions are sequenced functions (from creation to dissemination, along with training or support functions) but they do not aim at representing the whole economic cycle. They follow an economic approach and a practical one simultaneously, with the final objective being the production of sound cultural data. Functions are crossed with domains so as to define cultural activities. In Figure 2.1 below, the ten cultural domains and six cultural functions are listed.

Figure 2.1: Domains and Functions in ESSNET-Culture 2012.



Source: ESSNET- Culture report (2012)

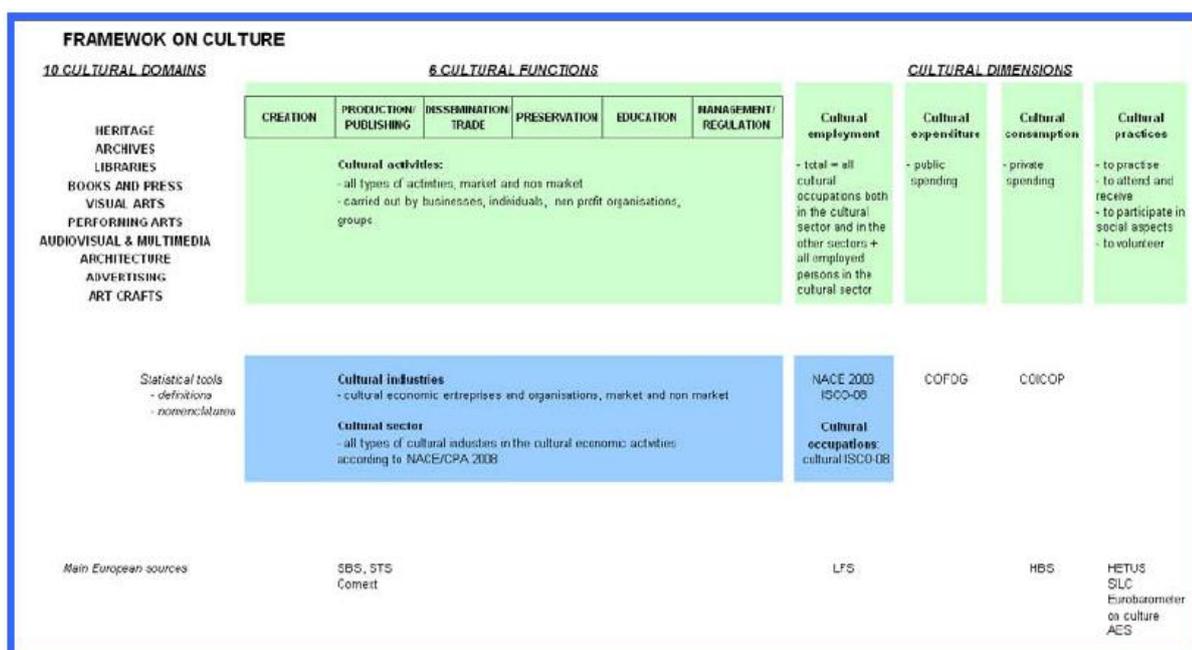
The ESSNET-Culture report goes into some detail about the measurement of cultural industries. The aim here was to fulfil the objective of collecting reliable data for the production of comparable results, using operational tools: measurement must be as objective as possible, thus allowing comparisons between Member States as well as the assessment of culture for decision makers. In figure 2.2 below, possible sources of information are displayed together with a representation of the domain and function cross

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tabulation. Structural Business Statistics (SBS) and Short-term Business Statistics (STS) are seen as providing the principle sources of information for compiling the information to populate the function-domain matrix. Cultural Dimensions are also shown in Figure 2.2 and these may include tourism employment using Labour Force Survey data, cultural expenditure and consumption using COFOP and COICOP information, and the more intangible cultural practices dimension which would rely on data from household surveys.

A full account of the classification of cultural industries by ESSNET-Culture is presented in section 4 of this report.

Figure 2.2: The statistical scope in terms of classifications and statistical sources of the framework for cultural statistics



2.2 UNESCO Framework for Cultural Statistics (2009)

Throughout the ESSNET-Culture report, reference is made to the UNESCO Framework for Cultural Statistics (2009). UNESCO defines culture as follows:

“UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs. As such, UNESCO defines culture through the identification and measurement of the behaviours and practices resulting from the beliefs and values of a society or a social group”.

As with the ESSNET-Culture work UNESCO define a set of cultural domains that are then related to particular cultural functions. The domains are built up from a set of related cultural industries or activities but they can also include social or informal activities which can pose some measurement difficulties.

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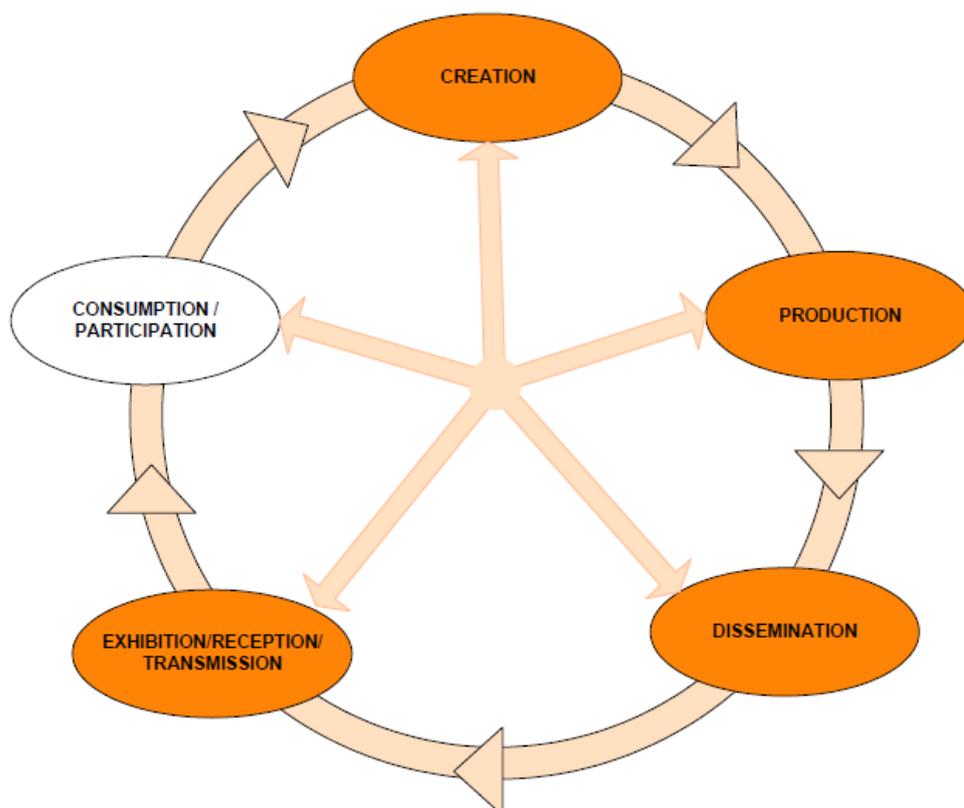
UNESCO also comments on the issue of the distinctions between creative and cultural activities (and the use of the terminology). UNESCO believes that the use of the term creative to describe these industries maybe misleading as many industries within a creative sector may not be creative. The definition and measurement of creativity is in itself subject to much debate. Creative industries usually cover a broader scope than traditional artistic domains with the inclusion, for example, of all ICT industries or research and development.

The UNESCO framework addresses this issue (partly) by allowing the inclusion of some specific creative industries (design and advertising) as part of a separate domain.

Whereas ESSNET-Culture refers to functions, the UNESCO approach is to think about those concepts with reference to a 'culture cycle'. The culture cycle includes five stages, which are presented in a cyclical model to reinforce the idea that the relationships can be complex and occur more as a network. The culture cycle is shown in Figure 2.3 and can be thought of as a production process or cycle (although the specifics may differ between industries and not all inputs will be required for some industries).

The term *culture cycle* is helpful as it suggests the inter-connections across these activities, including the feedback processes by which activities (consumption) inspire the creation of new cultural products and artefacts. The model is an abstract analytical aid for thinking about cultural production and dissemination that should be seen in part as a sensitising model.

Figure 2.3: UNESCO Culture Cycle



Source: UNESCO, 2009

In Figure 2.4 the make up of the UNESCO cultural domains is shown which highlights the make up of the 6 cultural domains and the two related domains as follows:

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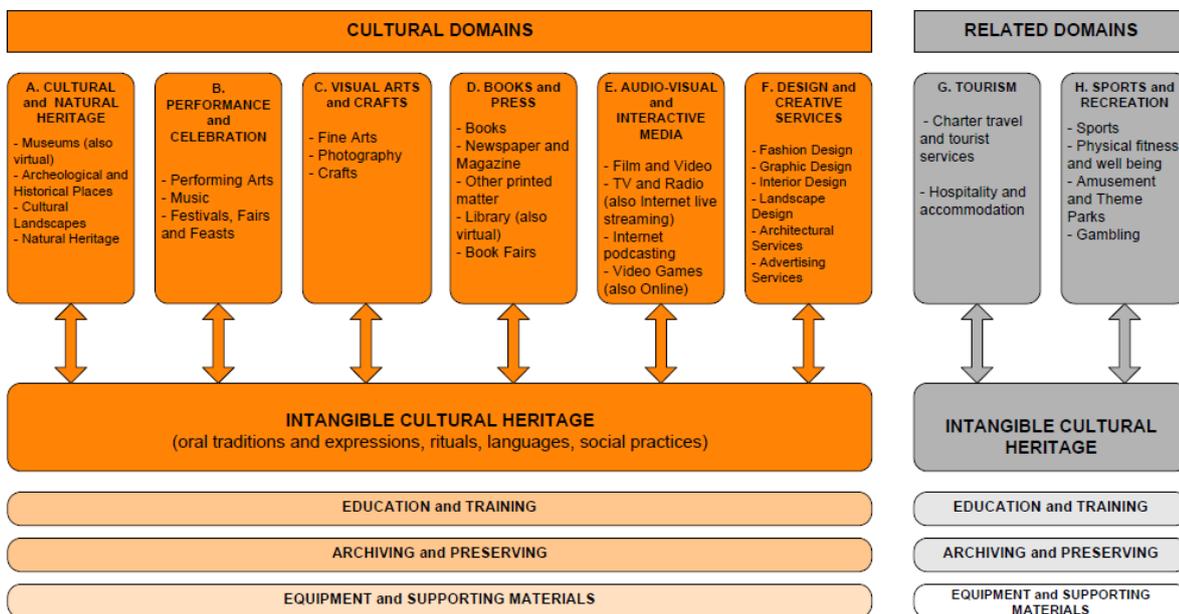
Cultural Domains:

- Cultural and Natural Heritage
- Performance and Celebration
- Visual Arts and Crafts
- Books and Press
- Audio Visual and Interactive Media
- Design and Creative Services

Related Domains:

- Tourism
- Sports and Recreation

Figure 2.4: UNESCO Cultural Domains 2009



Source: UNESCO (2009)

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2.3 Australian Bureau of Statistics 2013

This feasibility study from the Australian Bureau of Statistics is a good example of where both creative and cultural industries are considered within a satellite account framework.

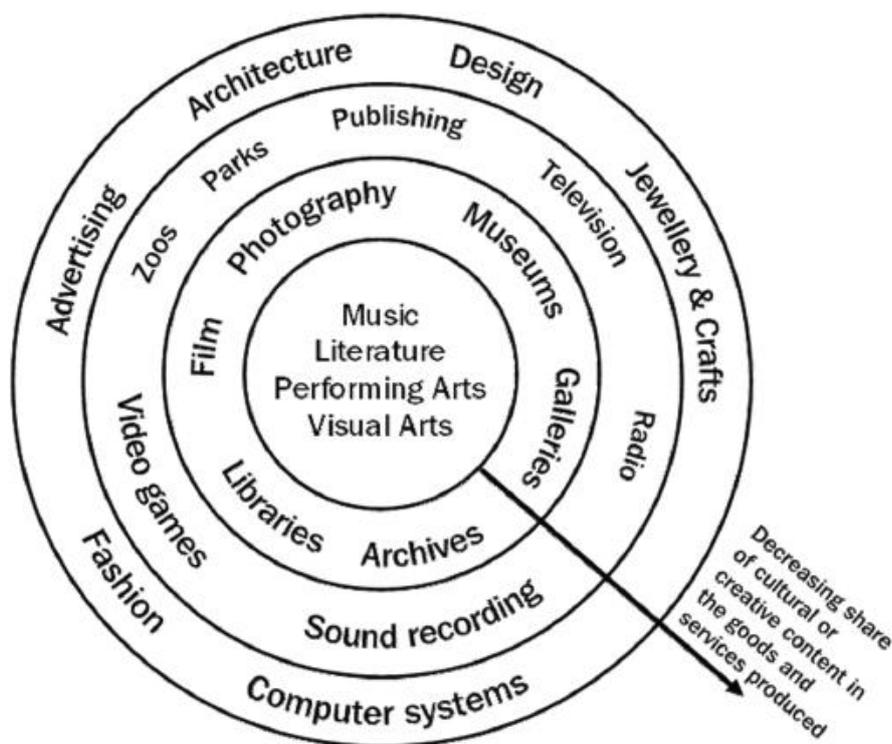
The study proposes that cultural and creative activity satellite accounts for Australia would encompass productive activities broadly defined as:

- 'cultural' in that they communicate symbolic meaning (e.g. beliefs, values, traditions), require human creativity as an input, and potentially contain intellectual property; or are
- 'creative' in that human creativity is a significant and identifiable input.

Using these broad definitions, it is proposed that it is possible for productive activities to be both 'cultural' and 'creative', and indeed, these terms are often used in overlapping ways in academic and government circles. This is also true for industries, occupations and goods and services. Deciding specifically what is 'cultural', 'creative' or 'both' obviously requires a level of subjective judgement, and as might be expected, there are a variety of specific definitions in use in Australia and overseas. However, these share substantial common ground and their differences tend to be at the margin.

Figure 2.5 below shows the domains (groups of activities) identified as part of 'cultural' or 'creative' by Australian stakeholders consulted for the feasibility study. At the centre are the domains considered to produce the highest degree of cultural and creative content in their output relative to the output's commercial value.

Figure 2.5: Cultural and Creative Domains



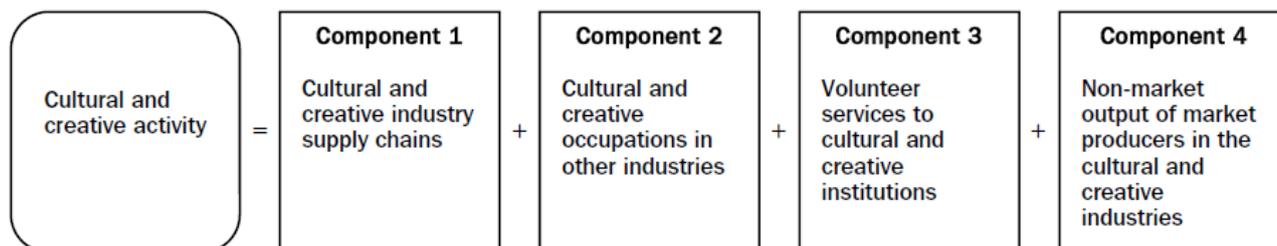
Source: ABS (2013)

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Of the domains in figure 2.5, zoos and parks are the only domains considered by stakeholders to solely belong to the 'cultural' segment, while fashion and computer systems are the only domains considered to solely belong to the 'creative' segment. The other domains are considered to belong to both segments.

The proposal for cultural and creative activity satellite accounts is to encompass, for all of the domains, the components shown in figure 2.6.

Figure 2.6: boundaries for cultural and creative satellite accounts



Source: ABS (2013)

Component 1 has been the focus of satellite accounts for other nations. Some of these accounts have aspired to include components 2 and 3 but were not able because of data or methodological difficulties. Components 3 and 4 are included in the ABS' non-profit institutions satellite account and represent an extension beyond the national accounts production boundary.

2.4 Finland: Cultural Satellite Development (2013)

The culture satellite account (CSA) aims to determine the share of culture in the gross domestic product, export, import and domestic demand of a nation. The term "satellite account" refers to the fact that the national accounts system is the 'planet' to which the account revolves around. The satellite account draws on the information provided by the national accounts, for example, information on gross domestic product (GDP) and GDP shares of various industries.

There are few examples of a 'full blown' CSA to draw upon in the current study, but recent work in Finland has gone some way to establishing a set of guidelines for the construction of a CSA which are useful to highlight here.

This first-stage in the Finland culture satellite account development work was to derive a model that determines which industries belong wholly or partially to culture and then attempt to ascertain what share of those industries belonging partially to culture can be included as belonging to culture. This approach is complicated by the fact that part of cultural activities will take place outside the industries chosen as cultural industries and will, therefore, not be included. Likewise, activities other than cultural in nature from some industries will end up being included.

Problems encountered in the definition phase included;

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- the difficulty of the operationalisation of culture within the industry classification used in the SNA
- the knowledge base with regard to industries with both cultural and non-cultural production or where cultural activities are part of a whole consisting of something else.

National accounts measure economic activities on the basis of certain definitions and assumptions; multiplicative impacts of culture or its effect on the well-being and quality of life cannot be derived from the current results. The figures resulting from the Finnish work measure the value of goods and services in certain selected industries, their share in the overall value of goods and services produced in the national economy and any change in this share. Culture undoubtedly has effects that cannot be measured in financial terms and therefore it has intrinsic value, not just from an economic point of view.

Cultural commodities, or goods and services

According to the Finnish study, culture can be divided into literary, visual, auditory and spatial forms and it is impossible to come up with a common definition for all these forms: it may well be the case that it is impossible to find an overall definition for even one individual form, so the challenge becomes one of being able to demarcate between them.

The Finland CSA development work classifies goods produced by industry-based categories include the following:

“books, newspapers, periodicals, motion pictures and videos, sound recordings (CDs, records, cassettes), radio and TV programmes, printed matter (which is quite an extensive category, including posters, postcards, sheet music but also maps and notepaper, etc.), advertising (this is also a rather extensive category: radio and TV advertising, outdoor advertising (there are many sorts), newspaper advertising, flyers, ...), paintings, graphics, sculptures, comics, compositions, lyrics, arrangements, concerts, plays and other performances, various written materials (critiques, news stories, etc.), handicrafts, photographs, musical instruments, games and toys.” (Finland CSA, 2013)

Productisation of services is more difficult. Services clearly belonging to culture include libraries, museums, archives and the preservation of historical locations and buildings. Moreover, services include news (news agencies), architectural services, design as well as gambling and betting.

Products with both cultural and other uses are also problematic: how does one assess and define the cultural use of any given product? This issue came to light first with regard to ICT: a computer can for someone be a tool for engaging in cultural activities, while at the same time it is (increasingly) a tool for transmitting and receiving cultural goods. The question of the use being transformed primarily into cultural is also interesting because it would justify including the whole value chain of the product in question. (Finland CSA, 2013)

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The System of National Accounts as a framework for a satellite account; concepts and definitions

Key concepts in the national accounts include output, intermediate consumption and value added, as well as the division between market and non-market producers. The producer type (market/non-market) determines how output and value added are calculated.

Output comprises the products produced during the accounting period. It includes both personal and collective goods and services the producer offers to other units. The producer is always a local kind-of-activity or business unit. Moreover, output comprises market output, output for own final use and other non-market output. Market output is either sold or is meant to be sold on the market at a price covering production costs and its producers are called market producers. Other non-market output comprises production that is delivered to other units free of charge or at a financially inconsequential price and its producers are termed non-market producers. For market producers, calculations are done from the “top down”, that is to say the calculations start from their sales revenue.

Non-market producers do not have revenue (or it is so small that it does not cover the costs), in which case the calculations are done from the “bottom up”, that is to say the output equals the total of the costs: fixed capital consumption and intermediate consumption are added to compensation of employees.

Intermediate consumption comprises the goods and services that a business unit uses to create its output. The goods and services may be either transformed or used up by the production process. Both the SNA93 and ESA95 refine the definition further by listing borderline cases that are included in the intermediate consumption and borderline cases that are not included in intermediate consumption.

Value added means the value created by a unit participating in production. In market production, value added is calculated by deducting the intermediate consumption from the unit’s output. In non-market production, value added is calculated by combining compensation of employees and fixed capital consumption. The gross value added of all producers is the gross value added at the basic price. When all the product taxes at the national economy level are added to this gross value added at the basic price and all the product subsidies at the national economy level are deducted from the sum, the result is GDP at market price, or the internationally used GDP. These calculations use industry specific gross value-added figures and their share of the overall gross value added for the whole economy because GDP data at market price are not available at industry level; in Finland, gross value added is converted to market price gross domestic product at the level of the whole economy.

In a more simplified form:

For market producers:

Output - intermediate consumption = gross value added - fixed capital consumption = net value added = compensation of employees + operating surplus

For non-market producers:

compensation of employees (according to the definition there is no operating surplus) = net value added + fixed capital consumption = gross value added + intermediate consumption = output

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The statistics system is based on equality of supply and demand – goods and services produced domestically or imported are either used domestically or exported. Both products and services can be used either for intermediate consumption to produce new products and services, for private or government consumption, or for gross fixed capital formation, i.e. investments.

The UK Input Output Framework

The input-output (I-O) framework brings together components of GVA, industry inputs and outputs, product supply and demand and the composition of uses and resources across institutional sectors for the economy. This framework breaks the economy down to display transactions of all goods and services between industries and final consumers for a single period (for example, a quarter or a year). Information can be presented in two key products:

- supply and use tables, and
- symmetric input-output tables.

However, it is worth noting, that input-output represents a family of associated products, such as:

- supply and use tables;
- symmetric input-output tables (also known as analytical tables, I-O tables or derived tables);
- extended input-output tables (and their applications);
- monetary input-output tables;
- physical input-output tables; and
- range of satellite systems and links to extended parts of the national accounting framework including regional accounts, environmental accounts and social accounting matrices.

The supply and use tables (SUTs) show the whole economy by industry (e.g. motor vehicles industry) and products (e.g. sports goods). The tables show links between components of GVA, industry inputs and outputs, product supply and demand. The SUTs link different sectors of the economy (for example public corporations) together with detail of imports and exports of goods and services, government expenditure, household expenditure and capital expenditure.

Producing SUTs allows an examination of consistency and coherency of national accounts components within a single detailed framework and, by incorporating the components of the three approaches to measuring GDP (i.e. *production*, *income* and *expenditure*) enables a single estimate of GDP to be determined, both in current prices and in chained volume terms.

The SUTs also provide the key in linking the components of three accounts, these being the:

- goods and services account;
- production account (by industry and by institutional sector); and
- generation of income account (by industry and by institutional sector).

Symmetric input-output tables are derived from the data in the SUTs and other additional sources to form the theoretical basis for subsequent analyses.

These tables contain symmetric (product by product or industry by industry) tables, Leontief Inverse and other diagnostic analyses such as output multipliers. These tables show separately the consumption of domestically produced and imported goods and services, providing a theoretical framework for further

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structural analysis of the economy, the composition and the effect of changes in final demand on the economy.

Figure 2.4.1: Supply Use Table Outline

Supply					Use										
INDUSTRY					INDUSTRY				FINAL EXPENDITURE						
PRODUCT	Product Breakdown	Imports	T&T margins	Taxes on products	TOTAL SUPPLY	PRODUCT	Product Breakdown	HH	NPISH	GG	GFCF	Inventories	Valuables	Exports	TOTAL USE
	Total Output							Total Intermediate Consumption							
							Compensation of Employees								
							Gross operating surplus								
							Taxes on production								
							Subsidies on production								
							GVA								
							Output								

Explanation of the Methodological model (from Statistics Finland)

The supply side of the system of national accounts includes domestic production and imports, while the demand side includes intermediate consumption, private and government consumption, investments and exports. In theory, these two items – supply and demand – are equal. If we look only at gross value added (which after adding product taxes and deducting subsidies equals gross domestic product at market prices), it is, according to the definition, equal to the sum of private and government consumption, investments and net exports (i.e. exports - imports). At the whole economy level, the part pertaining to intermediate consumption has also been used as intermediate consumption, which enables us to move from the original equality of supply and demand to the formula of gross value added by excluding intermediate consumption from both sides of the equation. At the level of individual industries, this equality does not hold because industries usually use as their intermediate consumption output from other than their own industry, which for its part can be used as intermediate consumption by other industries.

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Supply

1. Output or the gross value of production: For companies as well as central and local government enterprises the starting point is turnover, which is then adapted to correspond to the output concept in national accounts. For non-market producers (i.e. those whose products are free of charge or where the payment received for products does not cover costs), output is calculated as the sum of costs (compensation of employees, fixed capital consumption and intermediate consumption).
2. Imports: Data on the import of services come from statistics on foreign trade in services while data on the import of goods come from customs statistics.
3. Value added or the value of production: For companies and public sector utilities this is calculated by deducting intermediate consumption from output, while for nonmarket producers it is calculated as the sum of compensation of employees and fixed capital consumption. At the level of the entire national economy, the sum of value added from all industries corresponds to the concept of gross domestic product at basic price, which enables us to calculate the share of industries' gross domestic product.

Demand

1. Private consumption: There is a good and comprehensive time series available on the private consumption of households (the sources being Household Budget Survey with supplemental sources. The time series has been compiled in compliance with concepts and definitions of national accounts). The time series includes product-specific data that can be included in the calculations just as they are. Private consumption also includes the consumption by non-profit institutions which, by definition, equals their other non-market output: these figures are not calculated at industry level but they can be produced computationally (in relation to industry-specific aggregate of wages) from the data provided at the computational level (in practice, at the 2- to 3-digit levels). In cultural statistics, the data on private consumption are calculated on the basis of the Household Budget Survey and are published per household. Correspondingly, the data in national accounts are based on Household Budget Survey but they are calculated also for the years when Household Budget Survey is not conducted. Figures in national accounts are published as the total for all households.
2. Government consumption: On the government side, we talk about non-market production whose output value is calculated by adding together the costs (compensation of employees, consumption of fixed capital and intermediate consumption). Market output (i.e. sales of products/services at a price covering production costs), output for own final consumption and other sales of non-market products are deducted from the value of output, which results in 'other non-market output', which according to the ideology of the core system is regarded as consumption expenditure. In addition, government consumption expenditure includes social benefits in kind, which are acquired outside the public service for the use of citizens (they are not produced by public administration but they are consumption expenditure of public administration like other non-market output).
3. Exports: Data on the export of services come from the statistics on foreign trade in services, while data on the export of goods come from Customs' statistics.
4. Intermediate consumption: By definition, cultural acquisitions by companies are either intermediate consumption or compensation of employees in kind – whether it is a question of theatre tickets or lighting services bought for a company's own performance – and it is impossible find out about them (companies do not distinguish cultural expenses from other expenses in their financial statements), so demand and supply are not going to be equal in calculations.

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5. Gross fixed capital formation or investments: Investments are not included in these calculations – and because data on consumption of fixed capital are derived from the capital stock model on the basis of investments, consumption figures are also missing from the calculations – because data are not available at this level of industry classification. It would be possible to come up with computational figures, for example, on the basis of output or value added (or for non-market producers, wages) but because it is impossible to show any clear connection between investments and, for example, output, it was thought best that purely computational data would not contribute any new information but would rather confuse the overall picture.

Towards a comprehensive culture satellite account?

In the early stages of the Finland project, a model was contemplated which would have started from products, which would have allowed the inclusion of the value chain pertaining to them. However, it was soon discovered that providing definitions for cultural products is not any easier than defining culture itself and that there are even less comprehensive data at product level than there are for industries. The question of a “perfect culture satellite account” presented itself during the project and whether it was possible to attain such an account. The tourism satellite account includes only the share of tourism from the industries containing tourism-related activities and this is what should be done with the culture satellite as well – of course, we should then also take into account cultural activities from non-cultural industries so that the whole economic impact of culture would be included in its entirety. Unfortunately, the comprehensive data needed for this kind of computational method simply do not exist at the moment. A perfect culture satellite would also include cultural activities falling outside the production boundary of the national accounts even though this is the part that is more uncertain and difficult to price.

3. The UK Focus: Creative Industries

In the UK, the focus has been very much on deriving estimates of the creative industries as appose to the cultural industries. This development work has been led in the UK by the Department for Culture, Media and Sport (DCMS) and by the National Endowment for Science Technology and the Arts (NESTA).

Creative industries are defined by:

1. A common type of input or resource (the creative workforce).
2. Common features of the output (emphasis on content, product differentiation, shorter, often smaller, production runs, preponderance of cultural or culture-related outputs, sale to discretionary markets, exploitation of both traditional IP and first mover advantage).
3. Common processes of production (pre-market selection, uncertainty-management contracts, just-in-time short-run production methods, 'open innovation' with an emphasis on collaborative contracts, geographical clustering at the micro level, and so on).

The workforce constitutes the link between all the above three aspects. Creative talent is to the creative industries what the land is to agriculture or the machine to manufacturing: its defining indicator. It is a specialist resource that is used precisely because it knows how to implement the processes and produce the results. (NESTA, 2013)

'creative occupation'. We define this as:

"a role within the creative process that brings cognitive skills to bear to bring about differentiation to yield either novel, or significantly enhanced products whose final form is not fully specified in advance"

The Creative Industries were defined in the Government's [2001 Creative Industries Mapping Document](#) as "those industries which 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".

This release retains that definition, but uses a new methodology for determining which occupation and industry codes (in Annex A and Annex B) are classified as "creative". This methodology makes use of a robust finding from research that having high levels of "creative intensity" – that is, the proportion of the workforce in creative occupations – separates the Creative Industries from other industries¹. Therefore these estimates should not be compared with estimates published in previous releases.

The methodology comprises three steps. First, a set of occupations are identified as creative². Second, creative intensity is calculated for all industries in the economy. Third, all industries with a creative intensity above a certain "threshold" are classified as Creative Industries.

Uncertainties in the data mean that it is particularly important to review industries with creative intensities around the threshold level, so that the final classification has also drawn on feedback gathered from users through consultation.

The consultation process, from which the final classification was agreed, was supported by a cross-industry collaboration overseen by the Creative Industries Council, Creative Skillset, Creative and Cultural Skills, Nesta, DCMS and a range of industry bodies.

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Data sources

DCMS is working with ONS on developing longer time series which span periods that use earlier classifications, which will enable historical analysis. At present, consistent data are available for these data sources for the time periods outlined below:

1. Employment data for this release are taken from the Annual Population Survey (APS) for 2011 and 2012. The updated occupational coding standard (SOC 2010) was introduced to the APS in the 2011 data.
2. GVA data are taken from the Annual Business Survey (ABS) for the years from 2008 to 2012 inclusive. The ABS introduced the latest industrial classification (SIC 2007) in the 2008 data.
3. Exports of Services data taken are from the International Trade in Services (ITIS) survey from 2009 to 2011 inclusive. The latest industrial classification (SIC 2007) was introduced in 2009

Throughout the report symbols have been used to indicate whether the analysis refers to:

1. The Creative Economy, which includes the contribution of those who are in creative occupations outside the creative industries as well as all those employed in the Creative Industries.
2. The Creative Industries, a subset of the Creative Economy which includes only those working in the Creative Industries themselves (and who may either be in creative occupations or in other roles e.g. finance).

Data for three key areas of economic contribution are presented; Employment, GVA and Exports of Services.

Creative Economy Employment (2011 – 2012)

- The Creative Economy accounted for 2.55 million jobs in 2012, or 1 out of every 12 jobs in the UK.
- IT, software and computer services was the largest Creative Economy group, with employment of 791 thousand in 2012 (31% of employment in the Creative Economy).
- Employment within the Creative Economy grew by 143 thousand (6.0%) between 2011 and 2012, a higher rate than for the UK Economy as a whole (0.7%).

Creative Industries Employment (2011 – 2012)

- The Creative Industries accounted for 1.68 million jobs in 2012, 5.6 per cent of the total number of jobs in the UK.
- Employment in the Creative Industries increased by 8.6 per cent between 2011 and 2012, a higher rate than for the UK Economy as a whole (0.7%).

Gross Value Added (GVA) (2008 – 2012)

Gross Value Added (GVA) is measured in current prices (i.e. they do not account for inflation).

- GVA of the Creative Industries was £71.4 billion in 2012 and accounted for 5.2 per cent of the UK Economy.
- GVA of the Creative Industries has increased by 15.6 per cent since 2008, compared with an increase of 5.4 per cent for the UK Economy as a whole.
- GVA of the Creative Industries increased by 9.4 per cent between 2011 and 2012, higher than for any Blue Book industry sector in the National Accounts.

Exports of Services (2009 – 2011)

Exports of Services are measured in current prices (i.e. they do not account for inflation).

- The value of services exported by the Creative Industries was £15.5 billion in 2011, 8.0 per cent of total UK service exports.
- Between 2009 and 2011 the value of service exports from the Creative Industries increased by 16.1 per cent. This compares with an increase of 11.5 per cent for total UK service exports.

Employment data are taken from the Annual Population Survey (APS) for 2011 and 2012. Data for earlier years are constructed using different Standard Occupational Classification (SOC) codes and are, therefore, not comparable.

Employment figures are calculated using APS data and are the number of jobs plus the number of second jobs. Full time and part time jobs count equally and have not been converted into full time equivalents.

Employment in the Creative Economy

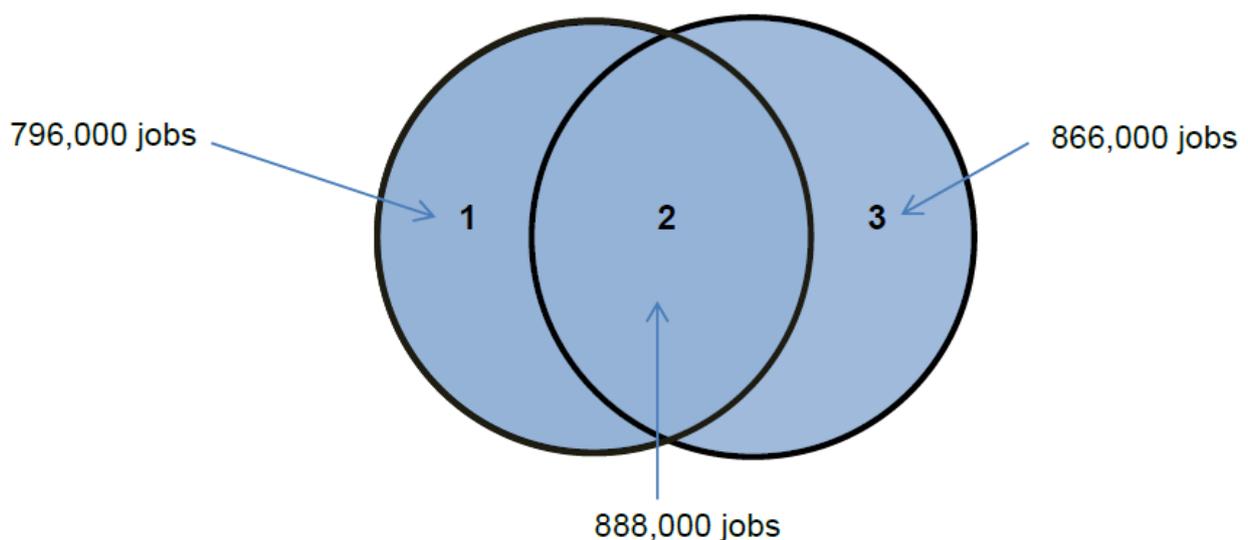
Employment in the Creative Economy is measured on the “Creative Trident”⁴ basis using data from the Annual Population Survey (APS). The Trident basis looks at:

1. Jobs in the Creative Industries not classified as creative
2. Creative Jobs in the Creative Industries
3. Creative Jobs outside the Creative Industries (“embedded” jobs)

Creative Economy = 1+2+3

Creative Industries = 1+2

Figure 1: The Creative Economy, 2012



Source: ONS APS 2012

Creative and Cultural Industries Satellite Account Development

Gross Value Added (GVA), calculated in current prices (i.e. not accounting for inflation) has been estimated for businesses within the Creative Industries using the Annual Business Survey (ABS). This refers to GVA which is directly attributable to the Creative Industries. To note: A GVA estimate for the wider Creative Economy has not been included, as these economic estimates do not attempt to calculate the GVA contribution of creative jobs outside of the Creative Industries.

Key findings

GVA of the Creative Industries was £71.4 billion in 2012 and accounted for 5.2 per cent of the UK Economy. In 2008, GVA of the Creative Industries was £61.8bn, and accounted for 4.7 per cent of the UK economy. GVA of the Creative Industries has increased by 15.6 per cent since 2008, compared with an increase of a 5.4 per cent for the UK Economy as a whole.

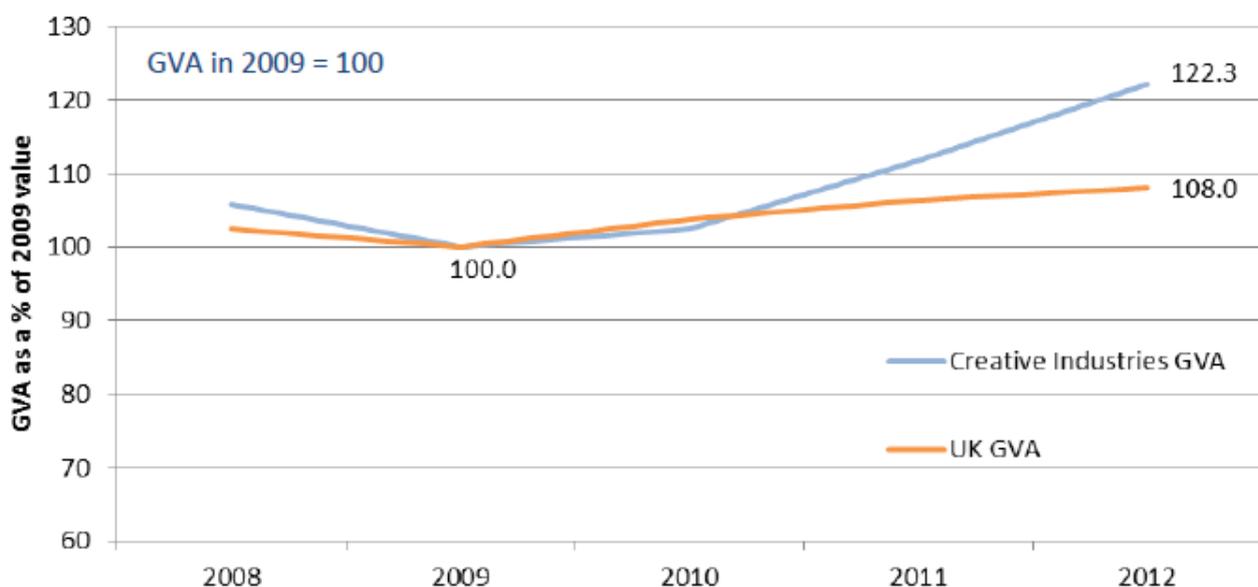
Creative Industries GVA increased by 9.4 per cent between 2011 and 2012, a higher rate than for any Blue Book Sector. Between 2008 and 2012, only GVA of Real Estate Activities increased by more than that of the Creative Industries (29.3% and 15.6% respectively).

As a proportion of UK GVA, the Creative Industries fell from 4.7 per cent to 4.5 per cent between 2008 and 2010 and then increased to 5.2 per cent in 2012. This reflects the fact that the GVA for the Creative Industries decreased at a higher rate than GVA for the UK as a whole between 2008 and 2009, had a slightly slower recovery than the UK Economy between 2009 and 2010 and then experienced a much stronger recovery than the Economy UK between 2010 and 2012.

GVA for the Creative Industries increased by 9.1 per cent between 2010 and 2011, and by 9.4 per cent between 2011 and 2012. This compares to UK GVA which increased by 2.5 per cent and 1.6 per cent in those years respectively.

Figure 4 shows GVA indexed against GVA in 2009. This allows for straightforward comparison between GVA in the Creative Industries and the wider UK economy. The data have been indexed to 2009 as this was the lowest value for both the Creative Industries and the UK economy in the time period covered (2008 – 2012).

Figure 4: Changes in GVA indexed to 2009 = 100



Creative and Cultural Industries Satellite Account Development

Exports of Services are measured using ONS International Trade in Services (ITIS) data. These are based on a survey of just under 15,000 UK businesses, and record the value of the services which businesses export. As for GVA, this section looks at Exports of Services from the Creative Industries themselves and does not consider Exports of Services from the wider Creative Economy. Results are in current prices and do not account for inflation.

Key findings

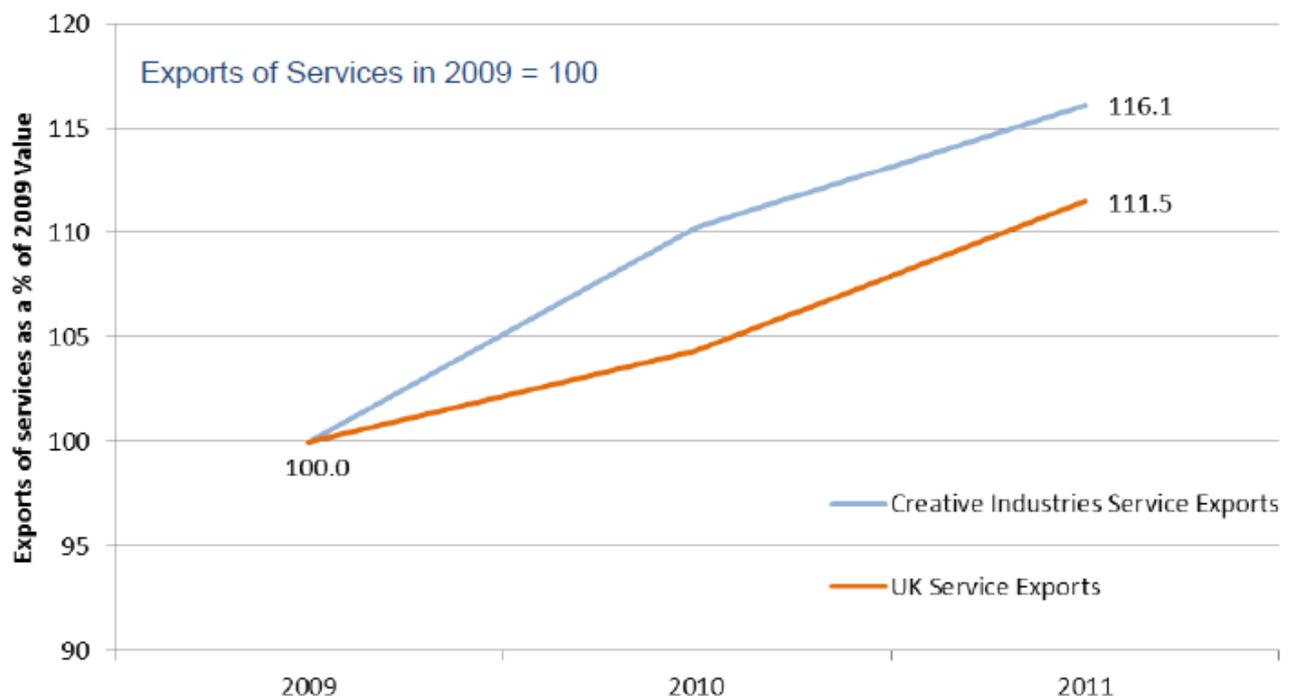
The value of services exported by the UK Creative Industries was £15.5bn in 2011, an increase of 16.1 per cent since 2009. Over that period, service exports increased by 11.5 per cent for the UK as a whole.

IT, software and computer services accounted for 46.5 per cent of Creative Industry service exports in 2011, up from 43.5 per cent in 2009.

Exports of Services in the Creative Industries were £15.5bn in 2011, an increase of £0.8bn (5.3%) on 2010.

This was a smaller increase than for Exports of Services of the UK as a whole, which grew by 6.8 per cent over the same period. Exports of Services between 2009 and 2010, however, increased by 10.2 per cent for the Creative Industries compared to 4.3 per cent for the UK as a whole.

Figure 6: Changes in Exports of Services indexed to 2009 = 100



Creative and Cultural Industries Satellite Account Development

Table 10: Creative Industries

Creative Industries Group	SIC	Description
Advertising and marketing	70.21	Public relations and communication activities
	73.11	Advertising agencies
	73.12	Media representation
Architecture	71.11	Architectural activities
Crafts	32.12	Manufacture of jewellery and related articles
Design: product, graphic and fashion design	74.10	Specialised design activities
Film, TV, video, radio and photography	59.11	Motion picture, video and television programme production activities
	59.12	Motion picture, video and television programme post-production
	59.13	Motion picture, video and television programme distribution
	59.14	Motion picture projection activities
	60.10	Radio broadcasting
	60.20	Television programming and broadcasting activities
IT, software and computer services	74.20	Photographic activities
	58.21	Publishing of computer games
	58.29	Other software publishing
	62.01	Computer programming activities
Publishing	62.02	Computer consultancy activities
	58.11	Book publishing
	58.12	Publishing of directories and mailing lists
	58.13	Publishing of newspapers
	58.14	Publishing of journals and periodicals
	58.19	Other publishing activities
Museums, galleries and libraries	74.30	Translation and interpretation activities
	91.01	Library and archive activities
Music, performing and visual arts	91.02	Museum activities
	59.20	Sound recording and music publishing activities
	85.52	Cultural education
	90.01	Performing arts
	90.02	Support activities to performing arts
	90.03	Artistic creation
90.04	Operation of arts facilities	

4. Measuring the Creative and Cultural Industries in the UK

4.1 Introduction

This chapter uses economic and labour market data to provide information about activities and industries within the UK that can be classified as “Cultural” and / or “Creative”. It is part of work on-going to produce a set of Cultural Satellite Accounts.

The chapter highlights different potential definitions of these industry groups, focussing on both UK and International sources and methods. Detailed lists of constituent industries make use of five-digit Standard Industrial Classification (SIC 07) codes and are included in annexes. These provide aggregated data that compare the approximate size of the defined “Industries”.

4.2 Key Sources

There are three main sets of definitions that feed into the lists of cultural and creative industries in this chapter. These are as follows:

- **DCMS Creative Industries:**
These industries have been defined using four-digit SIC 07 codes and featured within a January 2014 statistical release from the UK Department of Culture, Media & Sport (DCMS) entitled “Creative Industries Economic Estimates”
<https://www.gov.uk/government/publications/creative-industries-economic-estimates-january-2014>
- **Economic Activities in the ESSnet Cultural Domains**
These activities have been defined using the “Statistical Classification of Economic Activities in the European Community (NACE rev.2). They are in Annex 3 of the Final Report of the European Statistical System Network on Culture (ESSnet-Culture), published in October 2012
http://ec.europa.eu/culture/news/20121026-ess-net_en.htm
- **Productive Activities in the UNESCO Cultural Domains**
These activities were defined using the International Standard Industrial Classification (ISIC4) and were included in Table 2 of the 2009 UNESCO Framework for Cultural Statistics
<http://www.uis.unesco.org/culture/Pages/framework-cultural-statistics.aspx>

Annexes A1 and A2 provide the detailed list of the industries and activities converted to the five-digit SIC07 classification, with each Annex sorted in a different way. The mapping between classifications was simplest for the DCMS data as, for consistency with the statistical release, all five-digit sub-divisions of the four-digit SIC07 industries used in the release are included. Although the NACE, ISIC and SIC classifications differ, it was possible to map the industries and activities highlighted in the ESSnet and UNESCO reports to SIC07 codes.

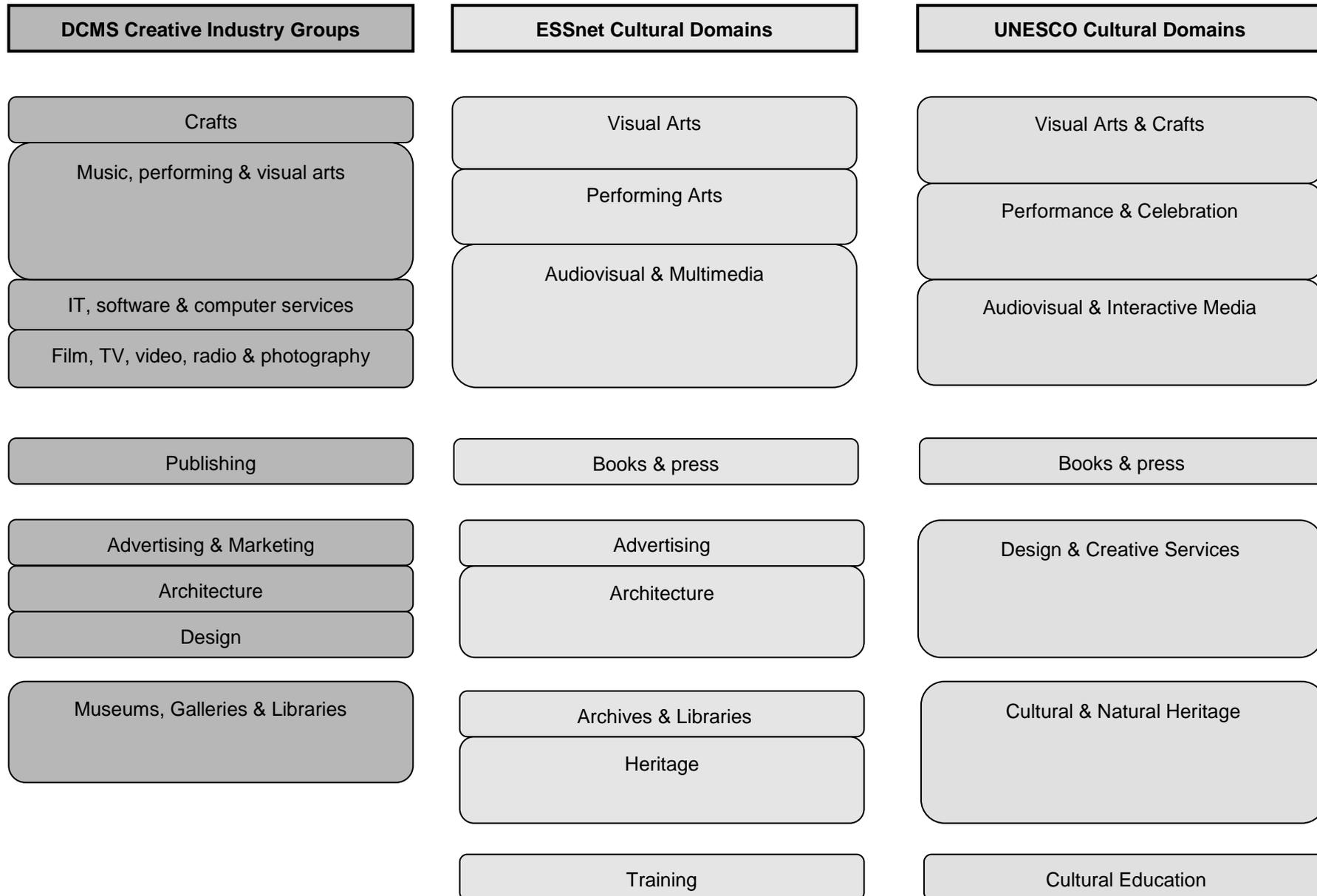
The three sources group detailed activities into broader “cultural domains” or “creative industry groups”. In Annexes A1 and A2, each activity’s DCMS Creative Industry Group is listed with the ESSnet and UNESCO domains only included for those outside of the DCMS classifications. The Annexes illustrate the quite wide overlap between the definitions from the three sources and this is also true of Figure 4.1, which provides a diagram of all of the creative industry groups and domains.

Creative and Cultural Industries Satellite Account Development

Figure 4.2 provides a more detailed comparison of the ESSnet Cultural Domains and DCMS Creative Industry Groups with only the circled industries not being included in both. The relatively few circles again highlight the overlap between “cultural” and “creative” industries.

Creative and Cultural Industries Satellite Account Development

Fig 4.1 Comparison of Creative Industry Groups and Cultural Domains in Three Key Sources



Creative and Cultural Industries Satellite Account Development

Fig 4.2 Detailed Comparison of ESSnet Cultural Domains and DCMS Creative Industry Groups

ESSNET CULTURAL DOMAINS		UK CREATIVE INDUSTRY GROUPS	
VISUAL ARTS	Art Photography Specialist Design	Specialised Design Activities	DESIGN: PRODUCT, GRAPHIC & FASHION
PERFORMING ARTS	Performing Arts Performing Arts Support Arts Facilities	Sound Recording Music Publishing Cultural Education Performing Arts Performing Arts Support Art Arts Facilities	MUSIC, PERFORMING & VISUAL ARTS
AUDIOVISUAL & MULTIMEDIA	Motion Picture Production, Post Production, Distribution TV Programme Production, Post Production, Distribution Video Production, Post Production, Distribution Computer Games Sound Recording Music Publishing TV Broadcasting Radio Broadcasting Motion Picture Projection Retail (Music, Videos etc) Rental (Videos etc)	Motion Picture Production, Post Production, Distribution TV Programme Production, Post Production, Distribution Video Production, Post Production, Distribution TV Broadcasting Radio Broadcasting Motion Picture Projection Photography	FILM, TV, VIDEO, RADIO & PHOTOGRAPHY
TRAINING	Cultural Education	Computer Games Other Software Programming Consultancy	IT, SOFTWARE & COMPUTER SERVICES
HERITAGE ARCHIVES LIBRARIES	Libraries Archives Museums Historical Sites	Libraries Archives Museums	MUSEUMS, GALLERIES & LIBRARIES
BOOKS & PRESS	Publishing (Books, magazines, newspapers) News Agencies Retail (Books, magazines, newspapers) Translation & Interpretation	Publishing (Books, magazines, newspapers) Publishing (Directories, Mailing Lists) Other Publishing Translation & Interpretation	PUBLISHING
ADVERTISING	Advertising Activities	Advertising Activities Public Relations Media Representation	ADVERTISING & MARKETING
ARCHITECTURE	Architectural Activities	Architectural Activities	ARCHITECTURE
		Manufacture of Jewellery & Related Articles	CRAFTS

Creative and Cultural Industries Satellite Account Development

Figure 4.1 suggests that the main broad difference between the DCMS creative industry groups and the ESSnet and UNESCO Cultural Domains is the exclusion from the former of "Heritage" Industries. Figure 4.2 provides a more detailed examination of some of the differences. It indicates that, compared to the ESSnet Cultural Domains, the DCMS creative industries definition includes additional computing, publishing and marketing activities. The ESSnet Cultural Domains, on the other hand, includes some retail activities relating to cultural items, activities relating to historic sites and additional press activities.

In total, the DCMS Creative Industries list includes 42 activities with five-digit SIC07 codes and these are classified into nine "Creative Industries". Converting the ESSnet Cultural Activities to SIC classifications produces 39 separate activities within ten cultural domains. However, all but six of these are also included in the DCMS Creative Industries list. Finally, converting the UNESCO Cultural Activities to SIC classifications produces 48 activities in seven domains. In this case, all but 13 of these activities are included in the DCMS list and six of the 13 are in the ESSnet list. The remaining seven activities expand the definitions of heritage to include nature, antiques and engineering design.

Other Potential Cultural and Creative Activities

Other nations have developed similar definitions of these types of activities. In particular the Australian Bureau of Statistics issued a discussion paper on this topic in June 2013 as we have seen in section 2 of the report.

<http://www.abs.gov.au/ausstats/abs@.nsf/latestProducts/5271.0.55.001Media%20Release12013>

The Australian domains in their entirety are much broader than those in any of three key sources mentioned above. Figure 4.3 compares them with the UK DCMS Creative Activities and illustrates that the Australian domains include activities connected with historical and natural sites and the production and retail of cultural and fashion goods. In addition, the cultural aspects of broad activities such as administration, construction, general education and membership organisations are included in the domains.

As well as taking account of the definition of cultural activities and domains in other nations, an analysis of UK employment by occupation matched to industry was undertaken to identify UK equivalents. Annexes A1 & A2 include an additional 21 activities at SIC five digit level that were chosen as a result of this combined work. There are 14 activities in the Annexes that relate to the creation, retail and repair of craft items and a further seven that are part of cultural production and dissemination.

In total, therefore, Annexes A1 and A2 both include 76 activities identified as cultural and / or creative. To recap, this number consists of:

- More than half (42) that are included as a result of the DCMS creative industries classification;
- Just under a fifth (13) that outside the DCMS definition but included in ESSnet and / or UNESCO lists;
- The 21 "others" mentioned in the previous paragraphs.

The remainder of this paper presents data relating to these classifications.

Annex B is a list of 47 activities that have been excluded but were mentioned in some sources (including the Australian paper) as potential or partial cultural activities. Just under half (20) relate to "fashion" production and retail with the remainder being a variety of general activities that have some minority cultural content. Most parts of the "fashion" industry have been omitted because analysis indicates that the majority of occupations within these activities are non-creative roles such as machinists.

Creative and Cultural Industries Satellite Account Development

AUSTRALIAN CULTURAL & CREATIVE DOMAINS: 2013 DISCUSSION PAPER	Motion Picture Production, Post Production, Distribution TV Programme Production, Post Production, Distribution Video Production, Post Production, Distribution Computer Games, Other Software & Internet Publishing TV, Radio Broadcasting, Motion Picture Projection Rental (Videos etc)	Motion Picture Production, Post Production, Distribution TV Programme Production, Post Production, Distribution Video Production, Post Production, Distribution TV, Radio Broadcasting, Motion Picture Projection Photography	UK CREATIVE INDUSTRY GROUPS FROM LATEST RELEASE
BROADCASTING, ELECTRONIC OR DIGITAL MEDIA, & FILM	Art, Performing Arts & Performing Arts Support Arts Facilities, inc. Bars & private clubs	Sound Recording & Music Publishing Cultural Education Art, Performing Arts & Performing Arts Support Arts Facilities	FILM, TV, VIDEO, RADIO & PHOTOGRAPHY
PERFORMING ARTS	Sound Recording & Music Publishing	Libraries & Archives Museums	MUSIC, PERFORMING & VISUAL ARTS
MUSIC COMPOSITION & PUBLISHING	Libraries & Archives	Libraries & Archives Museums	MUSEUMS, GALLERIES & LIBRARIES
LIBRARIES & ARCHIVES	Museums	Publishing (Books, magazines, newspapers) Publishing (Directories, Mailing Lists) Other Publishing Translation & Interpretation	PUBLISHING
ENVIRONMENTAL HERITAGE	Historical Sites Botanical Gardens, Zoos & Nature Reserves	Manufacture of Jewellery & Related Articles	CRAFTS
LITERATURE & PRINT MEDIA	Printing, pre-press & pre-media services Publishing (Books, magazines, newspapers) Other Publishing Wholesale & Retail (Books, magazines, newspapers)	Manufacture of Jewellery & Related Articles	CRAFTS
VISUAL ARTS & CRAFTS	Tanning & dressing of leather, leather goods manufacture Manufacture of ceramics &, ornaments, jewellery Wholesale & retail of jewellery Photography	Fig 4.3 Detailed Comparison of Australian Cultural & Creative Domains and DCMS Creative Industry Groups	
SUPPORTING ACTIVITIES	Construction of arts facilities, Media representation, Employment placement activities inc temp. emp. agencies Public administration & regulation Higher education & vocational education Cultural education Membership organisations & unions activities Repair of cultural goods		
FASHION	Clothing & Footwear Manufacture, Wholesale & Retail		
DESIGN	Computer Programming Architectural Activities Engineering (pt) Advertising Activities Specialist Design	Advertising Activities Public Relations Media Representation	ADVERTISING & MARKETING
OTHER CULTURE GOODS MANUFACTURE & SALE	Reproduction of recorded media, Manufacture of musical instruments, Retail of music & video recordings & other cultural goods Antiques & Second Hand Goods	Computer Games Other Software Programming, Consultancy	IT, SOFTWARE & COMPUTER SERVICES
		Architectural Activities	ARCHITECTURE

Creative and Cultural Industries Satellite Account Development

Gross Value Added

The total UK GVA (Gross Value Added) for the cultural and creative activities listed in Annexes A1 and A2 was £78.0 billion in 2011. As Table 1 illustrates, well over four fifths (£65.2 billion) of this was for the creative industries defined in the DCMS release. The additional 13 activities in the ESSnet and UNESCO definitions added a further £7.9 billion, with most of the remaining £4.9 billion in the total coming from including craft production and retail activities that were not in other definitions.

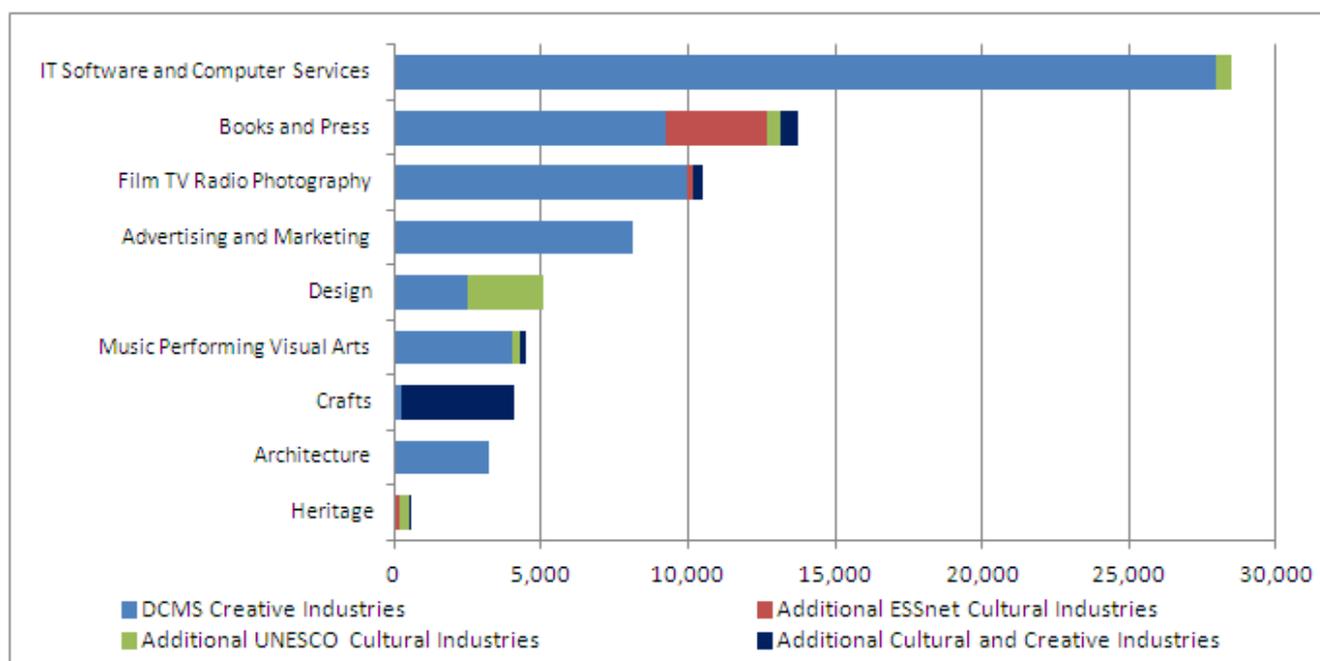
The broad cultural domains in Table 1 are based on the DCMS creative industry groups with “museums, galleries and libraries” and “publishing” renamed as “heritage” and “books and press” to reflect activities in the ESSnet and UNESCO definitions. As both the table and Figure 4.4 show, IT, Software and Computer Services were responsible for over a third of the £78.0 billion GVA in 2011 and had an even greater share (43 per cent) of the GVA of DCMS Creative Industries.

Table 1: GVA in UK Cultural and Creative Activities 2011

2011 GVA (£m) by Broad Cultural Domain	DCMS Creative Industries	Additional ESSnet Cultural Industries	Additional UNESCO Cultural Industries	Additional Cultural and Creative Industries	Total
Advertising and Marketing	8,099	-	-	-	8,099
Architecture	3,223	-	-	-	3,223
Books and Press	9,228	3,421	485	622	13,757
Crafts	266	-	-	3,822	4,088
Design	2,504	-	2,555	-	5,059
Film, TV ,Radio and Photography	9,978	213	-	277	10,468
Heritage	-63	169	308	14	428
IT, Software and Computer Services	27,940	-	523	-1	28,462
Music, Performing and Visual Arts	4,038	-	267	145	4,450
Total	65,213	3,802	4,138	4,879	78,033

Source: ONS Annual Business Survey

Fig 4.4 UK GVA in Cultural and Creative Activities by Domain 2011 (£m)



Creative and Cultural Industries Satellite Account Development

Table 1 and Figure 4.4 illustrate how a GVA estimate has been built up by adding totals from the recent DCMS release to additional activities defined elsewhere. This section focuses on the total GVA for the activities defined as cultural and / or creative in the three key sources in this paper.

As Table 2 shows, estimated GVA from UK Creative Industries as defined in the DCMS release was higher than the equivalent totals for industries classified as cultural in the ESSnet and UNESCO publications. This is mainly due to the inclusion of activities relating to IT, software and computer services in the DCMS list as Figure 4.5 illustrates.

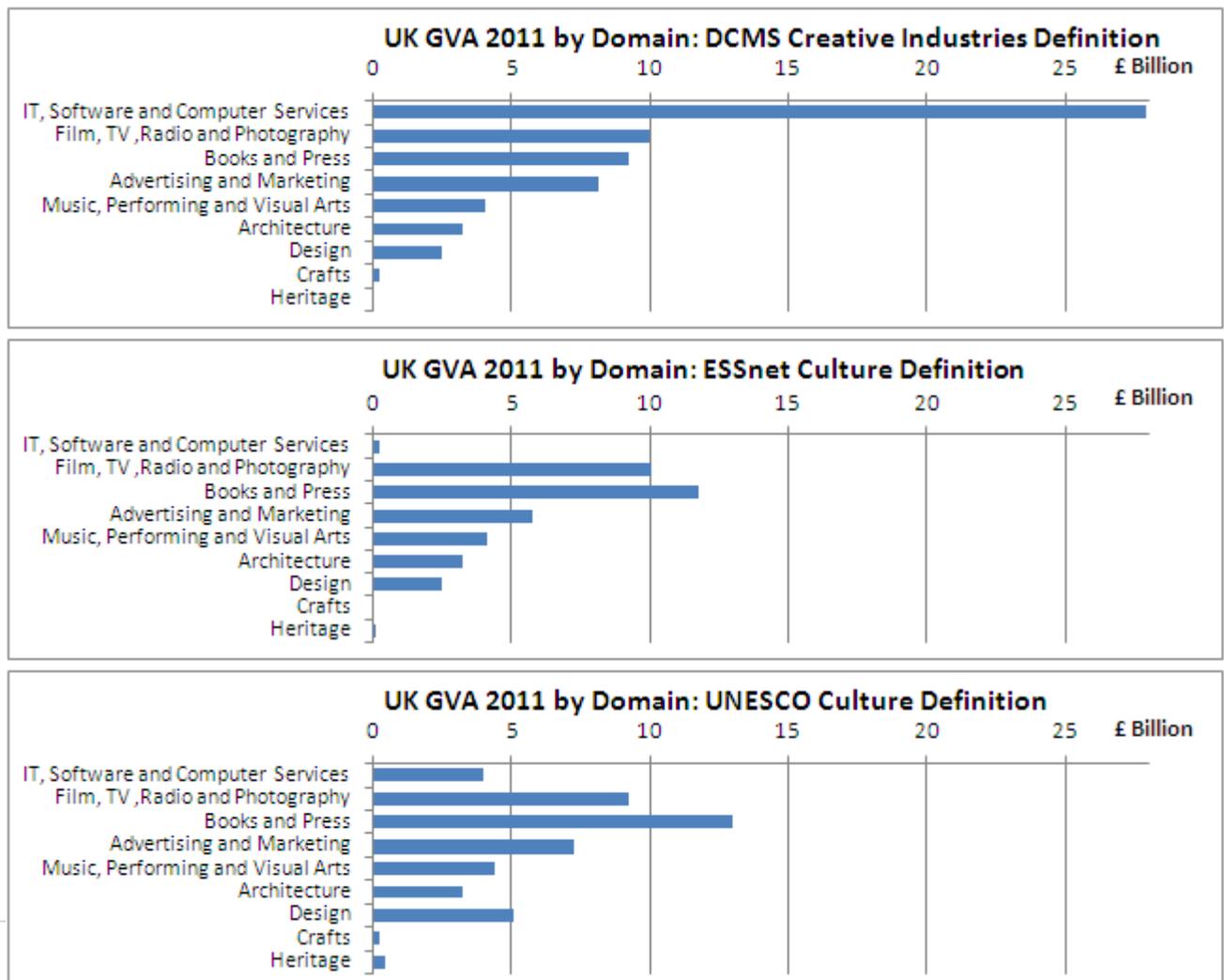
Table 2: GVA in UK Cultural and Creative Activities (DCMS, ESSnet & UNESCO Definitions) 2011

GVA 2011 (£m) by Definition Source and Domain	DCMS Creative Industries	ESSnet Cultural Domain	UNESCO Cultural Domain
Advertising and Marketing	8,099	5,670	7,213
Architecture	3,223	3,223	3,223
Books and Press	9,228	11,753	13,007
Crafts	266	0	266
Design	2,504	2,504	5,059
Film, TV ,Radio and Photography	9,978	10,085	9,224
Heritage	-63	106	413
IT, Software and Computer Services	27,940	220	3,959
Music, Performing and Visual Arts	4,038	4,144	4,371
Total	65,213	37,706	46,736

Source: ONS Annual Business Survey

Fig 4.5 UK GVA in Cultural and Creative Activities by Domain and Definitional Source 2011

Source: ONS Annual Business Survey



Creative and Cultural Industries Satellite Account Development

Employment

The total UK Main & Second Job Employment for the cultural and creative activities listed in Annexes A1 and A2 was 2.08 million in 2012. As Table 3 illustrates, over four fifths (1.70 million) of this was for the creative industries defined in the DCMS release. The additional 13 activities in the ESSnet and UNESCO definitions added a further 0.19 million, with most of the remaining 0.19 million in the total coming from craft production and retail activities that were not in other definitions.

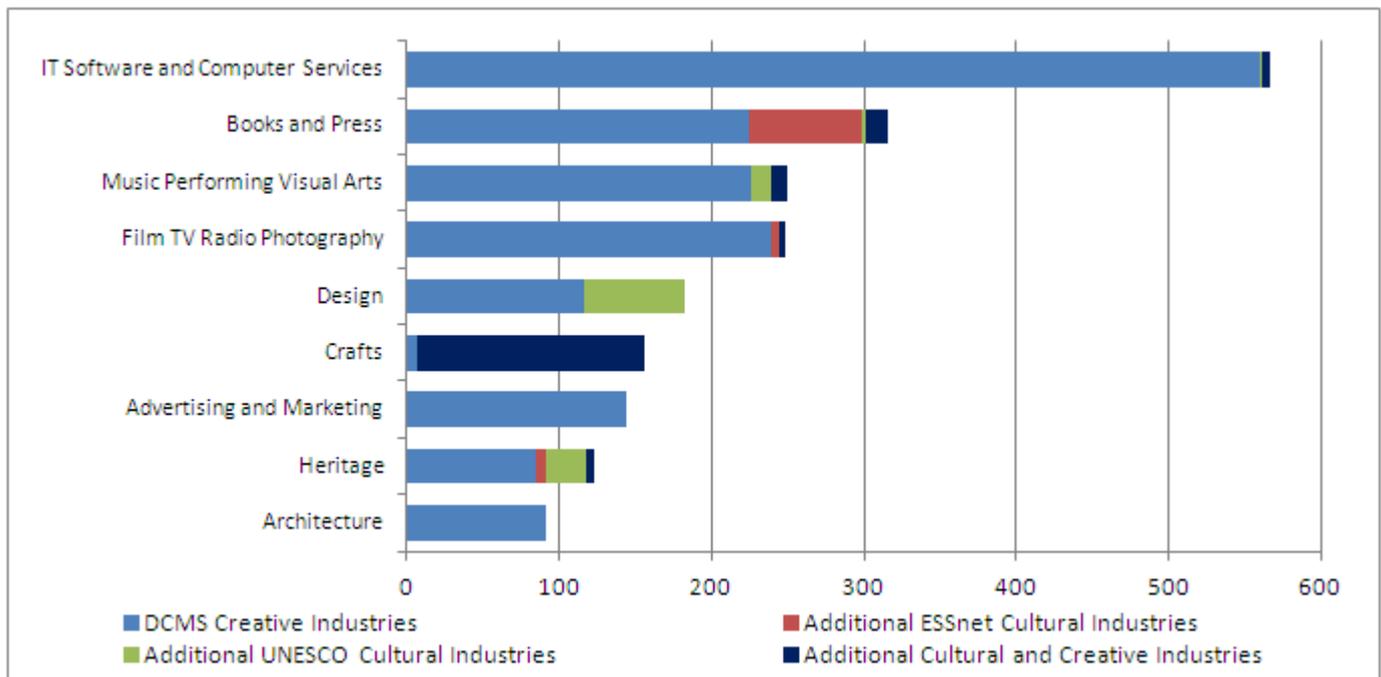
The broad cultural domains in Table 3 are based on the DCMS creative industry groups, with amendments as for Table 1. As both the table and Figure 4.6 show, IT, Software and Computer Services were responsible for over a quarter of the 2.08 million main and second job employment in 2012 and had an even greater share (about a third) of the employment of DCMS Creative Industries.

Table 3: Main & Second Job Employment in UK Cultural and Creative Activities 2012

2012 Main & Second Job Employment (1,000s) by Broad Cultural Domain	DCMS Creative Industries	Additional ESSnet Cultural Industries	Additional UNESCO Cultural Industries	Additional Cultural and Creative Industries	Total
Advertising and Marketing	144.8	-	-	-	144.8
Architecture	90.9	-	-	-	90.9
Books and Press	224.4	74.7	1.8	15.4	316.3
Crafts	7.2	-	-	149.4	156.6
Design	116.4	-	66.7	-	183.1
Film TV Radio Photography	239.3	5.2	-	3.9	248.4
Heritage	85.5	6.2	26.4	4.9	123.0
IT Software and Computer Services	560.7	-	0.5	6.0	567.2
Music Performing Visual Arts	226.4	-	13.2	10.3	250.0
Total	1,695.6	86.1	108.7	189.9	2,080.3

Source: ONS Annual Population Survey

Fig 4.6 UK Main & Second Job Employment (1,000s) in Cultural and Creative Activities by Domain



Source: ONS Annual Population Survey

Creative and Cultural Industries Satellite Account Development

Table 3 and Figure 4.6 illustrate how an estimate of employment has been built up by adding totals for industries in the most recent DCMS release to additional activities defined elsewhere. This section focuses on employment estimates for the activities defined as cultural and / or creative in the three key sources in this paper.

As Table 4 shows, estimated Employment from UK Creative Industries as defined in the DCMS release was higher than the equivalent totals for industries classified as cultural in the ESSnet and UNESCO publications. This is mainly due to the inclusion of activities relating to IT, software and computer services in the DCMS list as Figure 4.7 illustrates.

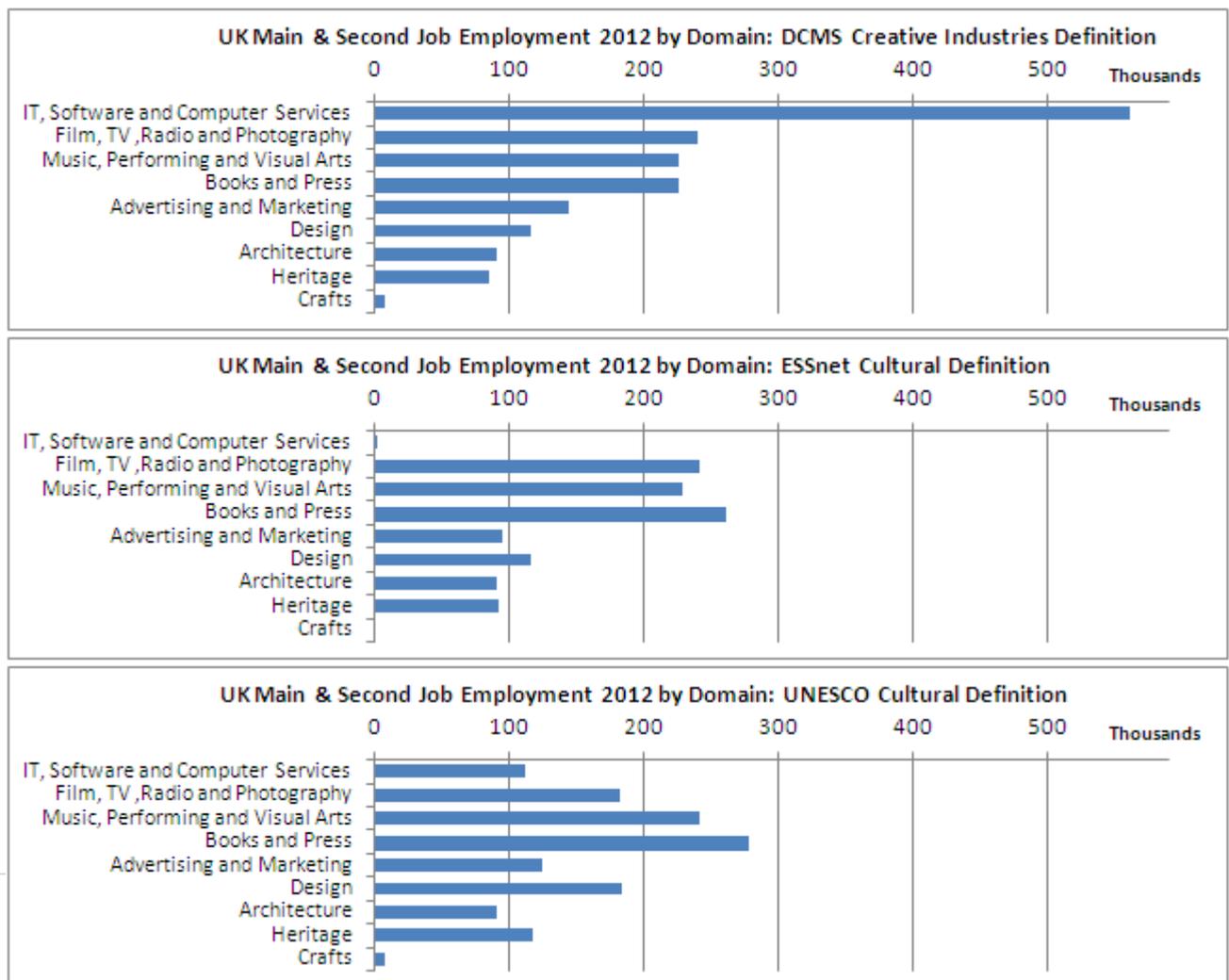
Table 4: Employment in UK Cultural and Creative Activities (DCMS, ESSnet & UNESCO Definitions) 2012

Main & Second Job Employment 2012 by Definition Source and Domain	DCMS Creative Industries (1,000s)	ESSnet Cultural Domain (1,000s)	UNESCO Cultural Domain (1,000s)
Advertising and Marketing	144.8	94.3	124.7
Architecture	90.9	90.9	90.9
Books and Press	224.4	260.1	276.8
Crafts	7.2	0.0	7.2
Design	116.4	116.4	183.1
Film, TV ,Radio and Photography	239.3	241.9	182.2
Heritage	85.5	91.7	118.1
IT, Software and Computer Services	560.7	1.6	111.6
Music, Performing and Visual Arts	226.4	229.1	241.1
Total	1,695.6	1,126.0	1,335.8

Source: ONS Annual Population Survey

Fig 4.7 UK Employment in Cultural and Creative Activities by Domain and Definitional Source 2012

Source: ONS Annual Population Survey



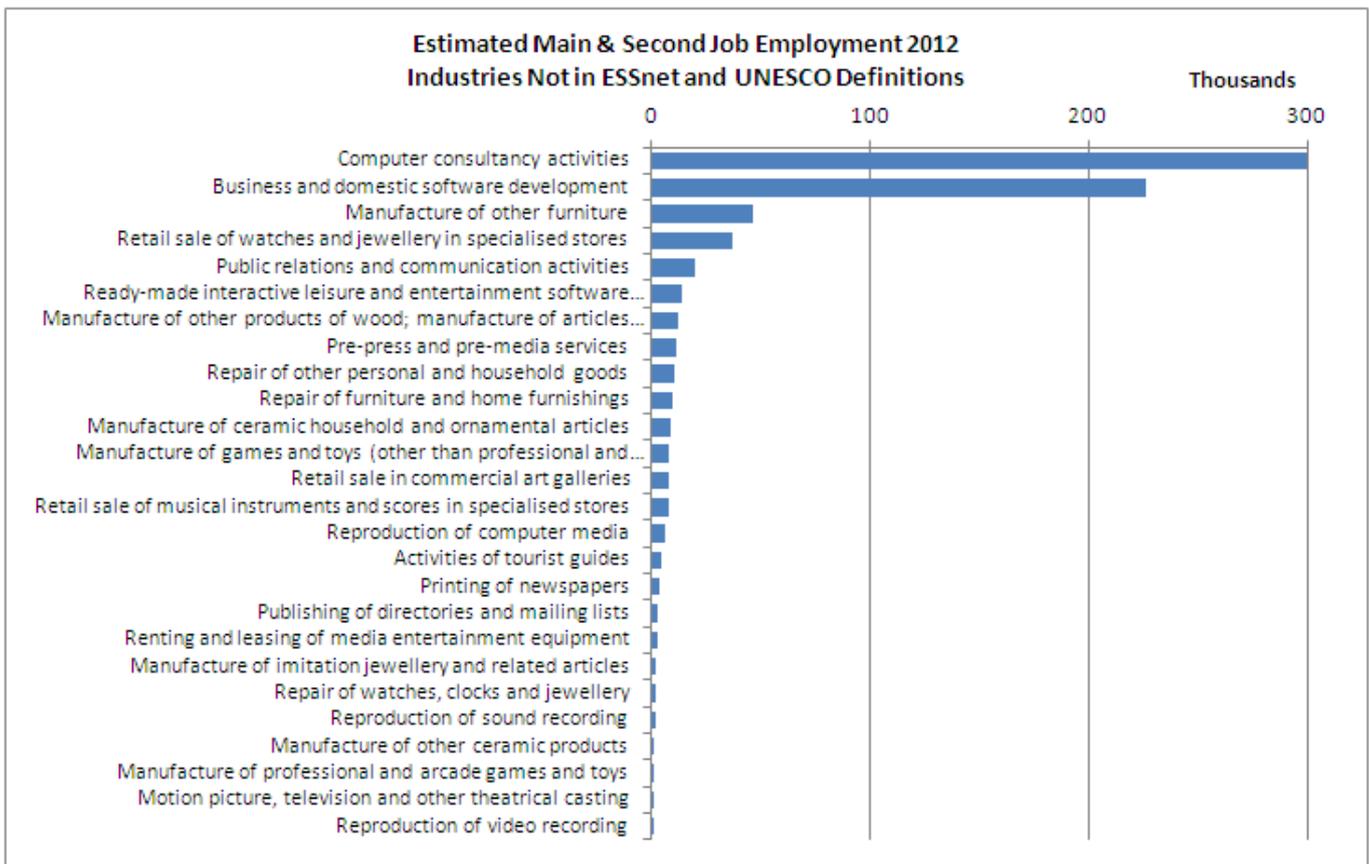
Creative and Cultural Industries Satellite Account Development

Alternative Definitions of Cultural Activities

From Tables 1 and 3, the total estimated GVA of the cultural and creative activities in Annexes A1 and A2 was £78.0 billion in 2011 while main and second job employment was 2.08 million in 2012. However, figures 4.5 and 4.7 show that the IT, software and computer services sector has relatively large GVA and employment totals but is mostly or entirely excluded from the two cultural definitions that we have focussed on.

Figure 4.8 shows the relative size, in employment terms, of the activities in Annexes A1 and A2 that are not in either of the cultural definitions. Together, computer consultancy activities and business & domestic software development are responsible for 70 per cent of employment shown in the chart and for a quarter of the 2.08 million in Table 3. In fact, these two activities contribute 80 per cent of the GVA of the activities in the chart and about a third of the £78.0 billion in Table 3.

Fig 4.8 UK Employment in Activities Considered to be Outside of Selected Cultural Domains 2012



Source: ONS Annual Population Survey

The two largest activities in Figure 4.8 are arguably among the activities in the chart that are least likely to be generally considered as “cultural”. These are, therefore, candidates for exclusion from calculations of GVA and Employment estimates. In addition, there are other activities that could be removed to provide a narrower but, perhaps, more consistent definition of cultural industries.

Creative and Cultural Industries Satellite Account Development

Tables 5 and 6 provide examples of the size in terms of employment and GVA of broad industry groups within the cultural sector if various activities are excluded.

In each of the tables, the third column shows data for a range of activities that exclude the following:

- Public relations (excluded from advertising and marketing);
- Printing and pre-press news activities (books and press);
- Publishing of directories (books and press);
- Craft related repair (crafts);
- Industrial engineering design activities (design);
- Reproduction (software etc., film etc. And music etc.)
- Business & domestic software, consultancy, web portals (IT, software and computer services);

The third column additionally excludes data relating to retail and rental of books, crafts, films, heritage (antiques), music and similar items. Annex C lists the excluded activities.

Table 5: GVA in UK Cultural and Creative Activities 2011 Using Three Separate Classifications

Estimated GVA 2011 (£m) by Broad Industry Group	Activities as in Annexes A1 & A2	Narrower Range of Activities	Narrower Range of Activities (exc Retail)
Advertising and Marketing	8,099	7,213	7,213
Architecture	3,223	3,223	3,223
Books and Press	13,757	13,115	11,909
Crafts	4,088	3,942	2,103
Design	5,059	2,504	2,504
Film TV Radio Photography	10,468	10,380	9,978
Heritage	428	428	86
IT Software and Computer Services	28,462	1,776	1,776
Music Performing Visual Arts	4,450	4,385	4,305
TOTAL	78,033	46,966	43,098

Source: ONS Annual Business Survey

Table 6: Employment in UK Cultural and Creative Activities 2012 Using Three Separate Classifications

Main & Second Job Employment 2012 (1,000s) by Broad Industry Group	Activities as in Annexes A1 & A2	Narrower Range of Activities	Narrower Range of Activities (exc Retail)
Advertising and Marketing	144.8	124.7	124.7
Architecture	90.9	90.9	90.9
Books and Press	316.3	297.9	237.8
Crafts	156.6	133.9	89.0
Design	183.1	116.4	116.4
Film TV Radio Photography	248.4	248.1	240.1
Heritage	123.0	123.0	107.8
IT Software and Computer Services	567.2	34.8	34.8
Music Performing Visual Arts	250.0	247.8	239.7
TOTAL	2,080.3	1,417.6	1,281.2

Source: ONS Annual Population Survey

These adjustments provide definitions of cultural activities that are less dominated by IT and related work and, in the narrowest range of activities, definitions that exclude retail.

5. Conclusions and Next Steps

This report has demonstrated a number of alternative approaches to measuring the importance of cultural and creative industries. Clearly in the UK the focus is on the creative sector through the work of DCMS, NESTA and others. This report has shown the possibilities for developing statistics that take account of varying definitions of both cultural and creative industries. Internationally there is still work to be done to achieve a full blown Cultural/Creative Satellite Account and more development work is needed in this area. This report, therefore represents an initial stage towards that development.

Creative and Cultural Industries Satellite Account Development

Annex A1: Potential Cultural and Creative Activities, sorted by source then SIC07 Code

Note: "Key Source" listed in the order DCMS, ESSnet, UNESCO, Other. Hence, for example, any activity in the DCMS and ESSnet lists is listed with DCMS as a "Key Source"

SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
32120	Manufacture of jewellery and related articles	DCMS	Crafts	✓		✓
58110	Book publishing	DCMS	Publishing	✓	✓	✓
58120	Publishing of directories and mailing lists	DCMS	Publishing	✓		
58130	Publishing of newspapers	DCMS	Publishing	✓	✓	✓
58141	Publishing of learned journals	DCMS	Publishing	✓	✓	✓
58142	Publishing of consumer, business and professional journals and periodicals	DCMS	Publishing	✓	✓	✓
58190	Other publishing activities	DCMS	Publishing	✓		✓
58210	Publishing of computer games	DCMS	IT, software & computer services	✓	✓	✓
58290	Other software publishing	DCMS	IT, software & computer services	✓		✓
59111	Motion picture production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59112	Video production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59113	Television programme production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59120	Motion picture, video and television programme post-production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59131	Motion picture distribution activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59132	Video distribution activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59133	Television programme distribution activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59140	Motion picture projection activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59200	Sound recording and music publishing activities	DCMS	Music, performing & visual arts	✓	✓	✓
60100	Radio broadcasting	DCMS	Film, TV, video, radio & photography	✓	✓	✓
60200	Television programming and broadcasting activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
62011	Ready-made interactive leisure and entertainment software development	DCMS	IT, software & computer services	✓		
62012	Business and domestic software development	DCMS	IT, software & computer services	✓		
62020	Computer consultancy activities	DCMS	IT, software & computer services	✓		
70210	Public relations and communication activities	DCMS	Advertising & Marketing	✓		
71111	Architectural activities	DCMS	Architecture	✓	✓	✓

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SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
71112	Urban planning and landscape architectural activities	DCMS	Architecture	✓	✓	✓
73110	Advertising agencies	DCMS	Advertising & Marketing	✓	✓	✓
73120	Media representation	DCMS	Advertising & Marketing	✓		
74100	Specialised design activities	DCMS	Design	✓	✓	✓
74201	Portrait photographic activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74202	Other specialist photography (not including portrait photography)	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74203	Film processing	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74209	Other photographic activities (not including portrait / other specialist photography & film processing) nec	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74300	Translation and interpretation activities	DCMS	Publishing	✓	✓	
85520	Cultural education	DCMS	Music, performing & visual arts	✓	✓	✓
90010	Performing arts	DCMS	Music, performing & visual arts	✓	✓	✓
90020	Support activities to performing arts	DCMS	Music, performing & visual arts	✓	✓	✓
90030	Artistic creation	DCMS	Music, performing & visual arts	✓	✓	✓
90040	Operation of arts facilities	DCMS	Music, performing & visual arts	✓	✓	✓
91011	Library activities	DCMS	Museums, galleries & libraries	✓	✓	✓
91012	Archive activities	DCMS	Museums, galleries & libraries	✓	✓	✓
91020	Museum activities	DCMS	Museums, galleries & libraries	✓	✓	✓
47610	Retail sale of books in specialised stores	ESSnet	Books and Press		✓	✓
47620	Retail sale of newspapers and stationery in specialised stores	ESSnet	Books and Press		✓	✓
47630	Retail sale of music and video recordings in specialised stores	ESSnet	Audiovisual & Multimedia		✓	✓
63910	News agency activities	ESSnet	Books and Press		✓	✓
77220	Renting of video tapes and disks	ESSnet	Audiovisual & Multimedia		✓	✓
91030	Operation of historical sites and buildings and similar visitor attractions	ESSnet	Heritage		✓	✓
32200	Manufacture of musical instruments	UNESCO	Performance & Celebration			✓
47791	Retail sale of antiques including antique books, in stores	UNESCO	Culture & Natural Heritage			✓
63120	Web portals	UNESCO	Audio Visual & Interactive Media			✓
63990	Other information service activities nec	UNESCO	Books and Press			✓

Creative and Cultural Industries Satellite Account Development

SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
71121	Engineering design activities for industrial process and production	UNESCO	Design & Creative Services			✓
72200	Research and experimental development on social sciences and humanities	UNESCO	Visual Arts and Crafts			✓
91040	Botanical and zoological gardens and nature reserve activities	UNESCO	Culture & Natural Heritage			✓
16290	Manufacture of other products of wood; manufacture of articles of cork, straw and plaiting materials	Others	Creative Craft Creation			
18110	Printing of newspapers	Others	Cultural Production			
18130	Pre-press and pre-media services	Others	Cultural Production			
18201	Reproduction of sound recording	Others	Cultural Production			
18202	Reproduction of video recording	Others	Cultural Production			
18203	Reproduction of computer media	Others	Cultural Production			
23410	Manufacture of ceramic household and ornamental articles	Others	Creative Craft Creation			
23490	Manufacture of other ceramic products	Others	Creative Craft Creation			
31090	Manufacture of other furniture	Others	Creative Craft Creation			
32130	Manufacture of imitation jewellery and related articles	Others	Creative Craft Creation			
32401	Manufacture of professional and arcade games and toys	Others	Creative Craft Creation			
32409	Manufacture of games and toys (other than professional and arcade games and toys) nec	Others	Creative Craft Creation			
47591	Retail sale of musical instruments and scores in specialised stores	Others	Creative Craft Retail			
47770	Retail sale of watches and jewellery in specialised stores	Others	Creative Craft Retail			
47781	Retail sale in commercial art galleries	Others	Cultural Retail			
77291	Renting and leasing of media entertainment equipment	Others	Cultural Retail			
78101	Motion picture, television and other theatrical casting	Others	Cultural Production			
79901	Activities of tourist guides	Others	Cultural Production			
95240	Repair of furniture and home furnishings	Others	Creative Craft Repair			
95250	Repair of watches, clocks and jewellery	Others	Creative Craft Repair			
95290	Repair of other personal and household goods	Others	Creative Craft Repair			

Creative and Cultural Industries Satellite Account Development

Annex A2: Potential Cultural and Creative Activities, sorted by SIC07 Code

Note: "Key Source" listed in the order DCMS, ESSnet, UNESCO, Other. Hence, for example, any activity in the DCMS and ESSnet lists is listed with DCMS as a "Key Source"

SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
16290	Manufacture of other products of wood; manufacture of articles of cork, straw and plaiting materials	Others	Creative Craft Creation			
18110	Printing of newspapers	Others	Cultural Production			
18130	Pre-press and pre-media services	Others	Cultural Production			
18201	Reproduction of sound recording	Others	Cultural Production			
18202	Reproduction of video recording	Others	Cultural Production			
18203	Reproduction of computer media	Others	Cultural Production			
23410	Manufacture of ceramic household and ornamental articles	Others	Creative Craft Creation			
23490	Manufacture of other ceramic products	Others	Creative Craft Creation			
31090	Manufacture of other furniture	Others	Creative Craft Creation			
32120	Manufacture of jewellery and related articles	DCMS	Crafts	✓		✓
32130	Manufacture of imitation jewellery and related articles	Others	Creative Craft Creation			
32200	Manufacture of musical instruments	UNESCO	Performance & Celebration			✓
32401	Manufacture of professional and arcade games and toys	Others	Creative Craft Creation			
32409	Manufacture of games and toys (other than professional and arcade games and toys) nec	Others	Creative Craft Creation			
47591	Retail sale of musical instruments and scores in specialised stores	Others	Creative Craft Retail			
47610	Retail sale of books in specialised stores	ESSnet	Books and Press		✓	✓
47620	Retail sale of newspapers and stationery in specialised stores	ESSnet	Books and Press		✓	✓
47630	Retail sale of music and video recordings in specialised stores	ESSnet	Audiovisual & Multimedia		✓	✓
47770	Retail sale of watches and jewellery in specialised stores	Others	Creative Craft Retail			
47781	Retail sale in commercial art galleries	Others	Cultural Retail			
47791	Retail sale of antiques including antique books, in stores	UNESCO	Culture & Natural Heritage			✓
58110	Book publishing	DCMS	Publishing	✓	✓	✓
58120	Publishing of directories and mailing lists	DCMS	Publishing	✓		
58130	Publishing of newspapers	DCMS	Publishing	✓	✓	✓
58141	Publishing of learned journals	DCMS	Publishing	✓	✓	✓

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SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
58142	Publishing of consumer, business and professional journals and periodicals	DCMS	Publishing	✓	✓	✓
58190	Other publishing activities	DCMS	Publishing	✓		✓
58210	Publishing of computer games	DCMS	IT, software & computer services	✓	✓	✓
58290	Other software publishing	DCMS	IT, software & computer services	✓		✓
59111	Motion picture production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59112	Video production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59113	Television programme production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59120	Motion picture, video and television programme post-production activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59131	Motion picture distribution activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59132	Video distribution activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59133	Television programme distribution activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59140	Motion picture projection activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
59200	Sound recording and music publishing activities	DCMS	Music, performing & visual arts	✓	✓	✓
60100	Radio broadcasting	DCMS	Film, TV, video, radio & photography	✓	✓	✓
60200	Television programming and broadcasting activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
62011	Ready-made interactive leisure and entertainment software development	DCMS	IT, software & computer services	✓		
62012	Business and domestic software development	DCMS	IT, software & computer services	✓		
62020	Computer consultancy activities	DCMS	IT, software & computer services	✓		
63120	Web portals	UNESCO	Audio Visual & Interactive Media			✓
63910	News agency activities	ESSnet	Books and Press		✓	✓
63990	Other information service activities nec	UNESCO	Books and Press			✓
70210	Public relations and communication activities	DCMS	Advertising & Marketing	✓		
71111	Architectural activities	DCMS	Architecture	✓	✓	✓
71112	Urban planning and landscape architectural activities	DCMS	Architecture	✓	✓	✓
71121	Engineering design activities for industrial process and production	UNESCO	Design & Creative Services			✓
72200	Research and experimental development on social sciences and humanities	UNESCO	Visual Arts and Crafts			✓
73110	Advertising agencies	DCMS	Advertising & Marketing	✓	✓	✓

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SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
73120	Media representation	DCMS	Advertising & Marketing	✓		
74100	Specialised design activities	DCMS	Design	✓	✓	✓
74201	Portrait photographic activities	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74202	Other specialist photography (not including portrait photography)	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74203	Film processing	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74209	Other photographic activities (not including portrait / other specialist photography & film processing) nec	DCMS	Film, TV, video, radio & photography	✓	✓	✓
74300	Translation and interpretation activities	DCMS	Publishing	✓	✓	
77220	Renting of video tapes and disks	ESSnet	Audiovisual & Multimedia		✓	✓
77291	Renting and leasing of media entertainment equipment	Others	Cultural Retail			
78101	Motion picture, television and other theatrical casting	Others	Cultural Production			
79901	Activities of tourist guides	Others	Cultural Production			
85520	Cultural education	DCMS	Music, performing & visual arts	✓	✓	✓
90010	Performing arts	DCMS	Music, performing & visual arts	✓	✓	✓
90020	Support activities to performing arts	DCMS	Music, performing & visual arts	✓	✓	✓
90030	Artistic creation	DCMS	Music, performing & visual arts	✓	✓	✓
90040	Operation of arts facilities	DCMS	Music, performing & visual arts	✓	✓	✓
91011	Library activities	DCMS	Museums, galleries & libraries	✓	✓	✓
91012	Archive activities	DCMS	Museums, galleries & libraries	✓	✓	✓
91020	Museum activities	DCMS	Museums, galleries & libraries	✓	✓	✓
91030	Operation of historical sites and buildings and similar visitor attractions	ESSnet	Heritage		✓	✓
91040	Botanical and zoological gardens and nature reserve activities	UNESCO	Culture & Natural Heritage			✓
95240	Repair of furniture and home furnishings	Others	Creative Craft Repair			
95250	Repair of watches, clocks and jewellery	Others	Creative Craft Repair			
95290	Repair of other personal and household goods	Others	Creative Craft Repair			

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Annex B: SIC07 Five-Digit Industries Including Some Cultural Activities

SIC07 five digit code	SIC 07 Name	Domain
14110	Manufacture of leather clothes	Fashion Production
14120	Manufacture of workwear	Fashion Production
14131	Manufacture of men's outerwear, other than leather clothes and workwear	Fashion Production
14132	Manufacture of women's outerwear, other than leather clothes and workwear	Fashion Production
14141	Manufacture of men's underwear	Fashion Production
14142	Manufacture of women's underwear	Fashion Production
14190	Manufacture of other wearing apparel and accessories	Fashion Production
14200	Manufacture of articles of fur	Fashion Production
14310	Manufacture of knitted and crocheted hosiery	Fashion Production
14390	Manufacture of other knitted and crocheted apparel	Fashion Production
15110	Tanning and dressing of leather; dressing and dyeing of fur	Fashion Production
15120	Manufacture of luggage, handbags and the like, saddlery and harness	Fashion Production
15200	Manufacture of footwear	Fashion Production
18121	Manufacture of printed labels	Very small part is Cultural
18129	Printing (other than printing of newspapers and printing on labels and tags) nec	Very small part is Cultural
18140	Binding and related services	Very small part is Cultural
41201	Construction of commercial buildings	In ESSnet Function (non cultural)
42990	Construction of other civil engineering projects nec	Very small part is Cultural
46150	Agents involved in the sale of furniture, household goods, hardware and ironmongery	Fashion Wholesale & Retail
46160	Agents involved in the sale of textiles, clothing, fur, footwear and leather goods	Fashion Wholesale & Retail
46180	Agents specialised in the sale of other particular products	Fashion Wholesale & Retail
46420	Wholesale of clothing and footwear	Fashion Wholesale & Retail
46480	Wholesale of watches and jewellery	Culture – Wholesale
46491	Wholesale of musical instruments	Culture – Wholesale
47710	Retail sale of clothing in specialised stores	Fashion Wholesale & Retail
47721	Retail sale of footwear in specialised stores	Fashion Wholesale & Retail

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SIC07 five digit code	SIC 07 Name	Domain
47722	Retail sale of leather goods in specialised stores	Fashion Wholesale & Retail
47890	Retail sale via stalls and markets of other goods	Very small part is Cultural
47910	Retail sale via mail order houses or via Internet	Small part is Cultural (inc in UNESCO)
47990	Other retail sale not in stores, stalls or markets	Very small part is Cultural
56301	Licensed clubs	Very small part is Cultural
56302	Public houses and bars	Very small part is Cultural
71122	Engineering related scientific and technical consulting activities	Small part is Cultural (inc in UNESCO)
71129	Other engineering activities	Small part is Cultural (inc in UNESCO)
77390	Renting and leasing of other machinery, equipment and tangible goods nec	Very small part is Cultural
78200	Temporary employment agency activities	Very small part is Cultural
84110	General public administration activities	In ESSnet Function (non cultural)
84120	Regulation of the activities of providing health care, education, cultural services and other social services, excluding social security	In ESSnet Function (non cultural)
84130	Regulation of and contribution to more efficient operation of businesses	Very small part is Cultural
85310	General secondary education	Small part is Cultural (inc in UNESCO)
85320	Technical and vocational secondary education	Small part is Cultural (inc in UNESCO)
85410	Post-secondary non-tertiary education	Very small part is Cultural
85421	First-degree level higher education	Very small part is Cultural
85422	Post-graduate level higher education	Very small part is Cultural
85510	Sports and recreation education	Very small part is Cultural
94110	Activities of business and employers membership organisations	Very small part is Cultural
94120	Activities of professional membership organisations	In ESSnet Function (non cultural)
94200	Activities of trade unions	Very small part is Cultural
94990	Activities of other membership organisations nec	Very small part is Cultural

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Annex C: Potential Cultural and Creative Activities that are included in Broadest Definition but Excluded from Narrower Definition

Note: See Tables 5 & 6 and related text for further information about the rationale for and effects of these exclusions

SIC07 five digit code	SIC 07 Name	Key Source	Domain or Group	DCMS	ESSnet	UNESCO
18110	Printing of newspapers	Others	Cultural Production			
18130	Pre-press and pre-media services	Others	Cultural Production			
18201	Reproduction of sound recording	Others	Cultural Production			
18202	Reproduction of video recording	Others	Cultural Production			
18203	Reproduction of computer media	Others	Cultural Production			
47591	Retail sale of musical instruments and scores in specialised stores	Others	Creative Craft Retail			
47610	Retail sale of books in specialised stores	ESSnet	Books and Press		✓	✓
47620	Retail sale of newspapers and stationery in specialised stores	ESSnet	Books and Press		✓	✓
47630	Retail sale of music and video recordings in specialised stores	ESSnet	Audiovisual & Multimedia		✓	✓
47770	Retail sale of watches and jewellery in specialised stores	Others	Creative Craft Retail			
47781	Retail sale in commercial art galleries	Others	Cultural Retail			
47791	Retail sale of antiques including antique books, in stores	UNESCO	Culture & Natural Heritage			✓
58120	Publishing of directories and mailing lists	DCMS	Publishing	✓		
62012	Business and domestic software development	DCMS	IT, software & computer services	✓		
62020	Computer consultancy activities	DCMS	IT, software & computer services	✓		
63120	Web portals	UNESCO	Audio Visual & Interactive Media			✓
70210	Public relations and communication activities	DCMS	Advertising & Marketing	✓		
71121	Engineering design activities for industrial process and production	UNESCO	Design & Creative Services			✓
77220	Renting of video tapes and disks	ESSnet	Audiovisual & Multimedia		✓	✓
77291	Renting and leasing of media entertainment equipment	Others	Cultural Retail			
95240	Repair of furniture and home furnishings	Others	Creative Craft Repair			
95250	Repair of watches, clocks and jewellery	Others	Creative Craft Repair			
95290	Repair of other personal and household goods	Others	Creative Craft Repair			