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Institute for Statistics

2025 UNESCO FRAMEWORK FOR CULTURAL STATISTICS:

Part I: Concepts and Definitions

(Draft for Consultation)

DRAFT FOR CONSULTATION

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INTRODUCTION

1. Cultural statistics serve as a crucial tool for national statistical offices, ministries of culture, and various cultural and creative stakeholders. These statistics are essential for identifying, characterizing, and measuring the economic and social impacts generated by artists, performers, audiences, social groups, and cultural communities.

2. The 2025 UNESCO Framework for Cultural Statistics (FCS) is a comprehensive conceptual and methodological framework designed to facilitate socioeconomic analysis. By drawing on international experiences, classification systems, and the needs expressed by cultural and creative stakeholders, this FCS enables the assessment of culture's direct socioeconomic effects on sustainable development while providing crucial information supporting its recognition as a public good.

3. Building upon the implementation experiences of its 2009 and 1986 predecessors, the new FCS incorporates three significant innovations:

I. The 2025 UNESCO FCS addresses the challenge of establishing a unified scope for both cultural statistics and socioeconomic studies pertaining to the Cultural and Creative Ecosystem (CCE). By standardizing terms and concepts, and statistical operations (including censuses, surveys, administrative data, and big data), this FCS aims to harmonize information systems and enhance data comparability at national and international levels.

II. The FCS demonstrates a strong commitment to recognizing and valuing cultural diversity. It introduces a cross-cutting modular approach, enabling countries to select units, variables, and methodologies that reflect their unique cultural contexts, align with policy priorities and statistical expertise, and account for available human and financial resources.

III. The 2025 UNESCO FCS is a dynamic statistical tool, structured as two essential and complimentary documents:

a) The 2025 UNESCO FCS Conceptual Component: this document provides the concepts and definitions for defining the culture ecosystem.

b) The Classifications Guide to the 2025 UNESCO FCS: this document describes the classifications for activities, products, occupations, trade, and time use, essential for quantifying the CCE's contributions.

A. Purpose and Key Objectives of the 2025 UNESCO FCS

4. This framework lays out a conceptual foundation for measuring socioeconomic value generation in the cultural and creative ecosystem. It encompasses the following guiding objectives:

a) Establish a comprehensive analytical framework, guiding statistical operations designed to identify, characterize, and measure how culture contributes to development.

b) Provide essential conceptual and statistical tools to assist ministries of culture and national statistical offices in producing reliable and comparable data. This data will support evidence-based policymaking, implementation, evaluation, dissemination, and advocacy for culture as a global public good.

c) Promote the appreciation of diversity within the cultural and creative ecosystem by introducing a modular approach. This approach encourages the construction of statistical operations using a variety of units and variables, highlighting the social and economic contributions of artists, performers, social groups, and cultural communities.

d) Utilize internationally recognized classifications where feasible, including the Central Product Classification 3 (CPC), the Harmonized Commodity Description and Coding System 2022 (HS), the International Standard Industrial Classification (ISIC) Revision 5, the International Standard Classification of Occupations (ISCO) 08 and the International Classification of Activities for Time-Use Statistics (ICATUS 2016), to ensure compatibility and comparability of data across borders.

5. The first document of the 2025 UNESCO FCS focuses on achieving objectives (a), (b), and (c). Specifically, Chapter 1 outlines the scope for socioeconomic analysis. Chapter 2 elucidates the units for studying the Cultural and Creative Industries (CCIs), cultural and natural heritage, and cultural participation. Finally, Chapter 3 details the variables used to assess the socioeconomic effects of the cultural and creative ecosystem.

6. The second document of the 2025 FCS addresses objective (d) by providing a comprehensive explanation of how to apply each classification to understand the intricacies of CCI, cultural and natural heritage sectors, and cultural participation.

B. Main Features of the 2025 UNESCO FCS

7. The 2025 UNESCO Framework for Cultural Statistics recognizes the Cultural and Creative Ecosystem (CCE) as the universe of analysis for socioeconomic studies. This conceptual foundation represents a complex environment wherein artists, social groups, cultural communities, audiences, and a broad spectrum of public and private intermediaries engage in various relationships to generate diverse forms of cultural and economic value.

8. Accordingly, this FCS posits promoting, regulating, financing, and developing cultural practices as the drivers behind the formal and informal interactions established within the cultural and creative ecosystem. Consequently, cultural practices are identified as the primary unity of analysis for socioeconomic studies.

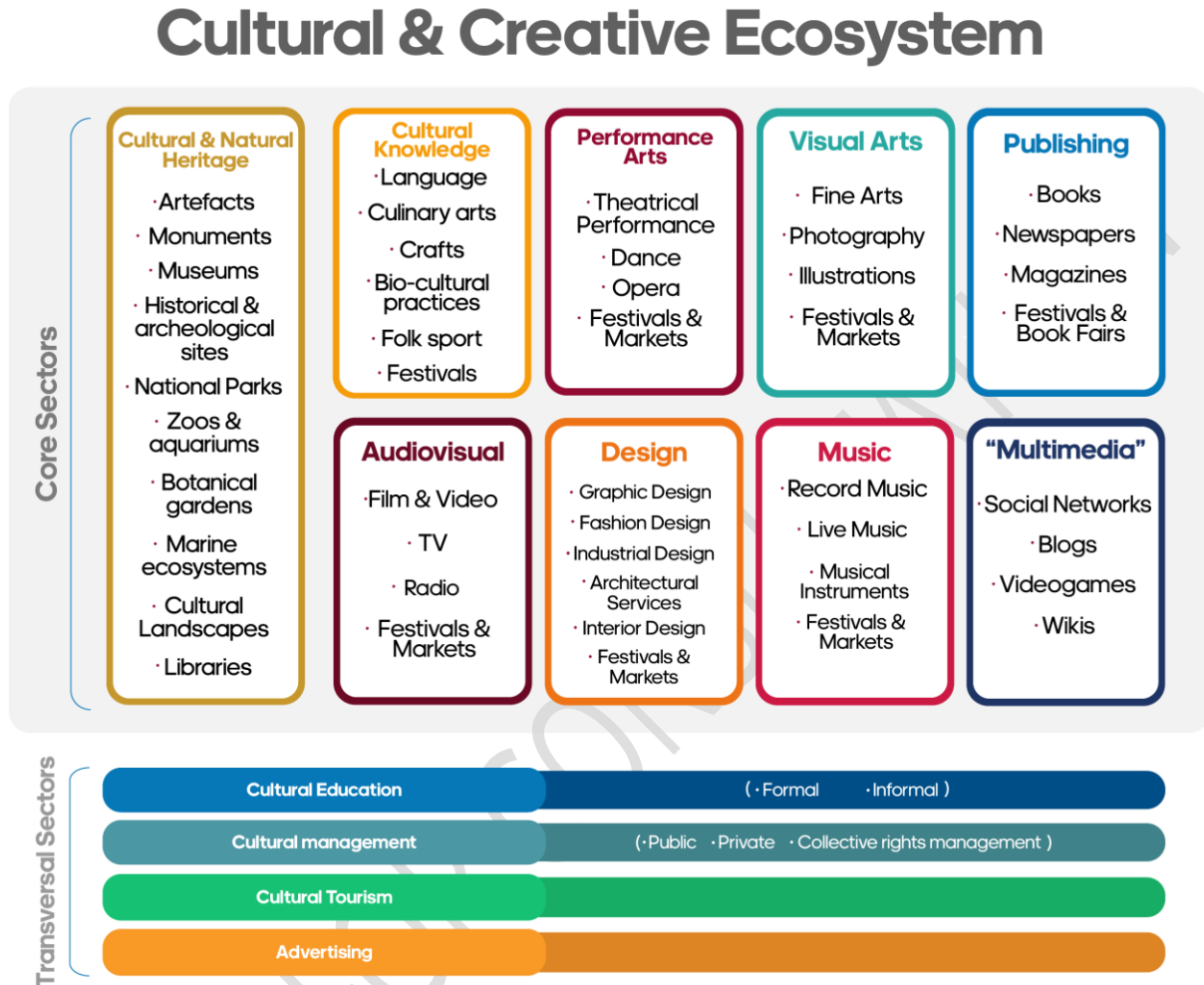
9. In recognizing cultural practices as the core focus of cultural statistics, the 2025 FCS stipulates that in addition to the unprecedented emergence of Generative AI, culture can only be valued for national statistical purposes when performed as a human economic activity. Artistic practices, living heritage practices, and cultural participation are inherently exclusive to artists, practitioners, social groups, and cultural communities.

10. Due to the dynamic and unprecedented context faced by the CCE, encompassing both old and new conceptual and methodological challenges, the cultural cycle model proposed in the 2009 FCS version needs updating. Today, living heritage practices cannot be understood through the same lens. Their diverse network of stakeholders needs new conceptual and methodological tools to articulate their socioeconomic contributions from a more holistic perspective.

11. To this end, Chapter One calls for rethinking cultural participation not merely as a stage for accessing and consuming cultural and creative products, but as a cross-cultural collaborative engagement process through which audiences contribute to the value generation systems of the Cultural and Creative Industries (CCI) and the safeguarding process for cultural and natural heritage.

12. Based on this new rationale, Chapter 2 presents the scope of the Cultural and Creative Ecosystem in terms of its units of observation. As seen in Diagram 1, this FCS adopts sector terminology to delineate measurable units within the Cultural and Creative Ecosystem. The core sectors include two distinct units of observation: Cultural and Natural Heritage sector, which encompasses living heritage practices, and the Cultural and Creative Industries, representing the units—whether formal (small, medium, or large enterprises) or informal setups—where artists, performers, and creators collaborate to transform creative ideas into cultural and creative products.

Diagram 1. Cultural and Creative Ecosystem



13. The introduction of the Cultural Knowledge sector is purposefully designed to serve as a robust tool to empower communities, minorities, local cultural entities, and the extensive network of stakeholders in cultural heritage. By offering a practical conceptual framework, it facilitates a deeper socioeconomic analysis of their Intangible Cultural Heritage segments, leveraging globally accepted variables and methodologies to illuminate their socioeconomic contributions.

14. Furthermore, this new FCS introduces the Multimedia sector, following the recent incorporation of economic activities from social networks, wikis, blogs, and video games into the International Standard Industrial Classification of All Economic Activities. Despite their recognition, the author of this first Draft for Global Consultation acknowledges that the term "Multimedia" does not fully encapsulate the trends, and potentialities of the

segments incorporated into this sector. However, finding a denomination that is universally understandable and feasible for translation into UNESCO's official languages remains an ongoing process at this stage of the updating project.

15. Additionally, this new version defines music as a distinctive sector. From the cultural and creative ecosystem approach, music's stakeholders, systems of creation and production, dissemination, and consumption cannot be adequately categorized under the umbrella of performing arts, as has been the case since 2009.

16. The inclusion of three new transversal sectors—cultural management, cultural tourism, and advertising—represents an important step in highlighting the pivotal roles played by public, non-profit, and private agents in the development of cultural practices. Without intermediaries, the ecosystem cannot be regulated, financed by public and private funding, or enriched by the activities of formal and informal agents.

17. The increase in cultural tourism —attending concerts, visual arts exhibitions, and book fairs, or participating in heritage festivals— assumes new prominence in this FCS, under the sector of cultural tourism. As elaborated in Chapter 2, this FCS take into consideration a sector encompassing diverse expressions of cultural tourism—ethnic tourism, rural heritage tourism, agri-heritage tourism, culinary heritage tourism, and archaeological heritage tourism. This inclusive approach aims to empower social groups and cultural communities, enabling them to articulate their intricate connections and interactions within this vibrant sector.

18. Lastly, Chapter 3 introduces socioeconomic variables to measure the contributions of the cultural and natural heritage sector, CCI, and cultural participation. Its objective is to present existing variables that illustrate how cultural agents worldwide contribute to inclusive economic growth, social cohesion, well-being, and environmental protection. Culture localizes development, and this chapter is specially crafted to offer a set of variables to assist statistical offices, cultural entities, and cultural agents to identify, characterize, and measure cultural practices' contributions to a more peaceful, socially equitable, and environmentally responsible world.

19. To ensure a comprehensive approach to cultural phenomena, this initial draft consulted a wide range of geographical sources, integrated illustrative examples from various countries, and emphasized significant academic contributions by female authors to an analysis of the cultural and creative ecosystem. However, as an epistemological exercise, this Framework acknowledges the complexity of defining conceptual categories, classifications, and standards for cultural phenomena, and should be seen as an effort open to continual improvement throughout the Global Consultation process.

C. Key reasons for adopting the 2025 UNESCO FCS

20. Several factors position the 2025 UNESCO FCS as a pivotal instrument for identifying, characterizing, and measuring the diverse socioeconomic contributions of the cultural and creative ecosystem. The primary factors are:

- a) Since 2009, culture has faced tremendous challenges due to the confluence of longstanding socioeconomic problems and several ongoing transformations profoundly reshaping the sector. Today, understanding how artists, social groups, cultural communities, and audiences generate socioeconomic value requires a renewed approach. The definition of the Cultural and Creative Ecosystem as the primary scope for socioeconomic analysis, the designation of cultural practices as central analytical variables in cultural statistics, and the implementation of a modular framework allowing countries to select appropriate units of observation for their statistical operations, provide a robust conceptual foundation. This orientation enables cultural and creative agents to tell their stories from a more holistic perspective.
- b) The 2025 UNESCO FCS facilitates the processes of designing, building, collecting, processing, analyzing, disseminating, and evaluating cultural statistical operations in alignment with the recommendations outlined in the Generic Statistical Business Process Model (GSBPM) version 5.1. This is achieved through the adoption of a common scope and the introduction of a modular approach in chapter 2, enabling those responsible for statistical operations to select the most effective variables from a range of feasible options to meet their specific challenges.
- c) The 2025 UNESCO FCS is formulated in accordance with the latest update of the International Standard Industrial Classification (ISIC) revision 5, published in 2024. This revision introduces significant enhancements to facilitate the analysis of productive cultural activities within the cultural and creative ecosystem, as presented in Section II of this FCS.
- d) The FCS versions of 2009 and 1986 have significantly contributed to the global discourse on economic studies aimed at comprehending the dynamics of cultural phenomena. This new version fosters debate by introducing a research agenda that encompasses critical issues such as informality and AI generative technology, among others. The agenda proposal will be defined once the global consultation

process for the 2025 FCS is finalized, addressing both public and private stakeholders.

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Chapter 1. Defining the Scope of Culture for Socioeconomic Analysis

1.1. UNESCO defines culture as the set of distinctive spiritual, material, intellectual, and emotional features that characterize a society or social group, including not only arts and letters but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs (UNESCO 2001).

1.2. Since the late 20th century, several countries have adopted the concept of the cultural sector as the primary domain for studying their cultural statistics. This pragmatic approach has been instrumental in identifying, describing, and valuing only a subset of the diverse cultural features outlined in the UNESCO definition. This sector-centric perspective has constrained the focus of cultural statistics to productive activities and to Cultural and Creative Industries (CCI) as the central unit of observation.

1.3. Worldwide, national statistical offices and ministries of culture have adopted the estimation of Cultural Value Added (CVA) as a prominent indicator in their cultural statistical agenda. However, the focus on showcasing the effects of cultural phenomena on national economies alongside other economic sectors has hindered the evaluation of other vital economic factors, including cultural employment, trade dynamics, and public and private expenditures.

1.4. At the same time, the emphasis on the cultural sector and its economic activities has impeded the inclusion in different statistical tools of other variables crucial for capturing the intricate interactions and generation of value among artists, performers, audiences, social groups, and cultural communities.

1.5. In 2009, the UNESCO Framework for Cultural Statistics (FCS), recognizing the limitations of the cultural sector concept in interpreting all aspects of the organization's cultural definition, introduced the concept of cultural domains. These domains were intended to represent a common set of economic and social activities traditionally regarded as "cultural." While the 2009 UNESCO FCS presents a more comprehensive approach, the concept of cultural domains has proven inadequate in enabling cultural communities to narrate their stories and showcase their unique contributions from a holistic perspective.

1.6. The pragmatic approach of the 2009 UNESCO FCS, delineating domains, activities, and the cultural cycle, was a crucial step in precisely measuring cultural phenomena at that time. However, after 15 years, the convergence of longstanding and emerging trends necessitates a reassessment of the cultural scope of measurement. This process goes beyond mere cultural statistics, advocating for a shared universe and unit of analysis in socioeconomic studies to comprehensively understand cultural phenomena. To illustrate some of the main conceptual and methodological challenges, the considerations outlined in paragraphs 1.7 to 1.13 are crucial. Additionally, refer to Box 1 and 2, which outline several noteworthy socioeconomic challenges.

a. Main Conceptual and Methodological Challenges

1.7. The concepts of the cultural sector, productive activities, and CCI have overshadowed the understanding of cultural practices in value generation. Specifically: (i) Despite economic factors being vital for artistic practices, the factors that motivate artists' and performers' engagement in cultural activities—just as much as, or even more than, those economic factors—are their artistic skills, the recognition (prestige) of their talent, and the possibility of value creation in its broad sense. In addition, (ii) audiences, as evidenced by studies on cultural participation, engage in a diverse range of cultural practices to access symbolic content from the arts and heritage expressions that cannot be replicated through any market product. In particular, the sociology of culture explains how this desire to participate in culture correlates with individuals' acquisition of cultural capital.

1.8. It is imperative to reposition intangible heritage within socioeconomic studies. Globally, communities and cultural groups insist on cultural statistics encompassing their contributions to sustainable development through their cultural practices. To date, several studies have elucidated how festivals, traditional cuisines, and cultural landscapes, for instance, have catalyzed job creation, public and private expenditure, and the revitalization of local economies. Furthermore, specialized cultural heritage entities are increasingly organizing data to showcase how their efforts in identifying, documenting, and preserving heritage generate substantial economic activity through public spending, private investments, and employment opportunities for a diverse range of individuals. However, this perspective remains predominantly economic in nature.

1.9. The cultural cycle —as a visual representation for the precise measurement of cultural phenomena— needs an update. The proliferation of the digital economy, the advent of artificial intelligence, and the recognition of the informal economy are among the key processes profoundly reshaping the sector; ongoing socioeconomic transformations have fundamentally reshaped relationships among artists and other stakeholders, especially in response to the emergence of audiences that transcend passive cultural participation by actively engaging in processes that contribute to the assignation of value for cultural goods and services. In today's context, it is impossible to rely solely on the logic of the cultural cycle to describe the complex synergies created in the space where artists, communities, and audiences are reshaping their roles, leading to practices of co-creation, co-production, co-dissemination, and co-transmission. In addition, the cultural cycle has been unable to represent how artists, performers, groups, communities, and audiences create multiple correlations with cultural stakeholders and non-stakeholders to generate values beyond the economic perspective.

1.10. The study of the non-economic and indirect effects of culture has taken on a new dimension. In the past decade, communities, artists, and non-cultural stakeholders have increasingly drawn our attention to the potential of culture as a transversal asset. Today,

culture is recognized for promoting health, serving as a tool for quality formal and informal education, or acting as a principle to facilitate dialogues about the environment. The increasing emphasis on valuing culture in relation to human development, well-being, social inclusion, and environmental sustainability has led to an increase in socioeconomic research endeavors aimed at understanding cultural practices through both qualitative and quantitative data. Importantly, due to the COVID-19 pandemic, the literature on the indirect effects of culture has taken on a new dimension.

1.11. Cultural statistics have not incorporated living heritage practices as part of their scope of study. After decades of advocating for the recognition of cultural rights, social groups and cultural communities are calling for the development of comprehensive statistical methodologies to make their economic contributions more visible. Additionally, governments now require robust statistical tools to demonstrate how their investments in the identification, documentation, research, preservation, protection, promotion, and transmission of cultural and natural heritage not only ensure its conservation but also yield substantial socioeconomic returns—the cultural employment generated by the extensive network of professionals contributing to heritage processes, to the direct social benefits of the cultural and natural heritage ecosystem in terms of human development, and the indirect implications on social cohesion and environmental protection.

1.12. Echoing the multiple calls for a more holistic vision of culture for statistical purposes, MONDIACULT (2022) prioritized “strengthen[ing] and develop[ing] instruments and mechanisms for the integrated analysis, monitoring, and measurement of culture and its impact on sustainable development [...] through the development of conceptual studies on the impact of culture in all its dimensions.”¹ This call to conceptualize a statistical framework for cultural phenomena from a more holistic perspective compels us to look beyond the conventional understanding that the cultural domains comprise the whole scope of cultural statistics. It also prompts a shift away from considering cultural activities and CCI to be the primary unit of observation.

¹ UNESCO. MONDIACULT Declaration. 2022/CPD/6. September 30. Mexico. https://www.unesco.org/sites/default/files/medias/fichiers/2022/10/6.MONDIACULT_EN_DRAFT%20FINAL%20DECLARATION_FINAL_1.pdf

Box 1. Underlining the Digital Challenges of the Cultural and Creative Ecosystem

The comprehensive effect of digitalizing culture entails understanding various dimensions. The digital aspect is no longer merely a sector or format for transmitting culture. We are facing a digital environment where co-creation, co-production, and co-dissemination practices transform the roles among communities, artists, and audiences, thanks to the proliferation of devices and virtual channels accessible to the global population. E-books, digital libraries, online radio stations, and online performances are as easily accessible as opening a [cell] phone or laptop.

Before COVID-19, the integration of virtual and analog components into the value chain was a reality for relatively few cultural experiences. The inherent resilience of the Cultural and Creative Ecosystem (CCE) motivated its stakeholders to rapidly reconfigure their cultural practices in the digital environment. This involved establishing new relationships with previously unfamiliar e-commerce agents, such as marketplaces, crowdfunding platforms, gateways, e-wallets, online post-sale entities, and FinTech* solutions.

For instance, artists embraced omnichannel experiences in order to capture global audiences. Over a few months in 2020, cultural and creative agents developed sophisticated marketing and promotional strategies for both virtual and analog contexts. These strategies needed to be effective at segmenting customers, providing various payment options, creating advanced online booking platforms, and ensuring that audiences had platforms to share their post-consumption experiences of cultural products.

In this unprecedented scenario, the analysis of the role of platforms in the value generation process remains crucial to addressing the challenge of guaranteeing linguistic diversity. However, the implications of the digital environment cannot be limited to the role of these important stakeholders alone. Today, the practices of creation, production, dissemination, and consumption of cultural and creative products have been deeply transformed by disruptive technologies, the emergence of the e-commerce ecosystem, and the increasing trend to integrate the analog and virtual worlds through transmedia content.

Although these digital transformations typically refer to sectors such as music, audiovisual media, publishing, design, and visual arts, the lockdown caused by the pandemic in 2020 also reconfigured the cultural and natural heritage ecosystem. For museums, archives, and even natural parks, it became necessary—in order to create new forms of access to cultural and natural heritage, thereby ensuring the transmission of cultural knowledge—to go online to communicate services, to share experiences with audiences, on social media networks or webpages, and to encourage digitalization and/or the adoption of augmented reality.

Additionally, several social groups and cultural communities opted to celebrate their traditional festivals virtually or ventured into digital documentation and transmission of their beliefs and traditions, as a strategic approach to preserving and sharing their cultural heritage. In summary, the integration between the analogical and digital environments has fundamentally transformed the traditional functions of cultural and natural heritage entities, the CCI, and cultural participation.

Chapter two present examples of the impact of the digital environment on the CCI, and Box 3 addresses the specific societal and technological transformations affecting cultural participation.

*FinTech have introduced finance strategies to monetize goods and services. Fintech also promotes the financial inclusion of small cultural producers and entrepreneurs, democratizing access to economic resources.

Box 2. Underlining the Socioeconomic Challenges of the Cultural and Creative Ecosystem (CCE)

Artificial Intelligence. In recent years, this technology has significantly reshaped the co-creation, co-production, and co-dissemination processes. Its effect is particularly noteworthy today, as new Generative AI emerges. Its application transcends that of a mere tool; it serves as a paradigm for digital creation through an automated process guided by human instruction, known as a prompt. The potential of Gen AI is vast, as it not only captures, processes, and directs cultural expressions but also —through its algorithmic handling of text, sound, and images— may contribute to generating entirely novel outcomes.

The short-term direct and indirect consequences of Gen AI are unknown, and uncertainty is common. The spectrum of views is wide, encompassing different disciplinary approaches, different stakeholder characteristics, different platforms for expressing opinions, and various perspectives from different countries and institutions.

Generative artificial intelligences —such as ChatGPT, or Claude for text generation; DALL-E, MidJourney, or Vision AI for image generation; SORA, RunwayML, Kaiber for video generation; and SunoAI or ElevenLabs for music generation— are redefining the creation of cultural content. These technologies enable the automated generation of texts, images, music, and other creative content, opening up new possibilities for creativity and innovation. Additionally, generative AIs can assist in content curation, personalization of cultural experiences, and analysis of large volumes of cultural data to identify trends and audience preferences.

The UNESCO Recommendation on the Ethics of Artificial Intelligence, adopted in December 2021, serves as the first global standard for AI ethics, focusing on human rights and dignity, transparency, fairness, and human oversight. It outlines Policy Action Areas for implementing ethical principles in various sectors, including culture (Policy Area 7, Articles 94-100), which aligns with themes from the 2005 Convention.

Informal economy. The informal economy is a considerable part of CCI. The reasons for such widespread informality are varied and multifaceted. They include a lack of awareness regarding the legal and economic benefits of declaring economic activities, difficulties in accessing legal recognition, and uncertainty regarding the viability of entrepreneurship.

Particularly in the global South, the informal economy often leads entrepreneurs to operate under precarious conditions, without any form of social protection. As consequence, micro and small enterprises —being so often informal and unregulated —are challenging to measure. The absence of registration for artists, freelancers, and other cultural workers and enterprises is widespread. In such circumstances, cultural workers seamlessly transition between the formal and informal economies in response to prevailing economic conditions. This fluidity underscores the complexity of defining statistical operations intended to accurately capture these particularities.

In contrast, when considering Cultural and Natural Heritage, to label the development of living heritage practices as part of the informal economy is inappropriate. As described by Rey (2021), heritage practices deeply rooted in territories and communities often adopt non-formal structures and prioritize self-management. Rather than being viewed negatively, this condition might be seen as a strategic tool that empowers social groups and cultural communities to autonomously define and delineate their heritage. This autonomy extends to decisions regarding the selection of community representatives for each festival, the organization of processes, and the activities to be undertaken. However, larger festivals, reliant on public funding and state recognition, are often compelled to make significant decisions in accordance with the dictates of the prevailing local governmental authority.

1.13. In this context, the CCE emerges as the most precise concept, describing the space where artistic practices, living heritage expressions, and cultural participation converge to generate socioeconomic value. Like any semantic construct, the term “cultural and creative ecosystem” inherently suffers from biases reflective of a partial reality. Nonetheless, it proves invaluable in addressing the challenges outlined above by facilitating the analysis of interactions, inputs, outputs, and effects —both direct effects and indirect ones— involved in generating socioeconomic values. The following section precisely delineates the scope of the term and its characteristics.

b. The CCE: A Universe for Socioeconomic Analysis

1.14. The exploration of CCEs in order to understand correlations within cultural phenomena is an emerging field of research. While initial references date back to the early 1990s — as highlighted by Bernard, Comunian, and Gross (2021)— the ecological approach has seen a significant surge in interest over the past decade.

1.15. In essence, the concept of cultural ecosystems was initially adopted mainly to describe the cultural characteristics of specific geographical areas (Obiol and Canos, 2000), emphasizing the intricate interrelations within the cultural production perspective (Markusen, 2011). More recently, the term has been used to explain how a wide range of agents, practices, organizations, resources, activities, and connections that are rooted in place could provide significant products and have a direct impact on community development and geographical/social revitalization.

1.16. The capacity of the ecosystem concept to highlight the dynamic and complex interrelations that exist among cultural and creative actors and public and private entities, advocating for a broader, more inclusive, and interconnected approach, explains the growing interest in the term. Indeed, as demonstrated by the systematic literature review conducted by Bernard, Comunian, and Gross, policymakers’ and scholars’ increasing citation of the term is due to its ability to better capture the various ways in which culture and creativity are significant, including the diverse types of value at stake.

1.17. Global policy documents have increasingly emphasized the concept of CCEs. For example, in 2018, the Ministère de la Culture et des Communications de Québec identified strengthening the artistic and cultural ecosystem as a primary objective of its public policy.² In Latin America, Bogota’s 2019-2038 public policy outlines a specific goal: to research and map the ecosystem to inform “the development of new projects that consider contextual and socio-economic[sic] dynamics across differential, population,

² Objective 4.2 of this public policy document promoted the generation of partnerships between organizations, encouraging them to combine their efforts and pool their knowledge, data, and resources to contribute to the vitality of the cultural ecosystem. Source: Partout: la culture. Politique culturelle du Québec. Gouvernement du Québec, 2018. Pg. 2

and territorial dimensions.”³ In addition, the 2020 General Law of Culture of Panama—with the aim of benefiting both the economy and society—recognizes the CCE as a platform for collaborative innovation between public and private sectors.

1.18. In Europe, the term CCE has gained significant traction, especially in the post-COVID era. The European Policy Brief 2020, titled “Managing Creative Economies as Cultural Ecosystems,” succinctly articulates this shift: “in addition to pre-existing evidence regarding the need to manage creative economies as cultural ecosystems, COVID-19 makes this even more urgent, requiring systemic change and policy interventions rather than piecemeal or small-scale support.”⁴

1.19. In Asia, the Ministry of Culture, Sports, and Tourism of Vietnam has decided to adopt the CCE approach as part of its new vision and perspective for developing Vietnam’s cultural and art sectors from 2021 to 2026. This decision aims to enhance the effectiveness and efficiency of existing national policies and frameworks for the cultural sector, particularly the Creative and Cultural Industries (CCIs)⁵.

1.20. Beyond the term’s penetration into academic and political discourse, communities and artists have widely embraced the concept of the CCE. Within this framework, artists, groups, and communities can provide a more nuanced understanding of the diverse types of connections and outcomes achieved through the development of their practices, including the creation of goods and services, the transmission of traditional knowledge, and engagement with non-cultural entities.

1.21. Comunian (2012) conducted extensive interviews with creative practitioners in the Northeast region of England, highlighting the highly complex environments in which cultural interactions occur, contrary to traditional theories and principles. The author emphasizes the need to rethink the structures and potential of the concept of the creative city [—in order] to better understand it as a complex adaptive system —and in particular, identifies two key factors that explain its dynamics: first, value generation processes are “far from equilibrium” (Comunian, 2019), considering that they are shaped by policies, audiences, and diverse community engagements continuously transforming the city’s cultural landscape, affecting its structure, openness, and connectivity; and second, interactions within this system are characterized by non-linear dynamics involving a fluid number of agents, relationships, and scales. Consequently, as Comunian points out, these interactions are not centrally regulated but depend on internal and external feedback and inherently resist centralized control.

³ District Policy of Cultural and Creative Economy. District Institute of Culture and Tourism. Mayor's Office of Bogotá. Colombia. Pag.92

⁴ European Policy Brief. European Commission. Managing Creative Economies as Cultural Ecosystems. June 2020. Pag 6.

⁵ Resolution No.09-NQ/TU on the Development of Cultural Industries in the Capital Region in the period 2021-2025, orientation to 2030, and vision to 2045.

1.22. In summary, the concept of the CCE precisely defines the complex milieu wherein artists, cultural groups, communities, audiences, and a broad spectrum of intermediaries engage in a variety of relationships, ranging from asymmetric and interdependent to cooperative. This intricate network not only supports the evolution of cultural practices but also catalyzes the generation of diverse forms of social and economic value.

a. Agents of the Ecosystem

1.23. Interpreting who these actors are and how they interact within the CCE has been a constant challenge. In policy documents, attempts to conceptualize the CCE typically refer to participants in the realm of culture generally. This framework sorts these participants into three groups:

(i) Central agents are the artists, performers, practitioners, social groups, cultural communities, and audiences who directly engage in their cultural practices within the ecosystem.

(ii) Support agents encompass a multitude of individuals and both formal and informal institutions that offer direct support for the development of cultural practices by fostering, regulating, financing, and/or facilitating their operation. Several public and private agents fulfill this mission by providing goods and services for the development of cultural practices. Examples of such agents include cultural managers, ministries of culture, collective management societies, marketing agencies, and research organizations for the arts and cultural heritage expressions. The role played by such agents is observable across transversal sectors, including cultural tourism, cultural education, and cultural management.

Furthermore, other agents belong to different ecosystems but are crucial for the development of the CCE.

(iii) Connected agents contribute to the functioning of the CCE by facilitating goods and services that are used as instruments for the cultural and creative value generation process. Examples of these agents include banks, online marketplaces, e-wallets, FinTech solutions, fashion, and telecommunications.

1.24. The emphasis this framework lays on the agents of the ecosystem is an explicit recognition of the nature of the object of analysis. By adopting the CCE as the measurement universe for socioeconomic studies—the 2025 FCS selects the process through which socioeconomic value is generated as the object of analysis for cultural statistics purposes. This selection has been made despite the expansive variety of processes, agents, spaces, and products that could be identified and characterized as being part of the CCE.

1.25. In contrast to the 2009 UNESCO FCS—which echoed the debates of its era by identifying cultural productive activities as the core of measurement— this new FCS redirects attention to the reasons behind the participation of artists, communities, groups, and audiences: the exercise of their cultural practices.

b. Cultural Practices

1.26. The concept of cultural practices has been examined within the fields of sociology and philosophy. For example, the Cypriot philosopher Zembylas highlights—that cultural “practices are implicitly and intrinsically tied to living communities situated in time and space”⁶. From the Cultural Economics perspective, activities performed by artists are often described as creative or artistic practices, with significant emphasis placed on the relevance of skills for the production of cultural and creative products.

1.27. Use of the term “cultural practices” is widespread and notably resonant in Spanish and Portuguese-speaking contexts, where it intricately intersects with the framework of cultural rights. This linguistic feature underscores the obstacles inherent to engaging in economic activities within the asymmetrical landscapes of the CCE. Consequently, adopting the term “cultural practices” emerges as a strategic tool for cultural and creative agents, one that encourages the safeguarding of their copyright, the exercise of their right to access and to participate in cultural life, and the recognition of cultural education as a right.

1.28. For the purposes of this UNESCO Framework for Cultural Statistics, the term “cultural practices” has been adopted to encompass the diverse activities undertaken by artists, communities, and audiences within the CCE. This semantic choice is also intended to align the framework with the principles outlined by Mondiacult (2022), who advocates “fostering an enabling environment conducive to the respect and exercise of all human rights, in particular cultural rights—individual and collective—in all areas of culture, from cultural heritage to cultural and creative sectors, including in the digital environment, in order to build a more just and equitable world, and reduce inequalities.”⁷

1.29. The terminology employed in cultural statistics shapes the perception and valuation of cultural phenomena. By adopting the term “cultural practices,” this framework facilitates the proposal of new statistical variables that accurately encapsulate the processes of value generation, thereby demonstrating the direct socioeconomic contributions of culture to sustainable development.

1.30. Cultural practices encompass all activities undertaken by artists, performers, groups, communities, and audiences within the CCE. These activities are oriented towards the creation of cultural and creative products, the sharing of knowledge, or the

⁶ Tasos Zembylas. *Artistic Practices: Social Interactions and Cultural Dynamics*. *Studies in European Sociology*. Routledge, 2014.

⁷ Idem 2.

appreciation of unique symbolic values conveyed through the CCI and cultural and natural heritage. As a result, cultural practices can be categorized into three groups: artistic practices related to cultural and creative practitioners, living heritage practices related to cultural groups and communities, and cultural participation practices related to audiences.

1.31. Artistic practices encompass all the steps performed by artists to create cultural and creative products. Commonly referred to as art practices or creative practices, this concept highlights the productive activities that lead to the production of CCI.

1.32. Beyond the economic perspective, what is fascinating about the artistic practices concept is its ability to provide a more holistic understanding of the processes involved in acquiring cultural skills —whether through formal or informal education— for the development of creative practices. Simultaneously, it sheds light on the motivations behind artistic pursuits, such as prestige and social engagement. As extensively outlined by Throsby, artistic occupations stand apart from others in the labor force due to the artists' commitment to dedicating their time to artistic creation, not solely for financial gain but also as a consequence of devotion to art itself.

1.33. The term “living heritage practices” refers to the processes performed by cultural groups and communities in their pursuit of identifying, safeguarding, protecting, and transmitting their cultural and natural heritage. These practices encompass the values, representations, knowledge, and skills of these communities and are the means by which they identify themselves as cultural groups and communities and interact with others. Living heritage practices are often passed down within family groups in daily life or during community celebrations and calendar events. Their sustainability depends not only on constant processes of knowledge transmission but also on the ability of their practitioners to adapt and recreate significance in response to the environment.

1.34. In contrast to CCI, living heritage practices have not been widely studied from a socioeconomic perspective. The most daring studies on the topic have aimed to analyze, for example, the direct and indirect economic effects of festivals and events to assess public spending, private investment, and job creation. However, there has been an increasing interest worldwide in making visible the public expenditure on the identification, documentation, research, preservation, protection, promotion, and transmission of Intangible Cultural Heritage (ICH). This FCS categorizes the practices carried out within the intimate circle of cultural groups and communities as intra-specific interrelations and those presented with and for audiences as inter-specific interrelations.

1.35. Intraspecific interrelations correspond to the processes through which cultural groups and communities internally develop their living heritage practices to ensure the transmission of their traditional knowledge from generation to generation and to inhabit a place or space in the present. On the other hand, interspecific interactions take place between members of cultural communities involving non-heritage agents to establish spaces for dissemination of, and access to, their living heritage practices. The distinction

between intraspecific and interspecific interactions indicates that the “products” of living heritage practices are, by definition and by their nature, different from cultural and creative products.

1.36. Cultural participation practices correspond to the various actions performed throughout the value generation process of artistic and living heritage practices. Unlike the 2009 Framework, this FCS understands cultural participation as a transversal process in which the public may transform into spectators, influencers, or consumers. Traditionally, the interpretation of aesthetic, spiritual, historical, symbolic, authentic, educational, and innovative values alternated between passive participation—which refers to actions that involve receiving, using, purchasing, and observing cultural or leisure events or products—to active participation, which refers to actions that involve making, creating, organizing, initiating, producing, and facilitating arts activities.

c. Understanding Value Generation in the (CCE)

1.37. Artistic practices, living heritage practices, and cultural participation contribute to the process of value generation within the CCE. Initially introduced by the Department for Culture, Media and Sport (DCMS) of the United Kingdom, the dynamic value-chain model has been used to elucidate how CCI establish connections, both internally and in conjunction with the broader economy, to generate value.

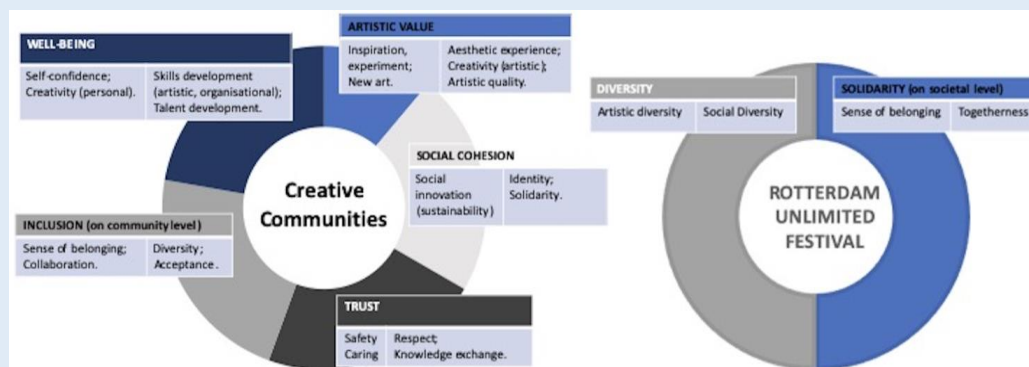
1.38. Over the course of the past few decades, the value chain model has focused on the analysis of cultural productive activities. Consequently, efforts in cultural statistics have been oriented towards understanding artistic practices and living heritage practices, following the strict approach of production. In this context, most statistical operations, promoted through joint efforts between national statistical offices and cultural entities, have assumed as their main goal the estimation of cultural contributions to Gross Domestic Product (GDP). This focus has overshadowed the profound differences in how value is generated through artistic practices as compared to how it is generated through processes driven by social groups, cultural communities, and the diverse range of stakeholders within the cultural and natural heritage ecosystem.

1.39. Instead of delineating a unique value generation process based on the cultural cycle, this FCS is a direct invitation to reconsider the model as a means to explain all processes of value creation among artists, performers, communities, and audiences within the CCE. Despite numerous case studies having been conducted —] since the introduction of David Throsby’s Theory of Value— to explain the direct and indirect effects of arts and cultural and natural heritage (as illustrated in Box 3), cultural and creative products in today’s context cannot be adequately assessed using the conventional demand models of neoclassical economics.

Box 3. Generation of Value Theory for the CCE

The valuation of products created by artists, performers, social groups, and cultural communities within the CCE goes beyond simple calculation of production costs or consumer satisfaction, as typically seen in traditional demand theory. David Throsby's Theory of Value remains a seminal reference to explain the multiple factors that influence the valuation processes of cultural and creative products. According to Throsby, the dimensions of aesthetic, spiritual, social, historical, symbolic, and authenticity values encapsulate the multifaceted nature of cultural valuation. At a later date, Potts, Cunningham, Hartley, and Ormerod (2008) revised the market-based definition of creative industries to demonstrate that, in cultural contexts, consumer choices are not isolated, but are significantly influenced by the choices of others; the authors illustrate how social networks are the "basis for identifying and classifying the Cultural Industries as the industries predominantly characterized by economic actions that occur in the context of and as a result of social networks" (Potts, Cunningham, Hartley, and Ormerod, 2008, p. 173).

As a consequence, their literature review includes examples such as Arthur (1989), De Vany and Walls (1996), Ormerod (1998, 2005, 2007), Kretschmer et al. (1999), Beck (2007), and Bentley and Ormerod (2008). Schelling characterized this set of issues as "binary decisions with externalities" (1973). Recently, following the same approach, Petrova, Graça, and Klamer (2023) have developed a value-based approach (VBA), an interdisciplinary, practice-oriented research methodology grounded in the philosophical premise that values inherently drive the pursuit of broad societal objectives and consequently initiate actions aimed at realizing those objectives. The VBA delineates three critical stages in the realization of values: (1) articulation of shared values, (2) enactment of these values through various strategies by diverse stakeholders, and (3) evaluation of impact. The first two stages are culturally contextual and crucial for facilitating transformative change, while the third stage concentrates on quality assessment. This analytical framework posits that cultural values are context-dependent and can only be effectively analyzed and evaluated through their explicit manifestations, specifically through the experiences (referenced by Dewey, in 1939, and Hutter, in 2011) of involved stakeholders. Employing this approach, Petrova and Klamer have refined the understanding of how artists and cultural organizations strive to achieve a synthesis of social and cultural impacts within their communities. Through case studies such as the Rotterdam Unlimited Festival and the Creative Communities of Malta, they have proposed a methodological framework that illustrates how these projects engender values like well-being, artistic quality, inclusion, social cohesion, and trust, as shown in Figures 1a and 1b. Numerous methodologies deriving from this theoretical framework aim to elucidate the significant social and cultural contributions to the value generation of distinct cultural expressions, such as festivals, fairs, and other cultural goods and services.



Source: Petrova, L., Graça, S., & Klamer, A. (2022). Evaluating qualities of cultural production: a value-based approach. *Media Practice and Education*, 23(2), 112–125. Erasmus University Rotterdam. <https://doi.org/10.1080/25741136.2022.2056793>

1.40. Today, it is imperative to develop a new paradigm of value generation that fully recognizes the digital environment as an undeniable and pervasive reality, encompassing all cultural practices from inception to culmination. Simultaneously, it is essential to understand the intricate interconnections between artistic practices, living heritage practices, and participation practices, in order to elucidate the continuous interactions that occur among the central agents of the CCE without omitting that “cultural productive activities” are the specific processes through which artists and performers create socioeconomic value.

1.41. Aligned with this perspective, researchers —such as Potts, Cunningham, Hartley, and Ormerod— have not only identified that “decisions to both produce and consume are largely determined by the choice of others in a social network,”⁸ but also advocated for a re-evaluation of the cultural sector’s classification. They argue for the adoption of a market-based social network framework that acknowledges the critical role of complex social networks in coordinating economic activities, comparable to the function of price mechanisms.

C. The New Model of Value Generation

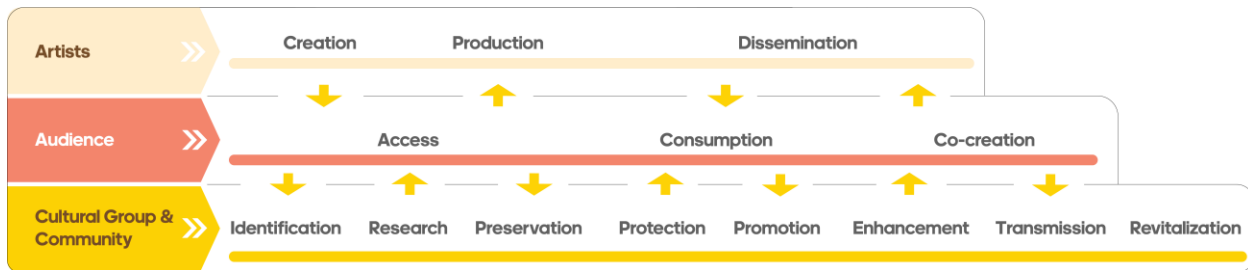
1.42. The creation of visual models illustrating interactions that take place in the CCE often involves crafting diagrams and maps to clarify actors, roles, hierarchies, and relationships. The 2009 cultural cycle model —previously employed to elucidate the value generation of artists, social groups, and communities— has been updated for this FCS to represent all agents of the ecosystem more comprehensively —central, supportive, and connecting— who participate in value creation. With this aim in mind, this FCS has opted to create three conceptual tools, rather than exclusively define one model.

1.43. The first tool corresponds to the value generation cycle within the CCE, illustrating how artists, social groups, communities, audiences, and public and private entities engage in diverse value creation processes to support the development of cultural practices. The second tool is presented in paragraph 2.71.

1.44. Diagram 2 presents a linear scheme to facilitate comprehension of the value generation cycle within the CCE, which is represented in Diagram 3. To this end, Diagram 2 has been designed from the perspective of cultural practices, showcasing how each cultural and creative agents (artists, social groups, cultural communities, and audiences) generates value.

⁸ Potts, Jason D., Cunningham, Stuart D., Hartley, John, & Ormerod, Paul (2008) Social network markets; a new definition of the creative industries. *Journal of Cultural Economics*, 32(3), pp. 166-185. Pag 169.

Diagram 2. Value Generation Within the CCE (Linear View)



1.45. The cream- colored layer refers to the creation, production, and dissemination systems through which artists transform creative ideas into goods or services. Although the diagram primarily aims to illustrate that the activation of value generation is driven by artistic practice, it is crucial to acknowledge that a broad network of public entities, private initiatives, intergovernmental stakeholders, and even cultural groups, communities, and audiences, enhances these value generation processes.

1.46. The salmon- colored layer illustrates how audiences generate socioeconomic value through their engagement with artistic practices or expressions of cultural and natural heritage: it is their interaction that contributes to guaranteeing the transmission of knowledge.

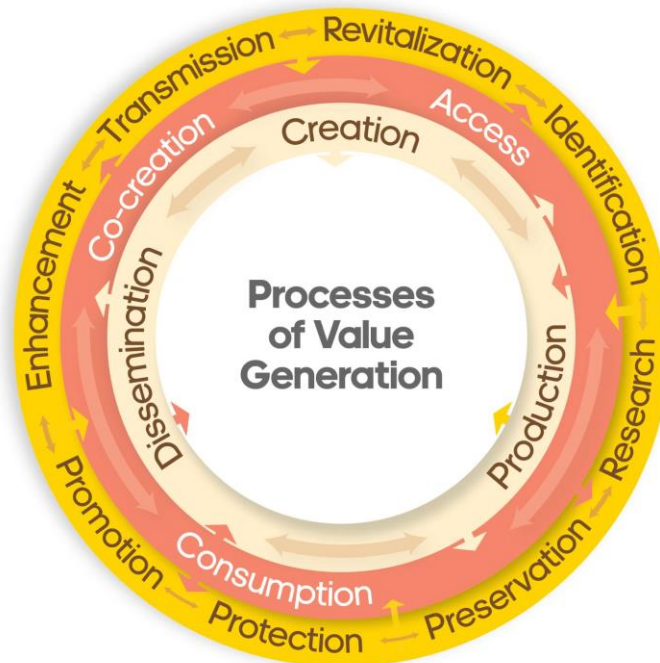
1.47. The yellow- colored layer delineates the collaborative processes undertaken by social groups, cultural communities, and public and private entities to ensure the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, and revitalization of cultural and natural heritage. The articulation of these value generation processes —tailored to the particularities of cultural and natural heritage— has already been defined by Article 2 of the 2003 Convention for the Safeguarding of ICH.

1.48. Although Diagram 2 delineates the interconnections forged during the value generation processes between cultural and creative agents, Diagram 3 provides a more comprehensive understanding of the deeply interconnected processes developed throughout the value generation process. This cyclical and interconnected representation demonstrates that relationships between cultural and creative agents can be established throughout any process related to their cultural practices.

1.49. In addition, there are two primary features of Diagram 3 that merit attention. Firstly, as a comprehensive representation, it elucidates how all processes depicted in its layers contribute to generating diverse forms of value: aesthetic, spiritual, educational, innovative, social, and economic. While these values are not explicitly depicted in Diagram 3, they form an integral part of the model.

1.50. Secondly, this model situates cultural participation as a central layer between artistic practices and practices related to living heritage practices. To comprehend the key role played by cultural participation practices within the model, the following subtitle outlines the scope of this conceptual category. It also serves as a preamble to Chapter Two, which elaborates on the framework's rationale for understanding the Safeguarding Processes of Cultural and Natural Heritage, and the Value Generation Systems for CCI.

Diagram 3. Value Generation within the CCE



a. Cultural Participation as the core of the Process of Value Generation

1.51. As illustrated in Diagram 3, placing cultural participation at the core of the value-generation process recognizes the active role that audiences play in the CCE. The digital environment's emergence has profoundly reconfigured and transformed social behaviors, impacting not just the digital sphere but also the analog, which continuously interacts with digital innovations. Consequently, cultural participation—which comprises much more than access to and consumption of cultural and creative products—must be reconceptualized as the means by which audiences are engaged in cross-cultural collaborative practices along the CCI value chain and within the value-generation process of cultural and natural heritage.

1.52. As stated in the 2009 UNESCO FCS Handbook 2, which is dedicated to measuring cultural participation, “the definition of participation in cultural life has evolved to encompass rights such as freedom of thought, conscience, religion, expression, use of language, cultural preservation, and more. It is also conceptualized as ‘access and active engagement in the design and implementation of policies, collective action, and the exercise of freedom of choice’ (Laaksonen, 2005). Cultural participation is thus defined as involvement in arts, crafts, and celebratory activities, which constitutes a fundamental human expression of culture, identity, and community, holding intrinsic value, whether through passive observation or active engagement.

1.53. Since publication of the 2009 FCS, the distinction between passive and active participation has been important for countries in the midst of developing analyses of cultural behaviors. Most countries have adopted the 2009 UNESCO approach to analyzing variables such as access, preferences, and frequencies of cultural behavior. At the same time, countries have embraced the challenge of expanding their perspective to understand cultural and social capital as inextricable components of cultural participation.

1.54. As a result, initiatives around the world are exploring the connections between cultural participation and various social dimensions such as education, innovation, social cohesion, well-being, and healthcare—Ties within communities have also gained more prominence post-2020, alongside demands for a more comprehensive approach to recognizing unconventional spaces for cultural participation practices, such as rivers, churches, and other community spaces, which are key in the Global South.

1.55. As articulated in Box 1, “Underlining the Digital Challenges of the CCE,” the digital environment and social transformations have shifted the discussion about culture. On one hand, increasing segmentation of audience preferences has emerged alongside undeniable cultural hybridization. On the other hand, the unstoppable emergence of disruptive technologies— such as the Internet of Things, blockchain, Augmented Reality, Virtual Reality, Artificial Intelligence, the emergence of e-commerce strategies, the consolidation of social networks, and the multiplication of digital and physical formats for sharing transmedia cultural and creative content—is revolutionizing cultural behaviors.

1.56. Today, it is impossible to use the same model to identify and value cultural participation, even among the considerable portion of the population that does not have access to digital devices and Internet services. The digital environment is revolutionizing all aspects of cultural participation, from access-and reception to enjoyment of cultural goods and services. Consequently, upgrading the cultural participation approach is a conceptual and methodological challenge.

1.57. For the purposes of this FCS, Cultural Participation encompasses the diverse practices and experiences of audiences throughout the CCE value-generation process. As cultural experiences, cultural participation directly represents the interaction between audiences (individual and collective) and both the CCI and Cultural and Natural Heritage.

1.58. Cultural participation is not confined to traditional cultural infrastructures, such as theatres, libraries, or galleries. The venues for practicing and experiencing the cultural diversity of human expressions include a wide range of unconventional spaces, from domestic settings where traditional knowledge is shared, to streets, rivers, and even churches where communities gather outside of religious events to access performing arts and music festivals or to experience traditional food.

1.59. In contrast to the 2009 FCS, which distinguished between passive and active participation based on the type of cultural domain, good, or service provided to the public, this new framework recognizes that even in front of a large audience, an artist may require active and constant participation throughout their performance. In other words, the levels of cultural participation engagement are not determined by the type of goods or services accessed. Rather, it is the participant who decides their role along the value chain of the CCIs or the value-generation process of Cultural and Natural Heritage.

1.60. For this FCS, four levels of cultural participation engagement are identified: observation, enhanced engagement, crowdsourcing, and co-creation. This approach is inspired by the model presented by Matina Magkou, which analyzed a four-year cooperative project, "(UN) Common Spaces," involving experiences from 17 European and USA organizations that defined new arenas for creation and performance opportunities.

1.61. These levels were initially identified by Magkou in order to better understand cultural participation in public spaces-by reflecting the new, blurred boundaries between creators and audiences. But this proposal is equally useful for comprehending the wide spectrum of engagement possibilities present in any cultural participation practice, whether analog or digital.

1.62. The observation level refers to the action of accessing and consuming a cultural good or service as a passive audience response. The second level, termed enhanced, corresponds to acts related to accessing more information about the cultural and creative product or its authorship or processes of creation. For example, a person who participates in after show talks, or shares on social media their impressions about a particular book, series, performance, or traditional recipe, is participating at the second level.

1.63. The third level corresponds to the role played by the audience in directly contributing to the dissemination and financing of cultural and creative expressions: participating in advisory boards of festivals, for instance, or contributing through any form of economic support for free content access to the authors and producers of expressions. Co-creation involves audiences' volunteering to participate in the artistic value-generation process. Such participation can range from organizing traditional festivals, or contributing to the post-production process, to offering feedback, to co-creating collective experiences in large-scale scenarios, or creating public pieces of art through painting or crafting.

DRAFT FOR CONSULTATION

Box 4. Underlining the Challenges for Cultural Participation

The concepts of segmentation and hybridity are pivotal in understanding the challenges of contemporary cultural participation practices. The creation and consumption of cultural and creative products have been radically transformed over the past 20 years, not exclusively due to the emergence of the digital environment, but also due to societal transformations. Today, cultural participation must constantly compete as one practice among many activities. To capture the attention of audiences, the CCI and heritage sectors are faced with the challenge of offering unique experiences that allow them to guarantee sustainability.

Under this scenario, cultural segmentation acquires a new dimension within the CCE. Despite the undeniable predominance of a few languages on digital platforms, audiences are increasingly demanding access to cultural experiences that meet their preferences, that have an impact on their local context, and that can be appreciated more and more through an omnichannel experience.

In parallel, the CCE is deeply influenced by the increasing migration flows, both internal and international, which have induced an unceasing process of cultural hybridity. Independent of the cultural public policy model, multiculturalism, interculturalism, or transculturalism, the coexistence and dialogues established through cultural expressions are having an impact on participation practices.

Beyond societal challenges, cultural participation practices in the digital environment have been profoundly transformed due to four main factors. First, the emergence of new technologies such as blockchain, 3D printing, Virtual Reality, Augmented Reality, and the Internet of Things (IoT) has introduced new actors into the traditional value-generation systems of the CCI. For instance, virtual assistants like Alexa and Google Assistant have significantly transformed cultural behaviors related to accessing cultural content for the relatively small portion of the population with access to these devices. From music and audiovisual content to publishing products, these technologies are revolutionizing the creation, production, dissemination, and consumption processes of CCI, transforming audiences into prosumers.

Second, the proliferation of e-commerce solutions for the commercialization of cultural and creative products has significantly transformed the landscape. This transformation includes not only the introduction of direct channels to commercialize B2B, B2C, B2G, and C2C, but also the incorporation of new stakeholders into the CCE. Entities such as e-wallets, gateways, and the FinTech economy are altering the already complex balance among cultural and creative stakeholders. Additionally, the considerable digital financial inclusion initiatives promoted during the COVID-19 pandemic have boosted these transformations, positively impacting the expansion of payment options for cultural access. Practices such as purchasing tickets for performance events, live music, cinema, museums, or festivals through specially designed marketplaces for cultural content are becoming more common.

Third, the consolidation of social networks has transcended their role as mere dissemination channels for cultural and creative products. They now also interconnect with technological tools to facilitate co-creation practices, recommend cultural content, and monetize the consumption of specific content. For example, Facebook provides in-stream ads in on-demand videos. Finally, the multiplication of digital and physical formats for sharing transmedia cultural and creative content has gained special prominence in a cyberculture society where audiences seamlessly shift between devices and formats.

The sum of these various layers of the digital environment shapes new forms of creation, production, access, dissemination, and consumption, radically transforming how audiences appreciate the aesthetic, spiritual, educational, innovative, social, and economic values that characterize the diversity of cultural expressions. However, these reconfigurations of practices have even influenced actions beyond the screens. For instance, Seaboyer and Barnett have elucidated the transition from the print-reading brain,

Chapter 2. The Modular Approach

2.1. The 2025 Framework for Cultural Statistics (FCS) offers a broad spectrum of assessment variables that enable the measurement of effects across the full range of artistic and living heritage practices and cultural participation. It recognizes that, depending on the context and timing, stakeholders' capacity to collect and disseminate cultural statistics varies significantly, based on their policy priorities, statistical expertise, and available human and financial resources.

2.2. The framework adopts a modular methodology, granting cultural stakeholders the autonomy to select Cultural and Natural Heritage Ecosystem, Cultural and Creative Industries (CCI), and/or Cultural Participation as units for their cultural statistics. This approach enables national statistical offices, cultural entities, and interested stakeholders to enhance the efficiency and effectiveness of their statistical operations.

Detailed explanation of each unit is the main objective of this chapter.

A. Understanding Cultural and Natural Heritage: A Pragmatic Approach

2.3. In recent decades, epistemological development has featured a transition from "inherited heritage" to "claimed heritage," from "visible heritage" to "invisible heritage," from "material heritage" to "intangible heritage," and from "state heritage" to "social, ethnic, and community heritage" (Nora, 1998). Heritage today, more than ever before, is factored into the logic of territory organization and the structuring of policies; in order to be in accord—with the worldview and cosmologies of the social groups and cultural communities that possess living heritage practices—which are constantly redefined in response to the environment.

2.4. Aligned with these perspectives promoting the significance of cultural and natural heritage, there is growing interest in designing statistical tools that enable social groups and cultural communities to articulate their contributions to development from a more holistic perspective. Such tools must interpret not only monetary data but also non-monetary indicators.

2.5. To address this challenge, the 2025 FCS suggests a perspective that views cultural and natural heritage not merely as preservers of the past but also as practices embedded in relationships cultivated by individuals and groups in the present. Consequently, social groups and cultural communities are recognized as active agents rather than as passive recipients, playing a pivotal role in shaping and redefining their cultural and natural heritage sectors. Through active engagement, guided by the support, financing, and

regulatory framework provided by public entities, living heritage agents foster the emergence of fresh interpretations and applications of heritage.

2.6. Identifying, characterizing, and assessing the social and economic contributions of cultural and natural heritage sectors is a highly complex process. Conceptually and methodologically, determination of the unit of observation is closely related to the scope of its definition and especially to recognition-of its social role.

a. Safeguarding Process of the Cultural and Natural Heritage

2.7. This new edition recognizes that establishing a value chain—following the same rationale as the Cultural and Creative Industries—for identifying activities that generate value in the Cultural and Natural Heritage Sectors —is inappropriate. Unlike the CCI, the activities performed by social groups, communities, and the extensive network of public and private entities involved in these sectors are not aimed at generating goods and services. Their objective, as explained in paragraph is to ensure the transmission of traditional knowledge from generation to generation and to inhabit a place or space in the present.

2.8. In these terms, the Safeguarding Process is a continuous and complex social and public effort—both formal and informal—aimed at developing living heritage practices to ensure the constant transmission of knowledge and to adapt and recreate the significance of heritage in response to the environment. As depicted in Diagrams No. 2 and No. 3, living heritage practices involve identifying, documenting, researching, preserving, protecting, promoting, enhancing, transmitting, and revitalizing cultural and natural heritage as a holistic entity. Moreover, the safeguarding process is not an isolated cultural practice; as Diagram 2 demonstrates, living heritage practices continually interact with artistic practices and the participation behaviors of diverse audiences.

2.9. In accordance with the particularities of the Safeguarding Process and to facilitate the understanding of the multifaceted activities undertaken by a wide spectrum of heritage agents, this new FCS suggests that the measurement of the socioeconomic effects of the cultural and natural heritage sector can be more effectively captured by focusing on three interlinked systems: documentation, preservation, and transmission.

2.10. Documentation system refers to the agents, activities, and spaces that help social communities and states understand “what is there,” “who does it,” and “why they do it.” This process is initiated by identification activities, extensively explained in UNESCO

documents as “a process of describing one or more specific elements of intangible cultural heritage in their own context and distinguishing them from others.”⁹

2.11. Documentation of cultural and natural heritage simultaneously involves a process of recording intangible cultural heritage in tangible forms and collecting related documents. Documentation often involves various recording methods and formats, and the collected documents are often preserved in libraries, archives, or websites, where they may be consulted by communities concerned and the broader public.

2.12. This system of the Safeguarding Process ensures the creation of comprehensive inventories as mandated by Article 12 of the 2003 Convention. However, UNESCO has recognized that “many existing inventorying systems and almost all older inventories were not created with safeguarding in mind, as understood in the 2003 Convention. Some of them were designed by researchers to meet their own needs” (UNESCO, 2011, p. 7). Therefore, inventories should be as comprehensive and as complete as possible, particularly given that “inventorying systems are not limited to elements of the intangible cultural heritage¹⁰” (UNESCO, 2011, p. 10) and could also encourage the development and implementation of safeguarding strategies.

2.13. Preservation, the second system of the Safeguarding Process, is directly associated with the protection objective of the 1954 Hague Convention. This international declaration encourages countries to prepare inventories, plan emergency measures to protect property against natural risks, destruction, or deterioration in the event of armed conflict, and register cultural property on the International Register of Cultural Property under Special Protection, among other actions¹¹.

2.14. Preservation encompasses protective activities aimed at implementing measures to influence the physical condition of a property. These measures defend or guard the property against deterioration, loss, or harm, and provide protection from danger or injury. For buildings and structures, such treatment is typically temporary and anticipates future historic preservation efforts. Protective measures for archaeological sites can be temporary or permanent.

⁹ UNESCO. (2009). Identifying and inventorying intangible cultural heritage (p. 5). <https://unesdoc.unesco.org/ark:/48223/pf0000189126>

¹⁰ UNESCO. <https://ich.unesco.org/doc/src/01856-EN.pdf>. Pag 10

¹¹ To operationalize the concept of preservation, the Secretary of Culture of Mexico has defined it as processes to be developed by museums, folkloric groups, and social researchers to ensure the “safeguarding, study, and conservation of traditions and rituals that constitute the common history of human groups,” thereby guaranteeing the cultural rights of individuals, groups, populations, and communities (2020, p. 9).

2.15. Following this logic, in 2023 UNESCO, International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), International Council on Monuments and Sites (ICOMOS), and International Union for Conservation of Nature (IUCN) launched the publication "Enhancing Our Heritage Toolkit 2.0". This initiative underscores the importance of the "management system of a heritage place to ensure that its values are maintained, forming the basis of management strategies, plans, policies, and actions." Accordingly, activities aimed at enhancing these processes include preserving specific traditional building techniques, protecting endemic species, sustaining traditional industries as key economic activities within heritage sites, maintaining the urban structures of traditional human settlements, safeguarding particular physical formations, preserving pilgrimage routes to sacred sites, and conserving habitats crucial for the survival of endangered species.

2.16. In the realm of natural heritage, preservation is associated with conservation, which involves the protection, care, management, and maintenance of ecosystems, habitats, wildlife species, and populations. This is carried out both within and outside their natural environments to ensure their long-term survival under natural conditions.

2.17. In accordance with Article 2.3 of the 2003 Convention, the Transmission system refers to formal and non-formal education processes. As dynamic, interactive actions through which cultural and natural heritage is constantly recreated, this transmission system promotes Intergenerational Knowledge Transfer, mainly through skills and training programs that combine traditional oral transmission with modern educational methodologies to strengthen capacity-building for living through skills and training programs that combine traditional oral transmission with modern educational methodologies to strengthen capacity-building for living heritage practitioners.

2.18. Therefore, there exists a continuous symbiotic relationship between the processes of transmission and revitalization. This symbiosis enriches heritage expressions with renewed significance, as historical legacies from past civilizations and living heritage practices of social groups and communities converge to generate new meanings and socioeconomic values.

b. Heritage expressions: units of analysis of the Safeguarding Process

2.19. Following the rationale of the Safeguarding Process, social groups, cultural communities, and public, non-profit, and private agents work to ensure the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, and revitalization of cultural heritage expressions, regardless of whether they are already legally recognized at the national or international level.

2.20. Correspondingly, for the purposes of this 2025 FCS, heritage expressions are the units of study for socioeconomic analysis, which may encompass physical qualities related to material structures and other tangible characteristics. They also encompass intangible aspects such as processes, social arrangements, or cultural practices. Heritage expressions play a fundamental role in agricultural processes, religious ceremonies, construction techniques, specific landscape features, areas to ensure the viability of wildlife populations, and other social and cultural functions.

2.21. Cultural heritage expressions find their foundation in authenticity. This quality pertains to the extent to which the knowledge and comprehension of the values of heritage property are deemed credible: if their cultural values are authentically and believably conveyed through attributes encompassing form and design; materials and substance; usage and function; traditions, techniques, and management systems; location and environment; language and other forms of intangible heritage; spirit and feeling; as well as other internal and external factors. Consequently, Intellectual Property serves as the mechanism for safeguarding the authenticity of heritage.

2.22. However, heritage expressions are also protected by copyrights. For example, historic houses preserve (and exhibit) architecture; museums and galleries conserve (and exhibit) paintings, sculpture, jewelry, and a wide array of other artifacts—everything from furniture to cars— whose value resides principally in their design attributes; while archives preserve original documents such as manuscripts, photographs, books, films, and radio recordings. The archiving and preservation of artifacts produced by fine art, craft, design, architecture, publishing, and audio-visual activities can serve in turn as inspiration for new production.

B. Cultural and Natural Heritage Sectors

2.23. For the purposes of this 2025 FCS —and inspired by the definition developed by the Chilean National Service of Cultural Heritage¹²—Cultural and Natural Heritage Sectors are shaped by social and cultural processes of attributing values, functions, and meanings. This implies that they do not constitute something given once and for all but rather are the product of a permanent, complex, and social process of constructing meanings and senses.

2.24. Given the current methodological tools, it is not feasible to propose an exhaustive list of the diverse heritage expressions that constitute the Cultural and Creative

¹² The reference is available at: <https://www.patrimoniocultural.gob.cl/que-entendemos-por-patrimonio-cultural#:~:text=El%20patrimonio%20cultural%20es%20un,una%20generaci%C3%B3n%20a%20las%20siguientes.>

Ecosystem (CCE). Consequently, the FCS proposal presented in the following pages should be regarded as a preliminary effort. It aims to provide a conceptual framework, open to ongoing refinement, to help cultural heritage agents “tell” their contributions from a more holistic perspective. Cultural and Natural Heritage is segmented into two sectors: (i) Cultural and Natural Heritage and (ii) Cultural Knowledge. Each of these, in turn, is subdivided into segments based on heritage characteristics.

a. Cultural and Natural Heritage

2.25. Cultural and Natural Heritage includes artifacts, monuments, a group of buildings and sites, and museums—all of which may contain a diversity of values, including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific, and social significance. The term encompasses tangible heritage—movable, immobile, and underwater—and intangible heritage (ICH) embedded in artifacts, sites, or monuments. It also includes “mixed heritage,” refers to sites containing elements of both natural and cultural significance.

2.26. In view of the multiple elements that could be part of the previous definition, this FCS—considers the following ten segments: (i) artifacts; (ii) monuments; museums; (iv) historical and archaeological sites; (v) national parks; (vi) zoos and aquariums; (vii) botanical gardens; (viii) marine ecosystems; (ix) cultural landscapes; and (x) libraries.

- 2.27. **Artifacts:** In 2021, the University of Hong Kong put forth a set of standards for research on artifacts with the aim of promoting responsible, respectful, and sustainable studies. As part of this initiative, the research committee proposed a definition for artifacts based on the UNESCO list of cultural properties/cultural objects adopted in the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property and the Convention on Stolen or Illegally Exported Cultural Objects by the International Institute for the Unification of Private Law (UNIDROIT). According to these terms, artifacts correspond to “objects which, on religious or secular grounds, are of importance for archaeology, prehistory, history, literature, art, or science.”¹³

2.28. Artifacts include: (i) property-relating to history; (ii) products of archaeological excavations or of archaeological discoveries; (iii) elements of artistic or historical monuments or archaeological sites; (iv) antiquities more than one hundred years

¹³ Art 1. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. 1972. UNESCO. <https://www.unesco.org/en/legal-affairs/convention-means-prohibiting-and-preventing-illicit-import-export-and-transfer-ownership-cultural>

old, such as inscriptions, coins and engraved seals; (v) property of artistic interest, such as: (a) pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand), (b) original works of statuary art and sculpture in any material, (c) original engravings, prints and lithographs, or (d) original artistic assemblages and montages in any material; (vi) articles of furniture more than one hundred years old and old musical instruments; (vii) rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections; (viii) objects of ethnological interest; and (ix) archives, including sound, photographic, and cinematographic archives.

- 2.29. **Monuments:** Article 1 of the World Heritage Convention defines this term as architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings, and combinations.
- 2.30. **Museums:** According to the Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society, adopted by the General Conference at its 38th Session in Paris on 17 November 2015, a museum is a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study, and enjoyment.”¹⁴ As such, museums are institutions that seek to represent the natural and cultural diversity of humanity, playing an essential role in the protection, preservation, and transmission of heritage.

2.31. At the same time, this recommendation emphasizes that “Museums are not merely places where our common heritage is preserved — they are key spaces of education, inspiration, and dialogue. They play an essential role in social cohesion and sharing collective references. They hold up a mirror to society, introduce visitors to alternative visions of the world, and provide opportunities to foster creativity, imagination, and respect for self and others” (Additionally, it is recognized that “as the economic hub for an industry and diverse professions in architecture, urban planning, cultural mediation, and tourism, they are also spaces that perfectly embody the link between culture and sustainable development”).

- 2.32. **Historical and archeological sites:** This segment includes the category of “underwater cultural heritage,” which according to Article 2 of the 2001 Convention on the Protection of the Underwater Cultural Heritage, encompasses “all trace of

¹⁴ Document available at: <https://unesdoc.unesco.org/ark:/48223/pf0000246331>

human existence that has been partially or totally under water” (c and holds historical or cultural value. This includes: (i) sites, structures, buildings, artifacts, and human remains, together with their archaeological and natural context; (ii) vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and (iii) objects of prehistoric character. Pipelines and cables placed on the seabed shall not be considered as underwater cultural heritage. Installations other than pipelines and cables, placed on the seabed and still in use, shall not be considered as underwater cultural heritage.

- 2.33. **National Parks** have been considered by the International Union for the Conservation of Nature and Natural Resources (IUCN) as “areas to be managed for ecosystem protection and recreation. Globally, there are many exceptions to the full IUCN definition: some are not national, some do not allow recreation; some areas that meet the definition are not called ‘parks’ and some that do not, are¹⁵”.
- 2.34. **Zoos and aquariums** are “permanently sited facilities, primarily open to and administered for the visiting public, with living wildlife and other species” (WAZA, 2015, p. 66). As conservation resource centres, zoo-based populations provide access to individuals on a long-term basis, providing context and life-history parameters that shed light on the significance of samples taken at a single point in time.
- 2.36. **Botanical Gardens** can be understood as “institutions holding documented collections of living plants for the purposes of scientific research, conservation, display, and education”¹⁶This definition corresponds to the standards of the Botanic Gardens Conservation International (BGCI).
- 2.37. **Marine ecosystems**: National Geographic explains that “Marine ecosystems are defined by their unique biotic (living) and abiotic (nonliving) factors. Biotic factors include plants, animals, and microbes; important abiotic factors include the amount of sunlight in the ecosystem, the amount of oxygen and nutrients dissolved in the water, proximity to land, depth, and temperature.”¹⁷ Cristiana Paşca Palmer has emphasized the intrinsic connection between marine ecosystems and marine biodiversity. According to her, the Convention on Biological Diversity recognizes that Ecologically or Biologically Significant Marine Areas (EBSAs) have enhanced

¹⁵ N. Curry, National Parks, Editor(s): Rob Kitchin, Nigel Thrift, International Encyclopedia of Human Geography, Elsevier, 2009, Pages 229-235, ISBN 9780080449104, <https://doi.org/10.1016/B978-008044910-4.00576-9>.

¹⁶ Botanic Gardens and Plant Conservation website. Date: 25/05/ 2024

¹⁷ Information available at: <https://education.nationalgeographic.org/resource/marine-ecosystems/>

the understanding of the ecological and biological value of marine areas in nearly all of the world's ocean regions, inclusive of fishing practices¹⁸.

- 2.38. **Cultural landscapes**, in the context of the World Heritage Convention, correspond to cultural properties and represent the “combined works of nature and of man” designated in Article 1 of the Convention. “They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic, and cultural forces, both external and internal.” Numeral 2.7.4.1. “Cultural landscapes often reflect specific techniques of sustainable land use, considering the characteristics and limits of the natural environment they are established in, and may reflect a specific spiritual relationship to nature. Protection of cultural landscapes can contribute to current techniques of sustainable land use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity” (UNESCO, 2023, p. 22).

2.39. This segment includes historic urban landscape, which corresponds to “the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of ‘historic centre’ or ‘ensemble’ to include the broader urban context and its geographical setting”.¹⁹

- 2.40. **Libraries** were considered privileged places for access to books, newspapers, and magazines; however, their dynamics have changed radically. Today, the ethos of an ideal library transcends the mere accumulation of printed materials to encompass a diverse array of knowledge formats. Thus, these spaces have been reimagined to cater to varied demographics, featuring amenities such as children's areas, multimedia rooms, rooms for sound collections, specialized rooms for historical film and video, spaces dedicated to the documentation of oral stories of cultural groups and communities, and spaces designed according to the academic and cultural needs of the territory.

2.41. In essence, libraries have transitioned from being focal points of the publishing industry to vibrant cultural centers serving as conduits for disseminating knowledge in myriad forms, thereby aligning closely with the imperative of safeguarding cultural heritage and social impact. Today, libraries incorporate services such as oral libraries,

¹⁸ More details available at: <https://www.un.org/en/chronicle/article/marine-biodiversity-and-ecosystems-underpin-healthy-planet-and-social-well-being>

¹⁹ The term has been defined in Articles 8 and 9 of the Recommendation on the Historic Urban Landscape.

learning commons, fab labs, and bibliolabs, which emphasize experimentation, co-creation, and access to a variety of resources and languages. In parallel, bibliographic collections, in all their formats, are a fundamental part of the library, complemented by access to electronic devices, workshops, training, and a wide range of possibilities. But “while the book may not have a central role in several interactions, the collection remains an intrinsic part of the basic services that the library provides to a community” (Lipeikaite and Oyarzún, 2023. p. 43).

b. Cultural Knowledge

2.42. The UNESCO Convention for the Safeguarding of the ICH (UNESCO, 2003b) defines ICH as “practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artifacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (UNESCO, 2003b. Art. 2)

2.43. Considering that it is impossible to identify, characterize, and measure all ICH, this framework uses the term “cultural knowledge” to refer specifically to the living heritage practices related to preserving languages, culinary arts, crafts, biocultural practices, and folk sports. This group of practices relies extensively on cultural knowledge to persist over time and be transmitted through generations. It reflects the accumulated wisdom of generations. Protecting it from misappropriation and ensuring equitable sharing of benefits derived from its use are vital for preserving cultural diversity.

2.44. Incorporating this term into the 2025 FCS is not meant to transcend or limit the symbolic value of the practices to which it refers or to recategorize immaterial elements that comprise ICH. Rather, this term has been chosen to avoid misunderstanding of the extensive possibilities for the valuation of ICH. In other words, it concentrates focus on measuring living heritage practices as based on cultural knowledge for the identification, conservation, promotion, and safeguarding of ICH; it serves as a practical tool for facilitating more in-depth socioeconomic analysis, equipping communities, minorities, local cultural entities, and the extensive network of stakeholders in cultural heritage with crucial qualitative and tentative quantitative data.

2.45. Use of this term extends an invitation to broaden the definition of what we understand as culture for statistical purposes, effectively opening the discourse to alternative ways of experiencing culture—ones that are more holistic, collective, and effective at reflecting the cultural diversity. Recognition of the sector of Cultural Knowledge, along with its specific segments, serves to heighten awareness of intangible cultural heritage and enables a diverse range of stakeholders to adapt ICH for developing their own narratives. The Cultural Knowledge sector comprises the following segments:

- **2.46. Language:** is recognized as a key vehicle of ICH, as well as cultural diversity and identity. The Universal Declaration on Cultural Diversity of 2001 makes explicit statements on linguistic rights and diversity. Article 5 notes that “all persons have [...] the right to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue” (UNESCO, 2001, Art 5).

2.47. The official information sheet that describes the UNESCO language policy clarifies that while the 2003 ICH Convention does not explicitly mention language itself as a domain of ICH, it recognizes language as a vehicle of ICH: “Languages per se are generally not described as elements of ICH in nominations to the international Lists of the Convention, although proposed safeguarding measures can include linguistic revitalization or promotion where relevant to the viability of an element”

- **2.48. Culinary Arts:** encompass complex sets of knowledge related to the practices of cultivating, harvesting, preserving, cooking, and enjoying food within a community. Activities resulting in expressions of traditional cuisines and gastronomic practices based on the (re)discovery of ancestral ingredients or cooking techniques are considered part of this segment. The primary intent behind the integration of the Cultural Knowledge sector into the framework is to shed light on cultural pursuits dedicated to the safeguarding of ICH. This intent extends specifically to the commitments of both public and private entities—representing diverse stakeholders with a vested interest in preserving the essence of culinary arts—whether through the documentation and transmission of knowledge or through the creation of direct employment opportunities that contribute to the conservation of this heritage.
- **2.49. Crafts:** UNESCO (UNESCO and ITC, 1997) has identified six broad categories of artisanal products based on the materials used: Baskets/wickers/vegetable fibre-works; Leather; Metal; Pottery; Textiles; and Wood. The FCS also identifies complementary categories comprising materials used in craft production that are very specific to a given area, rare, or difficult to work, such as stone, glass, ivory, bone, shell, and mother-of-pearl.—Extra categories are also identified when different materials and techniques are applied at the same time; these categories include decorations, jewellery, musical instruments, toys, and works of art. Many craft objects are produced industrially; nevertheless, this FCS considers products that have a traditional character—in terms of pattern, design, technology, or material— as part of the framework. Contemporary crafts are also included in this segment.

- **2.50. Biocultural Practices:** refer to agricultural, environmental, or medical knowledge associated with genetic resources or other components of biological diversity. They correspond to the know-how of communities, minorities, and others who interact holistically with the environment. In the global South, these practices are particularly important for systems of preventive and curative health management.
- **2.51. Folk Sports:** As articulated by Scottish sport historian Grant Jarvie, folk sports can be defined as sets of social practices aimed at commemorating and instilling specific behavioral norms and values. These traditions invoke a connection to a real or imagined past and are typically associated with widely accepted rituals or other symbolic behaviors. “Folk Sports” is a broad term that extends to traditional, ethnic, or indigenous sports and games that carry significant symbolic value derived from their practice during festivities, local events, and within communities: these sports are laden with communitarian rituals and historical resonance²⁰. Notable examples of folk sports include Traditional Tug of War rituals and games in Vietnam, sepak takraw in Southeast Asia, Colombian tejo, Mongolian folk wrestling, and the equine sports of buzkashi in Afghanistan. UNESCO has already recognized several folk sports, exemplified by the inclusion of the annual Turkish wrestling championship, the Kirkpinar, as ICH in 2010.
- **2.52. Traditional Feasts and Festivals:** correspond to “all expressions of cultural events that occur locally and can be informal in nature” (UNESCO-UIS, 2009:26). According to Handbook No. 3 of the 2009 FCS, known as “Festival Statistics: Key Concepts and Current Practices Definitions,” festivals satisfy tourist-driven demand as catalysts for economic development as well as positive influences on the sociocultural landscape of their host societies. Festivals can be broadly classified according to their primary characteristics, duration, and geographical location. In particular, religious festivals are dedicated to celebrating spiritually significant moments; however, they can also feature cultural or heritage practices. This definition excludes festivals related to other cultural sectors, such as music festivals, performance festivals, and design festivals.

2.53. Festivals are a partial representation of what constitutes the practice of living heritage within communities. Unlike intraspecific interactions that foster connections among members who share a cultural heritage daily, interspecific interactions result in sporadic and inherently partial moments of articulation.

²⁰ An important reference about this topic is the PhD thesis of Fabian, Thomas, "Endangered Species of the Physical Cultural Landscape: Globalization, Nationalism, and Safeguarding Traditional Folk Games" (2021). *Electronic Thesis and Dissertation Repository*. 7701.

Box 5. Key information about Cultural and Natural Heritage

UNESCO has developed a body of international standard conventions, declarations, and recommendations to support Member States in their efforts to protect all aspects of tangible and intangible cultural heritage.

- Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols (1954 and 1999)
- The 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property
- The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage{.}
- The 2001 Convention on the Protection of the Underwater Cultural Heritage
- The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage
- The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Over the past decades, the Advisory Bodies to the World Heritage Committee (ICCROM, ICOMOS, and IUCN) have developed dedicated guidance documents to assist States Parties in following current best practices for heritage conservation. In 2022, UNESCO and the Advisory Bodies to the World Heritage Committee—ICCROM, ICOMOS, and IUCN—presented the Guidance and Toolkit for Impact Assessments in a World Heritage Context to provide impact assessment guidance for World Heritage properties. This framework can be applied to both natural and cultural properties and to small- or large-scale projects, either within broader Environmental and Social Impact Assessments (ESIA) or as a stand-alone Heritage Impact Assessment (HIA).

Additionally, for the purpose of this FCS, there are other international documents relevant to this ecosystem, including the 2014 Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising.

The United Nations Declaration on the Rights of Indigenous Peoples stipulates that Indigenous peoples have the right to free, prior, and informed consent before the approval of any project affecting their lands or territories and other resources. Indigenous peoples are inheritors and practitioners of unique cultures and ways of relating to people and the environment. They have retained social, cultural, economic, and political characteristics that are distinct from those of the dominant societies in which they live.

Most States are linguistically diverse, and often very diverse. Within the nearly 200 States around the world, we can find as many as 6,000 languages. Papua New Guinea (about 800), Indonesia (about 750), and Nigeria (about 500) have particularly large numbers of local languages. By contrast, countries like Armenia, Iceland, and Portugal have very dominant national languages and few speakers of other local languages. Due to migration and other forms of interaction between people, there are no strictly monolingual States today. More information about this topic check: https://ich.unesco.org/doc/src/Language_policy_EN.pdf

C. Cultural and Creative Industries (CCI)

2.54. CCI have been identified, characterized, and measured primarily in connection with specific policy objectives. Current definitions often highlight various aspects of what constitutes cultural goods and services, and, correspondingly, which cultural activities and occupations should be considered for analysis. Box 6 highlights some of the main academic and policy perspectives used to define CCI.

2.55. For the purposes of this FCS, the CCI represent units of value generation wherein artists, performers, and creators interact to transform creative ideas into cultural and creative products that can be consumed by audiences. As economic units, CCI can be organized in various forms, from formal structures to informal setups, encompassing sole proprietorships, and small, medium, or large enterprises (SMEs).

2.56. Each CCI unit is typically categorized into specific cultural economic sectors based on its primary activities. However, these units may also engage in multiple intermediation processes within the CCE simultaneously, driven by the increasing trend of producing transmedia content. This tendency presents challenges in assigning an activity or product to a single sector.

2.57. As a consequence, for statistical measurement purposes, the classification of these units by sectors based on the main productive activity classification remains the most effective and accurate method available. In fact, based on the products generated and the subsequent economic activity associated with these units operating within the formal economy, the CCIs are categorized into distinct sectors. These include: (i) Audiovisual, (ii) Design, (iii) Publishing, (iv) Music, (v) Performance arts, (vi) Visual Arts and (vii) Multimedia. Additionally, there are four cross-cutting ecosystems: (viii) Cultural Education, (ix) Cultural Tourism, (x) Cultural Management and (xi) Advertising.

2.58. Each of these sectors is further divided into to a maximum of 10 economic segments specifically denoting certain industries, such as film, live music, and industrial design, among others. This segmentation is illustrated in Diagram 1.

Box 6. Cultural and Creative Industries (CCI)

The complexity of defining cultural products —goods and services— has sparked extensive debate across academic and policy-making circles. There exists no singular concept of Cultural Industries, Creative Industries, or the Creative Economy that encompasses their varied social, cultural, and economic dimensions.

The term “culture industry” first emerged in the post-war period as a critique of mass entertainment by members of the Frankfurt School, including Theodor Adorno and Max Horkheimer, and later Herbert Marcuse. In 1994, the concept of Creative Industries was introduced in Australia with the launch of the report “Creative Nation.” It was under the British Labour government of Tony Blair, however, that these industries gained significant visibility, when they were made a central part of the United Kingdom’s post-industrial economic strategy. The government’s 2001 Creative Industries Mapping Document defined them 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.”*

John Howkins further expanded on the concept of the creative economy in 2001 with his book, *The Creative Economy: How People Make Money from Ideas*, emphasizing that creativity permeates all levels of business, from management to product development and branding. This broad perspective was quickly adopted internationally, leading to economic measurements of culture in diverse areas including hairdressing, theme parks, and furniture manufacturing, notably in Singapore, Hong Kong, and China (Flew, Terry, and Cunningham, 2010).

The United Nations Conference on Trade and Development (UNCTAD) also embraced the term Creative Economy, describing it as “a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy; it is centered on creative industries.”** In 2022, the OECD launched the report “The Culture Fix: Creative People, Places, and Industries,” characterizing the Cultural and Creative Sector as a primary source of jobs and income. “Creators drive innovation and creative skills, within and beyond cultural sectors. They also deliver significant social impacts, from supporting health and well-being to promoting social inclusion and enhancing local social capital.”***

Recently, several international organizations, governments, and researchers have adopted the combined term “cultural and creative” to offer a more inclusive terminology. These industries demonstrate above-average growth and job creation, while strengthening social cohesion. Bernard, Comunian, and Gross (2022) acknowledged that the distinction between “creative” and “cultural” often relies on the specific subsector being addressed, especially its level of market orientation. They note that the differentiation between “cultural” and “creative” is often influenced by practical, methodological, and feasibility considerations for data collection and analysis. However, as seen from their ecological perspective, “the use of cultural and creative together can provide a more inclusive framework, capable of encompassing both the narrowly defined creative industries/workers ecosystem and the broader cultural ecosystem”. This perspective facilitates the analysis of value generation by highlighting the complex interrelations that inherently exist among the different ideas, practices, and actors within the CCE.

*Department for Culture, Media, and Sport. London, United Kingdom 2001. Document available at: <https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001> **UNCTAD. Creative Industry 4.0 towards a new globalized Creative Economy, 2022, page 5. ***OECD (2022), *The Culture Fix: Creative People, Places and Industries*, Local Economic and Employment Development (LEED), OECD Publishing, Paris, page 6. <https://doi.org/10.1787/991bb520-en>.

2.59. To enhance comprehension of the CCI, this framework offers a comprehensive description of each sector, highlighting key concepts and actors' roles, and elucidating their main market dynamics, trends, and pertinent copyright considerations. Additionally, the second section of this FCS details the international classifications to measure the productive activities, products, trade, and occupations related to each sector.

2.60. To achieve this purpose, it has been necessary to develop a conceptual and methodological model to facilitate an understanding of the internal view of each sector of the CCI.

a. The FCS New Model of CCI Value-Generation Systems

2.61. This FCS presents the general model of the value-generation systems as a conceptual tool, strategically crafted to elucidate the macro-level processes inherent to the CCI, furnishing comprehensive topics that foster a nuanced understanding of the complex interrelationships prevailing in each sector.

2.62. This proposal has been inspired by the conceptual and methodological contributions of De Propriis and Mwaura, as explained in Box 7. As a general model, Diagram 6, which has been used in this chapter to elucidate sector specifics, has been subdivided into three circles to represent the value generation process. The first circle illustrates the creative and production system. The second circle refers to the dissemination system, and third, to consumption system.

2.63. The creative and production system encompasses processes through which artists and performers develop creative ideas by using audiovisual, musical, literary, or visual language to transform those abstract concepts into copyrighted products. In this system, creativity and innovation play pivotal roles; its activities correspond to:

a) Content creation: Involves the conceptualization and development of creative ideas that materialize into works of art, literature, music, film, theater, dance, and other cultural formats.

b) Production: Encompasses the material production of cultural goods, such as music recording, film production, book publishing, and the creation of visual art.

c) Innovation and Experimentation: Creative intermediaries foster experimentation and innovation, promoting new forms of expression and exploring emerging technologies that enrich the cultural offering.

2.64. Unlike the classic value-chain view, which separates creation and production, this perspective understands that the creation of a work does not end with the completion of a script or a draft of a book. Instead, the artistic practices of various performers and artists are equally instrumental in the work's acquiring its aesthetic, symbolic, and historical significance, and thus their contributions are protected by related rights.

2.65. The dissemination system-describes how artists and the complex network of public and private agents work together to achieve diffusion and distribution of creative works, regardless of format—physical or digital. The stakeholders may be exclusively linked to each corresponding sector or connected with other non-sectorial supportive agents to ensure the visibility of cultural and creative products. Operating within this particular system, intermediaries play a crucial role in marketing, rights negotiation, logistics, and promotion. The economic activities developed at the level of the dissemination system are:

- a) Rights Management: Includes the negotiation and management of copyrights and licenses, ensuring that creators receive fair compensation for the use of their works.
- b) Marketing and Promotion: Includes the development and execution of marketing campaigns to promote cultural products and events, using traditional and digital media to reach diverse audiences.
- c) Sales: Involves the sale of cultural goods and services through various channels, including physical stores, e-commerce platforms, fairs, and markets.
- d) Logistics and Distribution: Refers to the organization and management of the supply chain that enables the efficient distribution of cultural products, including transportation and storage logistics.

2.66. The consumption system facilitates access to cultural and creative goods and services; the promotion of cultural participation is the primary goal of its processes. The consumption initiatives of the central and support agents of the CCE who participate in this system correspond to content selection, event programming, consumption platform management, and strategy development for creating new audiences. In terms of cultural economic activities, the consumption system is represented by:

- a) Curation and Programming: Involves the selection and organization of cultural content offered to the public, such as exhibitions, festivals, film cycles, and theater seasons.

b) User Experience: Refers to the creation of enriching and accessible cultural experiences, which may include customer service, interactive platforms, and educational and participatory activities.

c) Points of Sale: Final distribution points for cultural goods and services.

2.67. In a few words, this model proposal captures the intricate dynamics of a CCE, where central and supportive agents establish complex interactions, primarily due to their asymmetrical economic, technical, political, and administrative resources. These interactions span from cooperative processes and negotiations to chaotic scenarios, enriching yet complicating the development of artistic and participation practices.

2.68. As a result, this model highlights at the core of the circles the supportive entities—such as public institutions or connecting agents—that directly provide economic resources, knowledge, technologies, or products to central agents, or facilitate their acquisition of these goods and services, thereby enabling the growth, management, and dynamism of their sector. This representation is expressed by the icons of the transversal sectors: cultural management, cultural education, cultural tourism, and advertising.

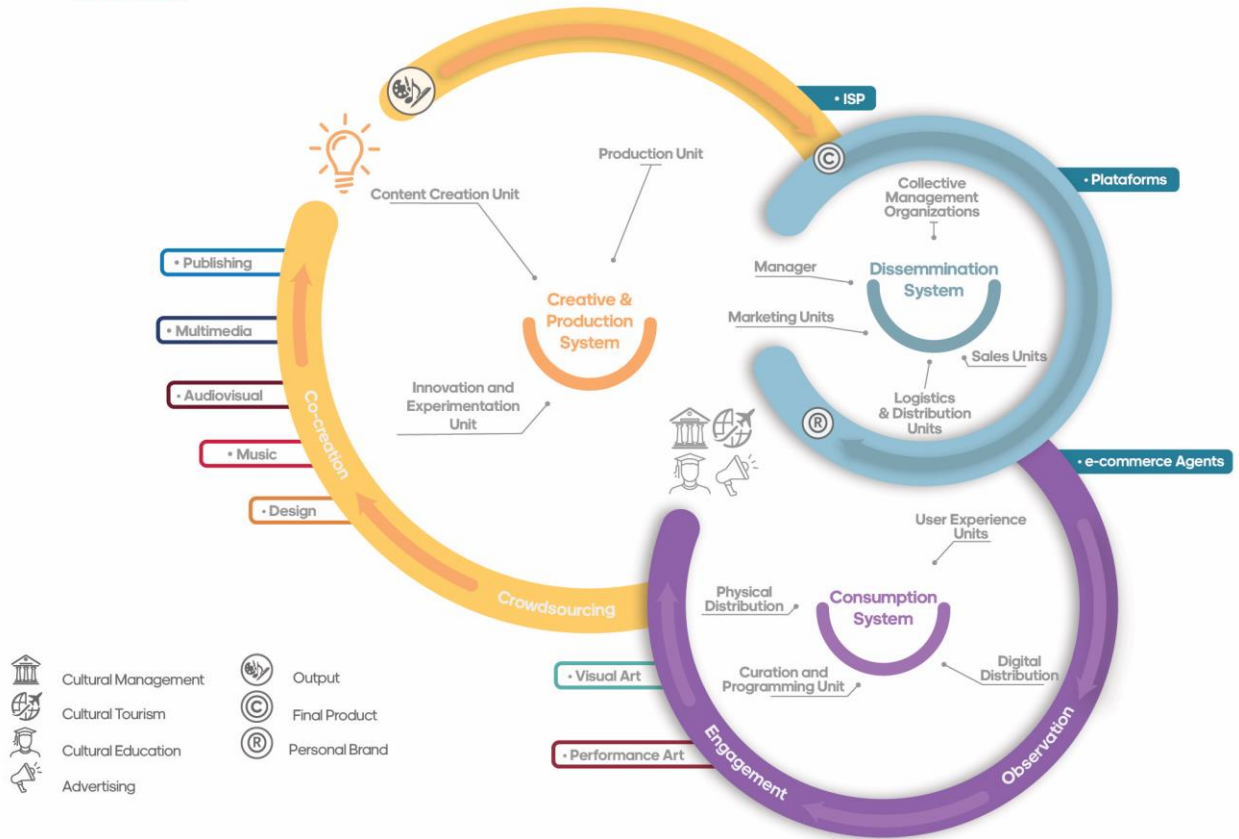
2.69. Additionally, this model illustrates the relationships between each specific sector, other cultural and creative sectors, and external economic sectors by including their references outside of the value-generation systems. On the left side are included non-cultural and creative sectors, and at the right side, the digital stakeholders connected to Value Generation Systems.

2.70. The interdependence between each cultural and creative sector and these support sectors or ecosystems is crucial for their consolidation, stability, and expansion. For instance, in several countries, public entities responsible for education policy or technological regulation play a crucial role in promoting or regulating artistic practices. Additionally, some CCIs rely heavily on non-cultural sectors for financing. Representation of the specific sectors and segments that interrelate at particular systems for that sector renders visible the networks, nodes, and disruptions that could be generating those interdependencies-while improving the strength and dynamism of the CCE as well.

2.71. In parallel, this new model rethinks the connection between producers and consumers as a basic link, allowing for a clearer description of cultural participation practices involved in multiple systems, as can be seen in the circumference.

Diagram 6. Model of the CCI Value-Generation Systems

Model



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Box 7. Rethinking the value chain approach

The processes of generating social and economic value within the CCE cannot be explained under a perspective primarily focused on describing the transformation of input into product: they are much more complex than the value-generation process depicted in Diagram 2.

From an FCS perspective, the challenge is to understand the processes established among the central, support, and connective agents of the CCE during the value-generation processes of cultural practices. Re-evaluation and expansion the value-chain approach—which assumes that interest lies in the function carried out by various agents along the value-generation systems, rather than in the agents themselves—allows both for conceptual clarity and for empirical inquiry that can accommodate a new understanding of creative occupations (De Propris and Mwaura, 2013).

According to De Propris and Mwaura, the cultural content adding approach, which adheres to the 2009 UNESCO FCS perspective, fails to acknowledge that creativity and artistic dimensions are integral parts of cultural content. Consequently, they conceptualize a cultural value chain that begins with imagination and culminates in utility. In alignment with this perspective, they propose a cultural value chain structured through three analytical categories.

First, creative intermediation involves the translation of imaginative and artistic conceptions into objectified art forms. This stage necessitates creative intermediation, which facilitates the production of art either as a prototype or as a unique piece. Second, once these processes are undertaken by artists, performers, and producers, commodifying intermediation takes place; this step transforms artistic outputs into cultural commodities—either goods or services—that consumers can purchase. Third, consumption intermediation, as defined by the authors, is the acquisition of cultural utility and encompasses the ways in which the product in question should be consumed.

Undoubtedly, the contributions of De Propris and Mwaura have played a pivotal role in advancing beyond the conventional value chain approach, which simply views the connection between producers and consumers as a basic link.

Aligned with this perspective, this FCS acknowledges the importance of recognizing distinct processes of value generation to fully understand cultural practices. The CCI value-generation systems model presented here has been designed to represent the central, supportive, and connecting agents involved in each system, highlighting their primary outputs.

b. Goods and Services Produced by CCI

2.72. Through their value generation processes, CCI generate a diverse array of goods and services, encompassing both cultural and non-cultural outputs. The fundamental objective of all cultural and creative products is to convey aesthetic, spiritual, social, historical, symbolic, authentic, educational, and innovative values associated with the arts and heritage. Due to their originality, these products are protected by copyright from the moment of their creation.

2.73. For the purposes of this FCS, Cultural and creative goods are defined as tangible objects for which there is a demand, and for which ownership rights can be established — allowing ownership to be transferred between institutional units through market transactions. Tangible goods, such as paintings, have physical form. Cultural services do not represent material cultural goods in themselves but facilitate their production and distribution.

2.74. According to The Handbook on Measuring Digital Trade, published in 2023, both goods and services can be ordered digitally, but only services can be delivered digitally: from a trade statistics point of view, there is no such thing as a “digital good.” Therefore, books, music, audiovisual products, all other forms of art, and other cultural/creative products that are delivered digitally are considered services and not goods.

2.75. As the digital environment has emerged, that are tailored to align with the characteristics of the e-commerce economy. Non-Fungible Tokens, or NFTs—comprising digital assets that encompass art, music, and audiovisual content— represent a form of tokenized funding within the cryptocurrency industry. While these uniquely creative digital products may not revolutionize the ecosystem as anticipated, they serve as a clear example of how the digital environment profoundly impacts culture.

2.76. Therefore, the emergence of the digital environment, alongside the complex obstacles to monetizing copyrights, has led to artists and cultural products becoming protected brands. By adopting a brand identity, artists can engage in various commercial activities simultaneously, including licensing agreements, merchandising, endorsements, and sponsored partnerships. In some instances, artists blur the lines between their artistic identity and commercial ventures. However, it is evident that their trademark presence could not have occurred without their artistic practice in the first place. This particular discourse is also intertwined with numerous cultural and creative products. James Bond, Paw Patrol, and Pokémon, for example, have transcended their original literary or cinematic origins to become globally recognized brands.

2.77. In light of the rise of non-cultural products, the new value-generation systems model acknowledges the production of both cultural and non-cultural outputs and their evolvement into final cultural and creative products. It delineates the role of each central, supportive, and connected agent in the process of creating, disseminating, and consuming cultural products.

c. Performance Arts

2.78. The report “The Value of Presenting: A Study of Performing Arts Presentation in Canada” defines the scope of this unique CCE: “The performing arts ecosystem includes a diverse array of players— creators and producers, agents and managers, presenters, venue managers, stage technicians and funders— who are interdependent and who have to be able to adapt to internal and external factors” (CAPACOA, 2013. p. 11).

2.79. For the purposes of this FCS, and inspired by this report, the Performing Arts Sector includes four sectors in its common scope: (i) Theatrical performance, (ii) Dance, (iii) Opera, and (iv) Festivals and Markets.

The following are the main concepts related to this scope:

a) Theatrical performance: encompasses a dynamic form of storytelling performed live in front of an audience. This art form unfolds on stage, where actors and audience members inhabit the same space, performing emotions and reactions in real time. Whether in a traditional theater or on a digital platform, theater serves as a tool for communication, enabling the sharing of collective experiences and the nurturing of intimate bonds between performers and their audience.

b) Dance is a Performing Art when presented for the enjoyment of an audience, without any competitive or adjudicated element. A dance being rehearsed in a studio cannot yet be considered a performing art since it is lacking the performance purpose required by the definition. (Fraser Valley Academy of Dance, 2017)

c) “Opera is an art form that tells a story through music and singing. Unlike a musical, opera singers do not use microphones to amplify their voices, and the music, played by the orchestra, is completely live” (English National Opera, n.d.). Operas are often based on books. Zarzuela is a typology of Opera.

d) Other Performing arts correspond to live presentations of various forms, such as puppetry, circus, and happenings.

2.80. For each of these diverse performance arts, there are multiple agents that make possible their systems of creation and production; dissemination; and consumption. The following identification of roles played in Creation and Production System has been conducted based on the descriptions provided by the Berklee College of Music for careers in performance:

- a) A playwright creates a play by inventing characters and devising a storyline.
- b) Dramaturgs are experts in the study of plays, musicals, or operas. It is their job to provide the cast and crew with vital knowledge, research, and interpretation.
- c) Performers: Artists who act, dance, sing, or play roles in a performance. Performers may include dancers, choreographers, opera singers, conductors, stand-up comedians, magicians, illusionists, clowns, and actors, depending on the sector.
- d) Dancers are performers who use their bodies as instruments of expression. They are often initially trained in a particular style or genre of dance, such as ballet, modern, jazz, tap, or hip-hop.
- e) Choreographers craft expressive and communicative movement sequences to bring a storyline to life. Their work involves conveying these movements to the performers, and in some instances, directly collaborating with them, as a movement coach.
- f) Conductors are interpreters and leaders who shape and refine every aspect of a performance's sound, and when working at their best, unify the performing group. Conductors explore and analyze the music at hand, seeking to understand the composer's vision and interpret the music in their own way. They lead rehearsals with the orchestra, shaping particular aspects of the performance—dynamics, phrasing, timing, and more—to better blend the orchestra's sound, promote rhythmic unity, and realize their interpretation of the piece.
- g) An artistic director develops the artistic identity or brand of a performance and designs the company's performance season. Sometimes, this role includes managerial responsibilities such as marketing, fundraising, and business activities.
- h) Set designers create the set for a theatrical show, making outward-facing design choices to evoke key aspects of setting, mood, character, or subtext, as well as inward-facing choices to facilitate easy movement for actors and stagehands. They

must also consider elements like blocking, pyrotechnics, trap doors, large ensemble scenes, and if the show includes musical elements, dance numbers.

i) Lighting directors or designers transform renderings, storyboards, and photographs into a lighting program for performances. They use their artistic sensibility and engineering expertise to input cues for color, effect, and movement, and they oversee the installation of the lighting rig, considering the location and position of fixtures, trusses, catwalks, stages, and other infrastructure.

j) Sound designers are responsible for sound effects, background scores, and voice-overs. They search through commercial audio libraries to find the desired effect or tone, or record sound to create it.

k) Costume designers tell a story through clothing, using fashion to express aspects of a play's or an opera's setting, mood, and characters. They begin by reading the script and researching designs, materials, and colors appropriate to the period and the social class of individual characters. Then they create a costume plot and oversee fittings, alterations, and repairs, as well as provide guidelines for proper care.

l) Makeup artists are professionals who specialize in applying cosmetic and special-effects makeup to actors and other performers. They work to ensure that the makeup harmonizes artistically with the settings and costumes. They demonstrate innovative skills in applying prostheses, cosmetics, and makeup in order to alter physical attributes such as facial features, skin texture, body contours, and dimensions, creating effects suitable for various characters and situations. (This definition is based on the description provided by Code 5226.5 of "The National Occupational Classification of Canada.")

2.8.1. Dissemination System:

a) Performing arts presenters are entities—organizations, ad hoc groups, or collectives—that curate tour-ready artistic works for presentation and compensate professional artists or arts groups with a presentation fee. These presenters assume various responsibilities, including provision of venues, offering technical support, promoting events, and ensuring the professional delivery of works to a public audience. Presenters often showcase artistic works as part of series or festival (Ontario Arts Council, n.d.). "Establishments in this industry group may operate arenas, stadiums, theatres [[sic]] or other related facilities, or they may present these events in facilities operated by others" (7113 NAICS code)

b) Producing companies work with artistic and production staff, in areas including set and costume design, props, stage carpentry, lighting, sound, and technical crews. Producing artists and companies may be represented by agents and managers who actively seek touring, and in some cases broadcast or recording opportunities. A theater-production company might act as a festival presenter, and a venue-based presenter might commission original work or sponsor an artist-in-residence program-(CAPACOA, 2013. p. 11).

c) A theater manager is responsible for overseeing almost all logistical and administrative processes, negotiating contracts, and playing administrative and logistical roles.

2.82. Consumption System:

d) Stage Crew: The backstage technical crew responsible for running the show.

e) Stage Manager: The person in charge backstage during the performance.

f) Ticket Platform: Online or physical services where tickets to performances are sold.

DRAFT FOR CONSULTATION

Box 8. Key information for Performing Arts

The fixed production costs of arts such as opera are considerably high. Production is labor intensive, and opportunities to replace artistic personnel are practically nonexistent. In contrast, the costs of an additional performance are insignificant (Schimmelpfennig, 2003). As noted by Heilbrunn, extension of a performance season is an effective, if concerning, means of increasing the productivity of this ecosystem (2003, p. 339). Baumol and Bowen, in their book *Performing Arts: The Economic Dilemma—*a cornerstone of cultural economics—reflect on this concern. But Throsby, in a comparative analysis of various studies, contends that “although the cost disease will undoubtedly persist as a challenge for the performing arts, it is likely not a terminal affliction” (1994, p. 16).

Today, performing arts operations often occur within environments marked by volatility, informality, and instability for cultural practitioners. As a result, income sources for this ecosystem include public expenditure (subsidies and tax exemptions), sponsorships, donations, pay-per-view online and in-person events, product sales related to merchandise, memberships through subscriptions on platforms like Patreon, grants, and other sources, such as workshops and seminars (Canada Council for the Arts, 2021).

Performing arts presenters—include non-profit organizations, venue-based presenters (such as municipal, university, college, or independent entities), festivals, and specialized presenters that focus on specific art forms or well-defined aesthetics. Libraries, schools, and, on occasion, school divisions also serve as presenters for performances and workshops. Additionally, occasional presenters, such as charity organizations or civic groups, contribute to the presenting ecosystem. Artists themselves may sometimes take on self-presentation engagements or create presenting opportunities for their peers. (CAPACOA, 2013)

To comprehensively represent the diverse roles within this specific ecosystem, the US Bureau of Labor Statistics includes various occupational codes under cultural occupations for the performing arts. These encompass roles such as 27-1027 Set and Exhibit Designers, 27-2099 Entertainers and Performers, Sports and Related Workers (All Other), 27-4014 Sound Engineering Technicians, and 27-4015 Lighting Technicians. Similarly, Canada adopts the classification 5243— Theatre, fashion, exhibit, and other creative designers (NOC, 2016, ver.1.3) to categorize pertinent roles.

Performing arts content reaches the public through three primary strategies: the traditional approach entails independently releasing a show or collaborating with third-party festivals or exhibitors; streaming live performances or events and producing online video releases are increasingly popular strategies.

Copyrights

The WIPO Performances and Phonograms Treaty (WPPT) addresses the rights of performers (actors, singers, musicians, etc.). In the case of unfixed (live) performances, the Treaty provides performers with three rights: broadcasting (excluding rebroadcasting); communication to the public (except for broadcast performances); and fixation. For detailed information, see: <https://www.wipo.int/treaties/en/ip/wppt/>

d. Visual Arts

2.83. This unique sector is defined by its multifaceted approach to the creation, production, restoration, dissemination, and commercialization of both historical and contemporary artworks. It encompasses a diverse array of artistic forms, including painting, photography, sculpture, engraving, carving, design, and visualization. Each of these forms utilizes a variety of materials such as stones, minerals, wood, paper, and color. This sector is underpinned by the principles of creativity and craftsmanship, aiming to achieve a high level of artistic mastery. It contributes significantly to cultural and natural heritage sector.

2.84. For the purposes of this FCS, the Visual Arts Sector includes four segments: (i) Fine Arts; (ii) Photography; (iii) Illustrations; and (iv) Festivals and Markets.

- a) Fine Arts correspond to a sector within the visual and auditory arts valued primarily for its aesthetic and intellectual qualities. It encompasses artworks that evoke emotional and intellectual responses, often providing profound experiences for viewers or listeners. Fine art derives its economic and social significance from the unique combination of artistic expression, creativity, and artists' skills.
- b) Photography: A cultural and creative product involving the recording of light or other radiation on any medium where an image or shape can be produced, excluding film. This category is protected under copyright law, which grants legal rights to the authors of photographs. Additionally, trademarks may be used to distinguish these works.
- c) Illustrations: graphic representations, such as drawings, figures, images, or photographs, typically incorporated into texts to enhance clarity, provide additional information, or make the content more visually appealing. These products are used across various media to complement and elucidate written material.
- d) Visual material encompasses a diverse array of forms, including fine art (such as painting and sculpture), photography (including documentaries and reportage), illustrations (such as cartoons, diagrams, and maps) (WIPO, 2004, p.11).

2.85. Creation and Production System

- a) Painter: Creates physical art pieces using various media and techniques.
- b) Illustrator: Produces digital art, often using computer software to create visuals for books, magazines, online publications, and other media.

2.86. Dissemination System:

- a) **Art Galleries:** Venues primarily dedicated to showcasing works across various artistic disciplines and techniques, aiming to promote and sell artists' creations. Additionally, they serve to inspire creativity, support artists, and promote appreciation for art and its creators. It's worth noting that artists typically do not receive payment for exhibiting their work in non-commercial and publicly funded galleries and museums. Visitors attend these exhibitions to engage with art and immerse themselves in the experience, rather than with the intention of purchasing artwork to take home.
- b) **Art Dealers:** Professionals who specialize in the buying, selling, and brokering of artworks. Art dealers typically maintain an inventory of artworks for extended periods, ranging from months to years, and sometimes even decades, before facilitating their sale. Unlike assets traded on financial markets, artworks are not easily divisible, making them unique and distinct commodities.
- c) **Art Studio:** The physical workspace where artists create their artwork, potentially serving as a small business operation.
- d) **Manager:** Supports artists by managing business operations, promotions, and career development.
- e) **Auctioneer:** Conducts art auctions, facilitating the bidding and sale of art pieces to collectors and the public.
- f) **Art Appraisal:** Provides expert assessments and valuations of artworks for insurance, sales, and estate evaluations.
- g) **Rights Management:** Handles the intellectual property rights related to artworks, ensuring artists retain control over how their work is used and distributed.

2.87. Consumption System:

- a) **Art Collector:** Acquires artworks for personal enjoyment, investment, or both. Art collectors may occasionally find themselves in a position where they need to sell their acquired works due to financial urgencies. However, the process of selling artwork can be protracted, as it often relies on the intermediary services of art dealers or participation in auctions. A waiting period may span several months or even longer, depending on the circumstances and market conditions.

Box 9. Key information for Visual Arts

Market:

- There are several sources of revenue, which include reproduction rights used in the publishing and press sectors, as well as in audiovisual productions. For instance, the inclusion of pictures of artworks in print, such as books, magazines, and newspapers, broadcasting programs featuring works of art on their channels, and renting out works for a period of time. Communication rights allow the work to be communicated to the public through broadcasting or electronic transmission.
- The traditional model of art ownership remains largely intact, with individual ownership of specific artworks being the prevailing norm. Works of visual art are typically sold to users by the artists themselves, art galleries, and other wholesale or retail outlets. Art rental is a relatively new phenomenon that, in the majority of cases, leads to a sale. Sales through auction houses are a major form of purchase in developed art markets. (WIPO, 2004, p. 14)
- Users should note that art market platforms, such as auctions, art fairs, private galleries with exhibition programming and representing artists, as well as showroom galleries that operate on walk-in sales, are differentiated from general platforms for the visual arts, such as public and corporate galleries, artist-run spaces, and venues for hire. This indicates the different economies and audiences that coexist.
- The rise of art fairs has had a profound impact on the art market and on dealers' strategies (Baia-Curioni, 2012). Currently, hundreds of art fairs are organized around the globe on an annual basis. Up to several hundred art dealers participate in each fair, renting a booth where they exhibit their highest-quality or best-selling objects to the thousands of potential buyers who pass by over a period of less than a week.

Copyrights

- Visual artists and photographers can sell their works through individual contracts. In addition, Article 14 of the Berne Convention addresses the “droit de suite” (resale right) in works. Its objective is to contribute to the artist's well-being by ensuring that a small percentage of the resale price goes to the artist. The scope of the resale right varies from country to country but typically covers any graphic, photographic, or visual work sold in an auction or gallery. The percentage paid to an artist, or their heirs, also varies but is generally up to five percent of the resale price.
- Under the WIPO Copyright Treaty (WCT), this is covered by the right of communication to the public. Visual material is reproduced in books, magazines, and periodicals, as well as on posters, postcards, and CD-ROMs, among other multimedia platforms.

e. Publishing

2.88. The publishing sector reflects a dynamic interplay of activities and actors engaged in the conversion of a manuscript into a tangible or digital product. Its central role is to offer the public a rich array of literary content imbued with profound symbolic significance. Within this ecosystem, traditional and emerging agents coexist and interact, continually adapting to technological shifts as they collaborate in the creation, production, distribution, and consumption of books, newspapers, and magazines.

2.89. For the purposes of this FCS, the Publishing Ecosystem includes four sectors at its common scope. (i) Books, (ii) Newspapers, (iii) Magazines and (iv) Festivals and Book Fairs. The following are the main concepts related to this scope:

- a) Books. Correspond to scientific, artistic, literary, technical, educative, informative, recreational works or of any other nature that conform a unitary publication in one or several volumes. These can be distributed in printed format, with different types of bindings (spiral, paste, plastic, rustic, etc.) or in digital format independent of the electronic support that is used for its reading (e-book, electronic site, pdf, etc.) Books are identified by the International Standard Book Number ISBN code, an international classification used in over 166 countries and territories. (CAB, 2020. P111)
- b) Newspaper “is a publication published normally with a daily or weekly regularity, whose main function is to present the news (chronicles, stories) and literary articles or of opinion. The newspapers can present diverse public positions. In most cases, their main economic income derives from advertisements.” (CAB, 2020. P111)
- c) Magazines. Correspond to a periodic publication, which are published in successive issues that appear with a fixed or variable regularity. The ISSN (International Standard Serial Number) is an eight-digit number which identifies all periodical publications as such, including electronic serials.

2.90. Creation and Production System:

- a) The author creates literary, academic, or research content to be disseminated in analog and/or digital formats. As holders of the moral and economic rights to their work, authors have the prerogative to decide the means and platforms for its dissemination. Photographers, illustrators, and translators are also considered authors.
- b) Publishers are the entities responsible for acquiring copyright to ensure that manuscripts can be transformed into physical and virtual books. Among their

activities are style editing, editorial design, translation, printing, and distribution. Now, various online platforms allow authors to access self-publishing services for the direct marketing of their works.

2.91. Dissemination System:

a) Literary agents act as intermediaries between authors and publishers. Their role is to represent copyright holders in facilitating the sale of publishing, translation, or subsidiary rights to publishers, regardless of the territory.

b) Distributing companies are responsible for “curating” an attractive editorial offer for a specific audience and mobilizing books to these destinations, whether domestically or abroad. Their most relevant and intensive commercial interactions occur with bookstores, although their relationships with educational institutions and book fairs are also significant.

2.92. Consumption System:

a) Specialized Marketplaces correspond to “spaces or agents that make physical books or e-books available to the end consumer. In the publishing sector, these spaces include bookstores, book fairs, and online platforms, with libraries, schools, universities, and the public sector playing an important role in the book circulation process. Marketplaces also act as intermediaries providing information to consumers, thus influencing final readers” (citation).

b) Virtual bookstores are online stores that present catalogs of the works they sell. As characterized by Cerlalc, in Latin America, “these platforms follow the original model of Amazon, absent in most of these territories, focusing on providing good customer service, sometimes applying discounts or aggressive benefits, betting on quick product delivery, and the possibility of offering a much larger catalog than could be found in a traditional physical bookstore. In some cases, they also include integration with print on demand” (Cerlalc, p. 28).

c) Publishers around the world use a range of service providers, such as Nielsen BookData and Bowker, to monitor sales and other data about the book sector.

d) Booksellers, whether brick- and -mortar stores or online platforms, help guide readers to the books they want. They are represented internationally by the European and International Booksellers Federation.

Box 10. Key information for Publishing

· The business model for this ecosystem is constantly changing. In the last twenty years, there has been a notable transformation in the publishing value chain, resulting in a complete redefinition of the roles played by major stakeholders, such as publishers, booksellers, and libraries. Today, the industry is embracing transmedia strategies—to ensure the seamless transmission of literary content— and developing several strategies to guarantee digital distribution. For instance, publishers have created their own virtual platforms to promote their offerings and diversified their services to add value to their catalogs; author meetings and reader clubs are examples of such innovations. However, access practices have led to “users considering Google or Facebook before any other option. Some become aware through Twitter of what they should read” (Igarza, 2013, p. 45).

“Fixed book prices” is one business strategy used in the publishing industry. According to Appelman, fixed book prices operate under the theory of resale price maintenance, “where producers retain the authority to set the selling price of their products. In this system, publishers dictate the price at which all booksellers can sell a particular book title to consumers. While this approach eliminates price competition among booksellers, competition can still exist between publishers and different book titles. Despite the term “fixed book price,” it is crucial to note, this mechanism establishes minimum prices rather than fixed ones.” (2003, p. 664)

· There are numerous challenges encountered by the cultural agents of these ecosystems. For example, small independent bookstores “must strive for specialization and niche markets, at the expense of catering to a general audience” (Igarza, 2013, p. 31).

· Book fairs play a crucial role in distribution activities—and copyright negotiations; these extensive promotional efforts shape the sector and reading practices: they spark catalyze the identification of new literary talents and enable other literary activities. Typically, these events are promoted by book chambers, ministries of culture, and collective management societies. “Some book fairs are purely for professionals from the sector while others are open to the public and can be a major source of book sales.” (IPA, n.d.)

Copyrights: The main copyright treaties of relevance for publishers are the Berne Convention for the Protection of Literary and Artistic Works, the TRIPS Agreement (Agreement on Trade-Related aspects of Intellectual Property Rights)— administered by the World Trade Organization (WTO)— and WIPO-Administered Treaties.

Cultural participation practices: As demonstrated by the Australian author Barnett, “reading in Browser environments tends to offer more complicated reading and thinking frames than does reading traditionally printed works, for the most part. The hypertextual links, authorial and publication information, the presence of other readers in the forms of comments, ratings and reviews, or marginalia or other markings, the increased search capacities within the reading frame, offering the opportunity to search in text rather than read it, all combine to create a different kind of reading environment. In the printed work, competing frames and paratextual elements are most often limited to front and end matter rather than competing for attention within the frame.” (2019, p. 309)

f. Audiovisual

2.93. This sector corresponds to the extensive network of agents responsible for the production, dissemination, transmission, and exhibition of a series of mutually associated images, with or without reproducible sound, which require the use of a technological support, irrespective of the type of support that includes them.

2.94. This sector includes three segments in its common scope: (i) Film and Video, (ii) Television, (iii) Festivals and Markets. The following are the main concepts related to this scope:

a) Audiovisual content, also called “fixation,” refers to the embodiment of moving images, with or without accompanying sound, such that they can be perceived, reproduced, or communicated through a device. This definition encompasses music videos and other instances in which a music fixation is incorporated into an audiovisual work.

b) Film encompasses all works designed to transmit audiovisual content, regardless of the device or dissemination channel used.

c) A movie theater is a permanent commercial venue primarily dedicated to screening films in 35mm projection and digital format, with a minimum resolution of 3K.

d) Cinematographic facilities include establishments equipped with projection equipment up to 16mm, as well as art cinemas, mobile cinema units, and outdoor cinemas.

e) Television: The *Film Register Treaty*, Article 2, defines an audio-visual work as “any work that consists of a series of fixed related images, with or without accompanying sound, susceptible of being made visible and, where accompanied by sound, susceptible of being made audible.” In correspondence refers to television. Additionally, the category of video encompasses all animations, which are commonly employed in sectors such as advertising.

f) Broadcasting: involves the initial transmission of television programs intended for public reception, via wire or over the air, including satellite.

2.95. Creation and Production System:

- a. Screenwriter: Professional who crafts the screenplay or script, serving as the written blueprint for a film or television program, detailing dialogue, actions, and scenes.

- b. **Producer:** The overseer of the production of a film or show, responsible for managing financial and administrative aspects, as well as coordinating between different departments. Producers and directors make business and creative decisions about film, television, stage, and other productions.
- c. **Director:** The individual who controls the artistic and dramatic aspects of the film or show, visualizing the script while guiding the technical crew and actors in the realization of that vision.
- d. **Actors:** Individuals who perform the roles written in the script, bringing characters to life through their performances.
- e. **Editing Director (Editor):** The person responsible for selecting, cutting, and arranging film or video footage to create the final product from various shots.
- f. **Audio Director:** The manager of sound production, focusing on recording and editing audio tracks.
- g. **VFX Director:** The overseer of visual effects creation, integrating computer-generated imagery and effects with live-action footage.
- h. **Art Director:** The manager of the visual elements of the production, designing the style for settings and props that reflect the script's period, location, and story.
- i. **Lighting Director:** The designer of the lighting setup to enhance the aesthetic of the film or show, ensuring appropriate visibility and mood.

2.96. Dissemination System:

- a. **Production Studio:** A agent responsible to finance and typically to manage the rights of audiovisual products, offering creative, technical, and managerial support.
- b. **Distributor:** Intermediary responsible for distributing the film or show to theaters, TV networks, and other platforms, ensuring its reach to the audience.

2.97. Consumption System:

- a. **Streaming Platforms:** Digital platforms where films, shows, and other audiovisual content are available for online viewing. Examples include Netflix, Disney+, and Apple TV+.
- b. **TV:** Traditional broadcasting platforms where films and shows are aired.

Box 11. Key Information about the Audiovisual

Market: Creating an audiovisual work entails a multitude of diverse contributions. The regulations governing the allocation of authorship and initial ownership in such works often vary significantly across national legal frameworks (CISAC, 2018). The audiovisual market has experienced a significant transformation due to the proliferation of digital technologies and online services. Among the principal sources of revenue are Video-on-Demand (VoD) platforms—like Netflix, Hulu, Prime Video, Disney+, iTunes, and Wuaki.tv— which often extend their services across multiple countries. These platforms provide users with access to content online, available through various models including free access, subscription-based services, and pay-per-view options.

The US phenomenon of ‘cord-cutting’ has begun in some other countries as well; however, worldwide, traditional pay TV and SVOD services still coexist, rather than directly competing with one another (European Audiovisual Observatory, 2019).

The primary revenue source for audiovisual authors is the compensation agreement outlined between the authors and producers, who typically consolidate all economic and recording rights to an audiovisual work. In several countries, authors receive a single up-front payment in the form of a lump-sum or salary covering their contribution to the audiovisual work in exchange for the transfer of exclusive rights to the producer.

- Amidst the rise of digital innovations, numerous technological tools cater to creative pursuits. Options abound, including Adobe Premiere Pro and DaVinci Resolve, for professional video editing; Blender, for crafting 3D animations and visual effects; and CapCut, for mobile-friendly video editing. Collaborative platforms like Frame.io, Wipster, and Hightail facilitate teamwork and feedback, while popular platforms such as Instagram, YouTube, and TikTok provide avenues for sharing creations with the world.
- Simultaneously, the FinTech economy has emerged as a vital resource. Initiatives such as Kickstarter and Indiegogo specialize in promoting crowdfunding for audiovisual content. Platforms like Patreon enable creators to receive ongoing support from their fans in exchange for exclusive content, such as access to behind-the-scenes creative processes.

Copyrights: The Beijing Treaty on Audiovisual Performances was adopted on June 24, 2012. The economic rights pertaining to performances fixed in phonograms are the following: (i) the right of reproduction, which authorizes the direct or indirect reproduction of the phonogram in any manner or form; (ii) the right of distribution, allowing for the availability of the original and copies of the phonogram to the public through sale or other transfer of ownership; (iii) the right of commercial rental of the original and copies of the phonogram; and (iv) the right of making available to the public, by wire or wireless means, any performance fixed in a phonogram, in such a way that members of the public may access the fixed performance from a place and at a time individually chosen by them.

“In common law countries, the producer is considered to be the author and initial copyright owner of an audiovisual work, usually under ‘work for hire’ doctrines. [...] This norm is reversed in civil law countries: most qualify audiovisual works as joint works or works of collaboration, and individuals who make a creative contribution to the audiovisual work as co-authors (CISAC, 2018, pp. 12–3).

Traditionally, cultural participation in the audiovisual sector has been regarded as a passive practice. However, the advent of new technological functionalities demands a reimagining of the role of the cultural audiovisual audience. This audience possesses the agency to select the narrative endings of series and movies, and potentially — in the future, with the use of generative AI— to tailor audiovisual content according to their interests.

g. Design

2.98. Definition of the design sector inherently involves recognizing the breadth of the term. Since its conceptualization, around 1588, to the present day, the concern has been which economic activities to include in its scope of study and the effects of design on society. The most recent definition, published by the Design Council, takes an expansive view, stating that: “Design builds a bridge between technological research and innovation and their application to social practice. Designers work across virtually every relevant field— including infrastructure, transport, retail and advertising, housing, leisure activities and public services— and have the capacity to connect silos and sectors. They encompass a wide array of professionals and work at different levels” (Design Council, 2021, p.6).

2.99. It is important to consider that the primary purpose of design services is to provide a creative service or intermediary input into a final product that is not always cultural. For example, the final product of creative advertising services may be a commercial advertisement, which is not a cultural product itself but is generated by some creative activity. Design activities add value across the entire spectrum of a product’s development—from concept to shelf.

2.100. For the purposes of this framework, the following sectors are considered part of the common scope: Graphic Design, Fashion Design, Architectural Services, Industrial Design, Interior Design, and Festivals and Markets. The following are the main concepts related to this scope:

a) Graphic Design is the practice of conveying messages and ideas through visual communication, —using images, typography, text, and color across various print and digital media to enhance visual interaction between people.

b) Textile Design: is industrial design in which the composition, form, or material gives a special appearance to a product of industry or a handicraft and can serve as a pattern for a product of industry or handicraft. (Section 1 (1)(b) of Industrial Designs Act, 2003)

c) Architectural Services are provided by companies or individuals concerned with all aspects of the built environment, which primarily include the design of new residential, commercial, and industrial buildings, creating architectural plans for restoring new buildings, and the supervision of construction.

d) Industrial Design: involves the creative process of designing manufactured products that are human-centric, functional, aesthetically pleasing, economical,

and environmentally sustainable. It plays a crucial role in the product lifecycle by detailing the technical aspects of manufactured products with the goal of improving users' lives (KSA, 2022).

WIPO notes that “in a legal sense, an industrial design constitutes the ornamental or aesthetic aspect of an article. An industrial design may consist of three-dimensional features, such as the shape of an article, or two-dimensional features, such as patterns, lines, or color” (citation).] As pointed out by the Canadian Intellectual Property Office, industrial “designs can be found in many everyday products, such as the unique contour of a car hood, the graphical user interface on a phone, or the specific shape or pattern of your favourite shoes” [(citation).]

e) Interior Design: integrates the functional and aesthetic aspects of interior spaces to enhance the physical environment and facilitate interactions between users and spaces. Activities in this field include planning and innovation, based on architectural data for internal configuration, and aimed at optimizing space and other dimensions to ensure that all design elements are utilized effectively in a visually pleasing manner that enhances work or living within the building. (KSA, 2022).

2.101. Creation and Production System:

- a) Designers play a pivotal role in the creative process: they conceptualize and develop initial sketches or prototypes for products across various segments, including industrial design, graphic design, and interior design.
- b) Model makers work closely with designers, creating detailed physical models or digital simulations of proposed designs.
- c) Architects specialize in designing buildings and structures, meticulously crafting detailed blueprints that outline project specifications.

2.102. Dissemination System:

- a) Patent Office: Oversees the process of intellectual property protection, ensuring the registration and legal protection of original designs against infringement.
- b) Brand Parent Company: The primary entity responsible for marketing and managing various product lines or brands.
- c) Factory: The manufacturing facility where designs are transformed into final products.

- d) Warehouse: Stores manufactured products before their distribution to markets or directly to consumers.
- e) Agency: Coordinates advertising and marketing campaigns for products, often developing visual content and promotional strategies.
- f) Building Company: Specifically related to architecture and construction, refers to the company responsible for the actual construction of designs.

DRAFT FOR CONSULTATION

Box 12. Key Information about Design

The term “design” has its first appearance in 1588 in the Oxford dictionary. At that time, the term denoted “the initial graphic project of a work of art” or “an object from the applied arts useful for constructing other works.” In the 19th-century, as Cardoso (2011) documents refers: “design is closely associated with the ornamental pattern-making processes that flourished in the textile industry”.

During this era, the emphasis on mass production of industrial and artisanal objects significantly influenced the understanding of design. Subsequent scholars, notably Bonsiepe (2006) and Maldonado (1977), reshaped the concept, emphasizing use of the term to describe the role of a professional whose work is dedicated to enhancing the aesthetic appeal of industrial products. This evolution in understanding continued into the 1980s, when design became widely adopted as a versatile and multifaceted concept, as observed by Bonsiepe (2006).

- Businesses and industries that use design skills are a high-value part of the economy.
- AI-based tools, such as graphics-oriented Midjourney or text-heavy ChatGPT, are reshaping the design ecosystem. Amidst ongoing debate concerning the role of AI in design, the industry is rapidly evolving. The emergence of personalized design options—design tailored to users’ visual preferences and behaviors—is particularly significant.

Copyrights

- The Hague System for the International Registration of Industrial Designs, coordinated by WIPO, provides a practical business solution for registering up to 100 designs in 96 countries.
- According to WIPO, in most countries an industrial design needs to be registered in order to be protected under industrial design law as a “registered design” (citation. An industrial design right protects only the appearance or aesthetic features of a product. In some countries, industrial designs are protected under patent law as “design patents” (citation The duration of the protection of industrial designs varies from country to country, but it is approximately 10 years. (Web page).
- Article 25(2) of the Trade-Related Aspects of IP Rights (TRIPs) states that “each Member shall ensure that requirements for securing protection for textile designs, in particular in regard to any cost, examination or publication, do not unreasonably impair the opportunity to seek and obtain such protection. Members shall be free to meet this obligation through industrial design law or through copyright law”). As a result, in some countries, fashion designs protected by copyright may also be protected by registered/unregistered design rights.

h. Music

2.103. As defined by the OECD (2022), the music ecosystem includes “the creators (musicians, composers, conductors, songwriters etc.), managers, record companies, music publishers and collecting societies. It also encompasses all those related to the dissemination of music (e.g. radio stations, music stores, online platforms, the live events sector) as well as those involved in the manufacture of music instruments, music technology and merchandise.”

2.104. For the purposes of this FCS, the Music Ecosystem includes three sectors in its common scope: (i) recorded music; (ii) live music; and (iii) radio. Assessment of musical instruments sector is recommended. The following are the main concepts related to this scope:

a) Recorded Music: The sector of the music ecosystem dedicated to the production, promotion, and distribution of recorded music.

b) Radio: As a technology for programming audio elements, radio provides a low-cost means of communication. It is especially suited to hard-to-reach communities and is cherished by listeners worldwide. Radio stations serve diverse communities, offer a wide variety of programs, viewpoints, and content, and reflect the diversity of audiences²¹.

2.105. Creation System:

a) Composer: Composers originate the ideas for music. This role spans from composers to arrangers, encompassing anyone involved in conceiving the core concepts of a musical composition.

b) Interpreter: Also referred to as performers, interpreters breathe life into a composition through their rendition. Often serving as the recognizable face of the music, interpreters can include solo artists, bands, or orchestras.

c) Producer: Oversees the entire recording process of a musical piece or album. The producer plays a critical role in shaping the sound and direction of a recording.

d) Mix Engineer: Merges the recorded tracks seamlessly, adjusting levels, adding effects, and ensuring the cohesion of all elements of a recording. This role contributes extensive technical expertise to achieving the desired sound of a track.

²¹ Discover more about radio’s remarkable past, its relevant present, and the promise of a dynamic future on UNESCO’s website dedicated to this technology.

- e) Master Engineer: Adds the finishing touches to the mix, addressing various technical intricacies, including refining the track's volume to an appropriate level for consumption.
- f) Master Engineers ensure uniformity across all tracks on an album and prepare the recording for distribution, delivering the final Master.
- g) Arranger: Responsible for instrumentation or adaptations of a musical composition. Arrangers receive economic remuneration for their services either through commissions or by negotiating with the composer for a share of the royalties generated.

2.106. Dissemination System:

- a) Publishing Agency: Manages the commercial aspects of music composition, promoting and licensing compositions for diverse media usage and ensuring composers receive appropriate royalties. Publishing Agencies own all rights to a song's melody and lyrics and consequently control the distribution of written compositions on behalf of songwriters. Music publishers typically provide financial advances to composers and performers.
- b) PROs (Performance Rights Organizations): Responsible for collecting performance royalties on behalf of songwriters and music publishers when a song is publicly broadcast or performed.
- c) A&R (Artists and Repertoire): Tasked with uncovering emerging talent and nurturing the artistic growth of artists and bands signed by a record label.
- d) Record Labels: Control a particular recording of a song, track, or sound performance. Typically, record labels determine the producer's identity and are responsible for selecting the music publishers.
- e) Manager: Guides the artist's career trajectory, facilitating strategic decisions, contract negotiations, and day-to-day operations.
- f) Booking Agent: Specializes in arranging live performances for artists, negotiating deals, and coordinating tour schedules.
- g) NROs (Neighboring Rights Organizations): Organizations managing rights and royalties linked to the public performance or broadcast of recordings, ensuring fair compensation for performers and record labels.
- h) Aggregator: Digital platforms that distribute music to streaming services and digital service providers (DSPs) on behalf of independent artists and labels.
- i) Markets: [Networking] platforms where industry agents convene.

2.107. Consumption System:

- a) Promoter: Individuals or entities responsible for organizing and funding live events, ensuring effective publicity and ticket sales.
- b) Logistics: Involves the meticulous planning and coordination required to manage large-scale events, encompassing aspects such as security, healthcare, and transportation.
- c) Tour Manager: Oversees the logistical aspects of a band's tour, including travel arrangements, accommodations, and scheduling.
- d) Stage Manager: Manages on-site production details for live performances, ensuring seamless execution from setup to breakdown.
- e) Lighting Engineer: Specialist technician responsible for designing and operating lighting setups for live performances, enhancing the visual ambiance and audience engagement.
- f) Sound Engineer: An expert in managing sound quality and levels during live events, ensuring optimal audio experiences for both performers and audiences.
- g) VJ (Video Jockey): An artist who creates and manipulates visual media in real-time to complement music, enriching the live performance experience.
- h) Performers: The artists, musicians, singers, or bands who entertain live audiences.
- i) DSPs (Digital Service Providers): Platforms, such as streaming services, that distribute digital music to consumers. "DSPs provide services and models such as downloads, fixed non-interactive streaming, customized non-interactive streaming, interactive streaming, and tethered downloads" (Rosenblatt, 2014, p.5).
- j) Vinyl Store: Retail establishment specializing in the sale of music recordings in vinyl format, catering to enthusiasts and collectors of physical music media.
- k) An online music store is a web-based service that offers copyrighted songs and albums for purchase or subscription. Examples include Spotify, Apple Music, Deezer, Tencent Music, and YouTube Music. For further details on this topic, refer to Box 13.

Box 13. Key information for the Music

- The copyright includes: (i) rights of public performance (Article 11); (ii) broadcasting and communication to the public (Article 11bis); and (iii) the right of reproduction (Article 9).
- Musical compositions with or without words are specifically covered under the definition of “literary and artistic work” in Article 2(1) of the Berne Convention for the Protection of Literary and Artistic Works of September 1886.
- Composers, lyricists and music publishers correspond to the rights holders of musical works. The rights of the record industry and broadcasters are known as related rights.
- Collective management organizations negotiate and license the use of music and sound recordings based on their agreements with composers, music publishers, performers, and record companies. Their role extends to the public performance of both music and sound recordings, whether through live performances or broadcasts.
- The WIPO Performances and Phonograms Treaty (WPPT), 1996, deals with the rights of two kinds of beneficiaries, particularly in the digital environment: (i) performers (actors, singers, musicians, etc.); and (ii) producers of phonograms (persons or legal entities that take the initiative and have the responsibility for the fixation of sounds).
- “Digital radio (non-interactive streaming) services may operate differently from interactive streaming services from a licensing perspective, depending on the territory’s copyright laws. Such services may invoke what are known as neighboring rights, i.e., performance rights on sound recordings, which are implicated for terrestrial broadcast radio in most countries.” (<insert author name>[,] 2024. p.9)
- “Record labels license their recordings to DSPs via voluntary licenses. Royalty rates for these licenses are typically confidential and vary according to several factors. Compulsory licenses exist for specific situations, such as radio. This precedent means that the licensee (e.g., a streaming radio DSP) can play whatever music it wants without having to ask permission in advance, but it must pay a royalty that is usually set as part of the law (statute) that defines the compulsory license. Compulsory licenses vary from one country to another.” (Rosenblatt, 2014, p. 27)
- The WIPO publication “How to Make a Living from Music” is an important resource for musicians: https://www.wipo.int/copyright/en/creative_industries/music.html

Market: “Two parts of the market for music have given rise to distinct businesses. The first may be called the “music business” involving composers and music publishers. Their rights are known as copyright. The second is the “record industry,” comprising record companies and performers. Connected with both are the broadcasters, both of radio and of television. The rights of the record industry and broadcasters are known as related rights” (WIPO, 2012, p.12).

Box 13. Key information for the Music

Today, artists have access to more flexible models for releasing their music and generating revenue, including (i) streaming services, such as Spotify, Apple Music, Deezer, Tencent, and YouTube; (ii) physical revenue for vinyl and CDs; (iii) performance rights to recorded music, paid by broadcasters and public venues; (iv) downloads and other digital (non-streaming) means of release; and (v) synchronization, for the use of recorded music in advertising, film, games, and TV. To know about data of record music, check the website of the International Federation of the Phonographic Industry.

Besides these new trends in releasing music and generating income, various new technologies are utilized by musicians throughout the creative process. For instance, SoundStorming is a social music app that enables artists to upload song ideas, melodies, or lyrics and share them with a global community of musicians. Other examples include BandLab, Pro Tools, and Soundtrap, which facilitate recording, editing, and collaboration. Ableton Live allows bandmates to play together remotely for live performances and electronic music production. Software like Logic Pro offers a multitude of virtual instruments, effects, and features for composing, recording, editing, and mixing.

- For distribution, various tech resources exist. For instance, TuneCore allows artists to distribute and sell music on major digital music stores and streaming platforms. Another option is Amuse, which connects musicians with brands, filmmakers, and other creatives interested in licensing music. CD Baby offers digital music distribution and publishing administration services. Music Gateway provides a marketplace for musicians, producers, and record labels to connect with brands and filmmakers.

The FinTech economy has become an integral part of the music ecosystem. Audius is a music streaming platform where artists share their music and can be sponsored by fans through use of the token \$AUDIO. Other funding apps include BeatBread and Patreon. Apps like Centtrip facilitate international payments and currency exchange for musicians.

- Standard Identifiers correspond to standard alphanumeric identifiers that are recognized throughout the industry and used to automate rights and royalty processes. The most important are the International Standard Recording Code, the International Standard Works Code, the Universal Product Code, the European Article Number, Interested Parties Information, and the International Standard Name Identifier (Rosenblatt, 2024).

- The introduction of voice-activated smart speakers and voice activation represents a significant advancement in the field of recorded music. It is increasingly crucial that an artist's name and song title contain appropriate keywords, to enable selection via voice command on devices such as Alexa (Amazon Echo), Google (Google Home), and Siri (Apple HomePod). It is becoming common for hit recordings to feature eight or more contributing authors; collaborations between prominent artists boost their success by tapping into each artist's fan base (WIPO, 2022).

i. Multimedia

2.108. Activity 6211 is the international classification that refers to the development of video games, video game software, and video game software tools. For the purposes of this FCS, Multimedia corresponds to: (i) social networks; (ii) wikis; (iii) blogs; and (iv) videogames. The following are the main concepts related to this scope:

- a) Social Networks: Refers to social media platforms such as Facebook, Instagram, Twitter, TikTok, and YouTube. These platforms allow content creators to reach global audiences, interact directly with their followers, and build communities around specific cultural interests. Additionally, they facilitate the viral spread of content, which can boost the visibility of cultural works and events.
- b) Wikis are collaborative writing technologies that allow the creation of interactive, rapidly expanding, and low-cost hypertext knowledge content. Wikis permit asynchronous communication and group collaboration, allowing multiple authors to create, update (including adding, removing, or editing), and share their knowledge. Wikis can take the form of explicit knowledge tools (e.g., protocols, order sets, reminders, care pathways, and decision aids) created to support decision-making (Archambault, 2021).
- c) Video games and other forms of cultural expression primarily occur through the Internet or computer platforms. This category includes online games, web portals, activity websites (such as social networks, like Facebook), and Internet-based podcasting platforms (such as YouTube).
- d) j) Media is interactive when: i) two or more objects affect one another; ii) the user can effect a change on an object or within the environment; iii) they involve the active participation of a user; or iv) there is a two-way effect, as opposed to a one-way or simple cause-and-effect, relationship.

2.109. In contrast to other CCI sectors, for the purposes of this FCS, a unique model of value generation for the multimedia sector has not been identified, as presented in part II: A Classification guide, paragraph 59.

2.110. In parallel, the common scope includes four transversal sectors: cultural education, cultural management, cultural tourism, and advertising. Each of the non-hierarchical and transversal sectors incorporates between 2 and 4 common segments.

j. Culture and Arts Education Sector

2.111. The UNESCO World Conference on Arts Education 2024 adopted the UNESCO Framework for Culture and Arts Education. This document considers culture and arts education as an ecosystem that encompasses educational activities for all people; delivered in all contexts, formal, non-formal, and informal; using different pedagogies (especially those that embrace diverse cultural perspectives, activities, practices, expressions, materials, and objects) and modalities (such as offline, online, distance-and blended) and provided at all levels.

2.112. This sector is grounded on a broad understanding of culture (as set out above) and includes processes—(such as intercultural dialogue) and values (such as cultural, linguistic, and knowledge diversity). It embraces and promotes multi-stakeholder collaboration and broad intersectoral partnerships among, *inter alia*, educational and cultural institutions, government bodies, cultural spaces and activities, memorial and heritage sites, artists and other cultural professionals and practitioners, researchers, local communities, the private sector, foundations, and civil society organizations.

2.113. For the purposes of this FCS, the Culture and Arts Education Sector serves a cross-cutting function, guaranteeing the transmission of intangible culture and artistic skills throughout all stages of value generation. Consequently, it is impossible to delineate a separate value-generation system for this sector.

k. Cultural Management

2.114. Several networks have emerged to advocate for the recognition of cultural managers as pivotal intermediaries in generating value within cultural and creative ecosystems. For instance, the European Network on Cultural Management and Policy (ENCATC), established in 1992, facilitates the sharing, exchange, and reflection of insights on this subject. Similarly, the Associació de Professionals de la Gestió Cultural de Catalunya, in Spain, affiliated with the Universitat de Barcelona, has contributed significantly, since 1993, to understanding the intermediary role of culture in both the public and the private spheres.

2.115. In Brazil, cultural management has become a vital topic of reflection. Since 2017, the Fundação Casa de Rui Barbosa has held the UNESCO Chair in Cultural Policies and Cultural Management; additionally, academic networks, such as Coletivo Gestão Cultural, have played a critical role with their systematic analysis of the field. This particular network promotes multidisciplinary research initiatives aimed at showcasing cultural management's capacity to challenge authoritarianism, racism, sexism, transphobia, and other social ills, thereby asserting the need to redefine contemporary social frameworks (Nussbaumer & Kauark, 2021, p. 203).

2.116. In Europe and Latin America, academic analysis of this topic has been robust, extending well beyond these specific examples. Concurrently, references to this sector in UNESCO documents and conventions have contributed significantly to reflections on the cultural management of heritage and the importance of building capacity to strengthen cultural policies among member states.

2.117. Nevertheless, as highlighted by Liliana Silva, cultural managers must recognize that the administrative materiality of norms and efficiency criteria should not overshadow the inherent intangibility of arts and cultural domains. In line with this perspective, “cultural managers are portrayed not merely as event organizers but as agents primarily responsible for dismantling dominant narratives and cultivating new social representations” (Vich, 2015, p. 18).

2.118. In Canada, cultural management— an integral sector within the CCE— has been quantified through the Cultural Satellite Account (CSA). This CSA provides data under the category of “Governance, Funding & Professional Support” and encompasses activities such as financial investment services, funds, and other financial vehicles; professional and similar organizations; grant-making, civic, and professional organizations; and other non-profit institutions serving households.

2.119. For the purposes of this Framework for Cultural Statistics (FCS), viewing cultural management from an ecosystem perspective offers an opportunity to identify, characterize, and illuminate the extensive network of public and private individuals and organizations (both formal and informal) involved in fostering cultural and creative ecosystem it. These entities act as buffers, mediators, representatives, supporters, and lobbyists, thereby regulating, financing, and promoting the CCE.

2.120. Accordingly, Cultural management is understood as a transversal sector that includes segments of public, private, and collective management societies—that aim to regulate, promote, finance, and ensure the development of cultural practices.

I. Cultural tourism

2.121. Cultural Tourism was defined by the UN Tourism General Assembly at its 22nd session as “a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience, and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage,

literature, music, creative industries, and the living cultures with their lifestyles, value systems, beliefs, and traditions”²²

2.122. At the international level, three key documents offer guidelines on the convergence between tourism and culture: (i) the Kyoto Declaration on Tourism and Culture —for Investing in Future Generations (2019); (ii) the Istanbul Declaration on Tourism and Culture —for the Benefit of All (2018); and (iii) the Muscat Declaration on Tourism and Culture— Fostering Sustainable Development (2017).

2.123. The Kyoto Declaration emphasizes that “tourism and culture sectors share common objectives to enhance intercultural dialogue and appreciation for cultural diversity and social cohesion”. It calls for “strengthening measures to safeguard tangible and intangible cultural heritage, promoting and protecting the diversity of cultural expressions and intrinsic values therein; developing policies to mitigate the negative impacts of tourism growth on the use of cultural and natural resources, particularly properties inscribed on the UNESCO World Heritage list, and applying strategic destination management systems that promote the seasonal, regional, and time-based dispersal of visitors in response to growing concerns and pressures related to ‘overtourism’; as well as reinforcing ethical principles in the tourism sector through the implementation of the UNWTO Global Code of Ethics for Tourism and adopting related policies, codes of conduct, and governance systems”

2.124. The importance of these measures is especially significant in several regions of Africa, Asia, Latin America, and the Caribbean. As Tania Carrasco has pointed out, tourism is essentially a cultural activity and a direct social action, which implies that “there exists a considerable cultural offer, generating the consumption of cultural products and services” (Carrasco, 2018, p. 9). However, tourism can also have wide-ranging negative impacts on host communities. This issue has been studied not only under the notion of cultural tourism but also through other terms such as ethnic tourism, rural heritage tourism, agri-heritage tourism, culinary heritage tourism, and archaeological heritage tourism.

2.125. Chistyakova defines “ethnic tourism as an insight into the otherness of another culture, as well as the perception of cultural distinctiveness and peculiarity. This insight assists significantly in both the formation of images and visions about other people’s

²² At the international level, three key documents offer guidelines on the convergence between tourism and culture: (i) the Kyoto Declaration on Tourism and Culture —for Investing in Future Generations (2019); (ii) the Istanbul Declaration on Tourism and Culture —for the Benefit of All (2018); and (iii) the Muscat Declaration on Tourism and Culture— Fostering Sustainable Development (2017).

everyday culture and the awareness of some meanings of their ethnic, religious, and civil identifications. Chistyakova's understanding of ethnic tourism assumes cultural diversity in the contemporary world as well as deliberate preservation of ethnic and religious uniqueness —despite the tendency toward unification of cultures (Chistyakova, 2020, p. 721).

2.126. Inspired by this approach, Nandiansya et al. (2023) analyzed the effects of ethnic tourism destinations in Indonesia, emphasizing that “the tourist-cognitive process acquires a dual character today: on the one hand, interest in the culture and life of other peoples is gaining more and more relevance, and on the other hand, attention deepens to the primordial sources of one's own culture, the spiritual foundations of one's ethnic past, its historical and religious traditions, and lost values” (Nandiansya et al., 2023, p. 343).

2.127. In Africa, reference to this topic often correlates cultural and natural heritage to negative impacts on local communities and environmental sustainability. For instance, Kokel Melubo notes that “most African countries have yet to incorporate their indigenous cultural heritage resources into tourism development strategies, leading to a lack of control over land or cultural wealth by African indigenous groups and the commodification of art and culture. Tourism is consuming cultural resources, which are disappearing, thereby negatively impacting indigenous groups through indigenous cultural heritage tourism” (Yang, 2023).

2.128. In fact, acknowledging the relevance of this topic for Africa, the World Bank Group published the report “Tourism in Africa: Harnessing Tourism for Growth and Improved Livelihoods,” in 2014. In this document, it is clear that environmental sustainability can only be achieved if tourism assumes that the natural assets on which it is based are protected from degradation. As the document states: “This is particularly true in Africa, which is marketed as a nature, wildlife, resort, and cultural heritage destination. Consequently, a well-managed tourism sector will protect its natural resource base in new developments and mitigate negative impacts on the environment from previous developments and external sources. Careful management of tourism can become a tool for environmental protection and for financing conservation” (Christie et al., 2014, p. 7).

2.129. For the purposes of this FCS, cultural tourism is understood as a transversal support sector that contributes to the systems of creation, production, dissemination, and consumption of cultural and creative products. It has direct and indirect effects on the safeguarding processes of the cultural and natural heritage sectors. As a form of cultural participation, cultural tourism should be identified, dimensioned, and analyzed in order to enable detection of the positive or potential negative impacts on cultural heritage for local communities. This lens should be applied to various forms of tourism, such as ethnic

tourism, rural heritage tourism, agri-heritage tourism, culinary heritage tourism, and archaeological heritage tourism, wherever these practices are promoted and developed.

m. Advertising

2.130. Advertising refers to the practice of promoting products or services through various media channels to reach and influence consumers. As defined by the OECD, “historically, advertising has evolved from newspaper ads in the 1600s, to billboards in the early 1800s, and direct mail in the late 1800s (Quick, 2020; Marketing Mind, n.d.). Over time, advertising revenue has become crucial for funding business activities, particularly in print media such as newspapers and magazines” (OECD, 2020).

2.131. With the advent of digital advertising, the approach to reaching consumers has transformed significantly. “Digital advertising leverages extensive consumer data to personalized ads at scale and in real time, sold in the brief moment an Internet page loads” (CMA, 2020). This is especially the case considering that as one of the foremost advantages of digital advertising lies in its expansive reach— particularly through mobile devices, which allow advertisements to connect with consumers at virtually any time and place.

2.132. Today, advertisers, ranging from small businesses aiming to use creative ideas to facilitate precise targeting and raise brand awareness to larger ones seeking direct sales increases, work directly through large platform interfaces or via intermediaries (CMA, 2020).

2.133. Advertising as a specific sector has been analyzed by Costa Rica and Colombia. Currently, the Panama Cultural Satellite Account is conducting research to assess the economic contribution of the Creative and Cultural Industries (CCIs) involved in advertising services. This research has identified an advertising value chain oriented towards providing advisory, creative production of advertising materials and media utilization services²³.

²³ The Panama research on “Consumption in the Advertising Industry” has identified a five-stage value chain, comprising: (i) Internal Logistics —this stage involves identifying materials, defining target audiences and their databases, and establishing systems to manage client information for delivering personalized services; (ii) Operation—this stage encompasses research, design, and problem-solving activities for advertisers, encompassing design and media strategies; (iii) External Logistics— this stage focuses on delivering project results, research findings, and requested materials to clients; (iv) Marketing and Sales— this stage involves promoting advertising campaigns and related services (across physical, digital, electronic, and interactive formats) to the public; and (v) After-Sales Service— this stage includes installing and providing warranties for services delivered to clients. In addition, it has identified supporting activities encompassing (a) Business Infrastructure —financing, campaign planning, and managing client

2.134. In the context of this framework, the advertising sector is recognized as a cross-cutting industry that leverages creative concepts for commercial purposes, primarily focusing on the marketing of goods and services. This sector interacts with the CCE in two distinct aspects: (i) integrating services from fields such as design, audiovisuals, and music to contribute to the production of non-cultural goods; and (ii) providing services that enhance the promotion and dissemination of cultural and creative products (OECD, 2020).

relations; and (b) IT Infrastructure —specialized software, current design trends, and the hardware required for creative advertising processes.

Chapter 3. Variables and Classifications for Measuring the Contributions of the CCE

3.1. Identifying, characterizing, and attempting to measure the effects of culture have consistently been topics of interest in both political and academic discourse for over a century, particularly in their intricate relationship with the dynamics of development. For instance, in 1903, Max Weber's book, "The Protestant Ethic and the Spirit of Capitalism," became a seminal reference for theoretical approaches that aimed to highlight the negative effects of culture on development models. Conversely, figures like Herbert Marcuse from the Frankfurt School emerged as significant contributors to critical thought on the cultural industry and mass culture.

3.2. In the 1970s, new conceptual models began to emerge to understand the positive effects of culture. On the international political agenda, the UNESCO Intergovernmental Conference on Cultural Policies (Venice, 1970) played a key role in encouraging this new rationality by recognizing that the concept of development should move from purely economic to social dimensions, incorporating culture into its definition. However, it was not until Amartya Sen enriched the paradigm of human development and the United Nations embraced the notion of sustainable development²⁴ that qualitative and quantitative variables started to be designed and implemented by a diverse range of statistical operations to measure the direct and indirect effects of the CCE.

3.3. For further insights into how culture is defined within the framework of the 2030 Agenda for Sustainable Development, please refer to Box 14 on "Culture in the Sustainable Development Agenda."

3.4. Regardless of the epistemological approach to understanding the correlations between culture and development, this chapter offers an overview of the variables and methodologies used worldwide to measure direct and indirect socioeconomic effects. Its aim is to provide a diversity of statistical tools to encourage artists, performers, groups, and communities to present their social and economic contributions from a more holistic perspective.

3.5. The development of statistical tools to capture the direct effects of the CCE at the national level has significantly advanced over the last two decades. Many countries have undertaken periodic local or national studies on the contribution of CCIs to their economies and implemented exploratory studies to make visible the impact of the Cultural and Natural Heritage sectors. These studies aim to measure variables related to production, cultural employment, public and private expenditure, and trade.

²⁴ The contribution of culture to sustainable development is the subject of extensive research. On the political agenda, Mondicult 2022, in the third point of its declarations, embraces this correlation by defining the role of culture in sustainable development "as a force for resilience, social inclusion, and cohesion, environmental protection, sustainable and inclusive growth, and fostering human-centered and context-specific development."

Box 14. Culture in the Sustainable Development Agenda

In 2015, the international community adopted the 2030 Agenda for Sustainable Development, a comprehensive action plan aimed at eradicating poverty, addressing inequalities, and mitigating climate change. None of the 17 Sustainable Development Goals (SDGs) and but only one (Target 11.4) of their 169 associated Targets directly addressed the cultural and creative ecosystem. However, recognizing the intrinsic connection between sustainable development and cultural endeavors, the UN, in 2016, initiated a feedback process on these goals, inviting sectors to propose relevant indicators.

The UNESCO Institute for Statistics brought together the Expert Group on Heritage Statistics. to find the best indicator associated with Target 11.4 to measure the financial investment in preserving cultural and natural heritage. This led to the adoption of Indicator 11.4.1, which shows per capita expenditure on heritage conservation. It breaks down expenditure by funding source (public, private), heritage type (cultural, natural), and governmental level (national, regional, local/municipal).

As an initial endeavor to illustrate culture's impact on sustainable development, Indicator 11.4.1 has been reported by 30 countries in 2020. This figure doubled during the subsequent data collection showing a growing interest by countries to compile the data to calculate the indicator. Public expenditure data accessibility for heritage varies significantly across nations, with notably lower availability of private expenditure data. Consequently, as emphasized in the latest report, achieving acceptable data coverage will necessitate several years, capacity building, and financial investment. For further information about the Metadata of this indicator, consult the link: <https://unstats.un.org/sdgs/metadata/?Text=&Goal=&Target=11.4>

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A. Measuring Cultural and Creative Expenditure

3.6. Despite cultural expenditure being the primary economic variable analyzed by predecessor studies, conducted in the early 1970s, over the past several decades only a few countries have made significant strides beyond the traditional approach of assessing direct investment by public entities CCE. Fortunately, in the past ten years, an increasing number of studies have delved into analysis of cultural funding, considering household consumption expenditure, public funding, and funding through transfers by private corporations, non-profit institutions serving households (NPISH), and voluntary work.

3.7. Notable examples of analysis on cultural expenditure include Australia, which employs a sophisticated cultural expenditure account for private spending— integrating data on donations and voluntary labor in the CCE— and the United States, which sorts data into five distinct categories: intermediate expenditures, personal consumption, government funding, investment, and exports.

3.8. In countries where the Cultural Satellite Account has been established, statistical operations are more frequently adopted to consider this variable. For instance, since 2008, the Basque Cultural Observatory has been conducting a biennial survey in the Basque Community to analyze the evolution of public resources allocated to culture. This comprehensive fieldwork— conducted in collaboration with the Basque Government, provincial councils, municipalities, autonomous bodies, public companies, and foundations dependent on or partially owned by one or more administrations— encompasses various measures, including the proportion of cultural expenditure in relation to total budget, the level of expenditure by government, and current expenditure categorized by type of goods and services and by cultural sector, such as structural cultural services, support and cross-cutting personnel services, cultural services and activities, and supply and maintenance goods.

3.9. For the purposes of this FCS, Cultural expenditure comprises cash benefits, direct in-kind provision of goods and services, and tax breaks²⁵ endorsed by public entities for the promotion of cultural practices. Net total cultural expenditure includes both public and private spending for the development of formal and informal economic activities.

²⁵ For further information about the tax exemptions, consult the publication: Guide of Tax Incentives for Creative Industries. D. Rey (2023) Cerlalc-UNESCO. <https://cerlalc.org/publicaciones/la-guia-practica-sobre-incentivos-tributarios-para-las-industrias-creativas/>

3.10. Public expenditure refers to all investments provided by the government to regulate, promote, or finance any kind of activity, process, or action related to the value-generation cycle of the CCE. This variable could be classified according to the institutional sector, object of expenditure, source of funding, and/or administrative level.

3.11. Countries should prioritize the measurement of public cultural expenditure in the Cultural and Natural Heritage Sector, categorized by funding source (public or private), heritage type (cultural or natural), and governmental level (national, regional, local, or municipal). As emphasized in Box 14, SDG Indicator 11.4.1 is currently the sole indicator incorporated into the 2030 Agenda to demonstrate cultural contributions to sustainable development. The methodology for estimating this indicator has been thoroughly outlined and presented in the Harmonized Metadata Template²⁶.

3.12. The purpose of analyzing public and private expenditure within the Cultural and Natural Heritage Sector is not to provide a contrast between investments received and the economic value generated by cultural heritage practices. As outlined in Chapter One, the objective of living heritage practices is to ensure the transmission of traditional knowledge and to foster a sense of belonging in the present. Consequently, the value generated by living heritage practices is primarily expressed through aesthetic, spiritual, social, historical, symbolic, authentic, educational, and innovative values, which are impossible to encapsulate in economic terms.

3.13. The aim of making visible public and private investments in Cultural and Natural Heritage Sector, through the SGD 11.4.1. indicator, is expressed in expenditure directed towards activities such as identification, documentation, research, preservation, protection, promotion, enhancement, transmission (particularly through formal and non-formal education), and revitalization of cultural heritage.

3.14. It is also important to ensure the identification, measurement, and analysis of expenditures related to cultural participation practices. Household expenditures on accessing cultural and creative services and enjoying living heritage practices are significant. To prevent double registration of cultural education investments made by households, payments made to cultural education services should not be included in the analysis of cultural participation expenditure. It is worth noting that these costs are typically already factored into households' final consumption related to the cultural and arts education sector.

²⁶ Document available at: <https://unstats.un.org/sdgs/metadata/files/Metadata-11-04-01.pdf>.

3.15. This Framework suggests a minimum of three criteria for measuring cultural and creative expenditure:

- a) Consider following the international guidelines outlined in the *Government Finance Statistics Manual*, version 2014, issued by the International Monetary Fund. Alternatively, utilize national adaptations of this methodology for compiling data on general government and public sector spending, revenue, and the accumulation of government assets and liabilities. These guidelines establish key classifications for ensuring comparability of cultural and creative data.
- b) To enhance understanding of cultural expenditure, it is suggested that statisticians move beyond traditional presentations of public spending based on government expenditure levels or cultural and creative sectors. Instead, explore expenditure by functionality and financing source. This approach facilitates identification of income generated by subsidies to market activities (direct and tax exemptions), sponsoring, patronage, taxes, and other sources, which provides a comprehensive perspective.
- c) For countries or cities implementing tax relief initiatives, strategic consideration of the economic effects of those initiatives is recommended. For example, at the European level, collaboration between the European Audiovisual Observatory and the European Film Agency Research Network (EFARN) provides robust figures on financing for European theatrical live-action fiction films, enriching the understanding of cultural incentives and their broader impact. On the other side of the Atlantic, the Ministry of Cultures, Arts, and Heritage of Chile has demonstrated—through a comprehensive evaluation of the Law on Donations for Cultural Purposes, conducted in 2017—the positive effects, from 2012 to 2017, of the credit's impact.

B. Measuring Employment in the CCE

3.16. The definition of cultural employment as a variable poses an inherent challenge in distinguishing between employment and work from a statistical perspective, in accordance with international standards set by the International Labour Organization (ILO). Employment, under this framework, pertains strictly to activities that involve the production of goods or provision of services for compensation. Work, on the other hand, adopts a broader scope, encompassing any activity undertaken by individuals of any gender and age to create goods or offer services for the use of others or for personal use.

3.17. In the context of CCE analysis, Casey's classification of cultural workers into three categories has shaped academic and public debates on this variable. Therefore, the segmentation of cultural employment into: (1) those with artistic occupations within the

cultural industry, (2) those without artistic occupations but working in the cultural industry, and (3) those with artistic occupations working outside the cultural sector, has been extensively adopted²⁷.

3.18. Moreover, the desire to illuminate the cultural contributions prompted Throsby to broaden the scope of analysis. In 2017, Throsby and Petetskaya's investigation of Professional Artists in Australia extended beyond mere cultural employment statistics to encompass various aspects pertinent to artistic occupations, including educational and training conditions, work patterns, income and expenditure, financial stability, well-being considerations, and mobility.

3.19. The 2009 UNESCO FCS defined cultural employment as encompassing all individuals engaged in either cultural or non-cultural occupations within the cultural sector, as well as those involved in cultural occupations within non-cultural sectors.

3.20. The recommendations outlined in the 2009 UNESCO Framework for measurement of this variable have been widely adopted. The feasibility of incorporating the measurement of cultural occupations in non-cultural industries, as suggested by the model, has proved challenging for most countries. In fact, even though countries normally utilize the *International Standard Classification of Occupations* (ISCO), version 2008, for the identification of cultural occupations, the measurement of cultural labor exhibits significant diversity across countries, with each employing distinct methodologies and relying on various data sources²⁸.

3.21. Therefore, this Framework reaffirms the relevance of adopting the *Instruction Manual for Survey of Cultural Employment Statistics* (UNESCO, 2015) in analyzing the particularities of cultural employment.

3.22. Besides the cultural employment approach, the examination of moonlighting, informality, and underemployment has become increasingly prominent, particularly in light of the COVID-19 pandemic's profound impact on working conditions within the CCE. This situation has brought to the forefront the structural obstacles encountered by all cultural and creative agents in the ecosystem. In response to these challenges, alongside

²⁷ For further insights into literature examining categories such as cultural employment versus cultural workers, through the lens of academic perspectives and definitions by international organizations, refer to Selda Dudu's paper "Exploring Cultural Employment: The Case of Turkey" in *Economics Literature* 2020 (2): 104-121. Available at: <https://elit.weri.eu/index.php/elit/article/view/33/32>

²⁸ In Colombia, for instance, annual data on cultural employment is compiled using the Cultural Satellite Account. Based on this data from 2020, the UN Women office in Bogota conducted a study titled 'Qualitative and Quantitative Analysis of the Cultural Satellite Account: A Gender Equality Perspective.' This research aims to conduct a deeper analysis from a gender perspective to identify the working conditions of women (such as remuneration, stability, health and pension rights, formality and informality) and the barriers they face.

the guidelines outlined in the *Instruction Manual for Survey of Cultural Employment Statistics*, this FCS invites further promoting of the analysis of Decent Work.

3.23. The concept of Decent Work seeks to dignify individuals and foster the development of their abilities. It underscores the importance of ensuring fairer working conditions for numerous cultural activities performed intermittently within the performance and heritage and natural sectors. In essence, employing the term “Decent Work” to characterize cultural employment aligns with the objective of fostering Sustainable and Inclusive Growth, as advocated by the international agendas such as SDG 8 Decent work and economic growth.

3.24. The objective is not merely to quantify the number of jobs generated by creative enterprises, given that many of these enterprises operate under precarious conditions. Advocating for decent work also represents a commitment to ameliorate the circumstances of artists and to promote the implementation of the principles and recommendations delineated in the Status of the Artist.

3.25. This Framework suggests expanding the analysis of cultural and creative employment in two key areas:

- a) First, it is crucial to broaden the scope of analysis to encompass the contributions made by volunteers, interns, and other unpaid workers within the CCE. Some countries, such as Australia, have already produced interesting results in this regard; in the United States, valuable studies have been conducted by the ANERs.
- b) Secondly, for countries, cities, or initiatives interested in highlighting employment within the Cultural and Natural Heritage Sectors adopting the ISCO classification at the 4-digit level of disaggregation is essential. This allows for the identification of the roles of all cultural agents dedicated to the Safeguarding processes of cultural and natural heritage sectors.

3.26. Specifically, as detailed in the “utilizing ISCO 08 codes at the 4-digit level offers granularity in identifying specific occupations. The cultural occupations selected for the calculation of this variable are presented in the document “Part II. A Classifications guide”, specifically in Matrix 3. For example, ISCO 08 code 2353, which relates to “Other language teachers,” encompasses roles such as Intensive language teacher, Practical language teacher, and Second language teacher. Similarly, ISCO 08 code 2230, concerning “Traditional and complementary medicine professionals,” includes occupations such as Acupuncturist, Ayurvedic practitioner, Chinese herbal medicine practitioner, Homeopath, and Naturopath.

C. Measuring Cultural and Creative Production

3.27. Analysis of production for CCI has significantly influenced both academic and political agendas in socioeconomic studies. While the pursuit of obtaining indicators of added cultural value has been prominent, efforts to capture data for understanding aspects such as employment or trade in cultural and creative products have been overshadowed.

3.28. In general, most national statistical offices use the International Standard Industrial Classification (ISIC) for the identification of CCI and for measuring this variable. Typically, there is harmony between the ISIC and national or regional classification systems, such as the North American Industry Classification System (NAICS), the Australian and New Zealand Standard Industrial Classification (ANZSIC), and the Classification of Economic Activities of the European Community (NACE). Correspondence tables are normally available and should be used in order to make the link between any two classifications.

3.29. For the purposes of this 2025 FCS, the classification for ISIC revision 5 codes is based on the joint UNCTAD-UIS proposal outlined in “Guidance Note 16: Clarification on Cultural Products Resulting from Creative Industries”, developed within the Task Team for International Trade Statistics. The Guidance ensures relevance and adaptability by aligning with the most recent statistical classifications for industrial activities and international merchandise trade statistics. Matrix 1 of the document "Part II: A Classification guide" presents the ISIC Revision 5 codes selected for calculating this variable, categorized under cultural and creative sectors of the CCI, as well as for the Cultural and Natural Heritage sectors. Additionally, Matrix 2 of the same document provides the correlation between ISIC codes and CPC 3 codes.

3.30. Beyond the classification system used to measure this variable, it is important to note that in many countries around the globe, cultural production has been assessed through various methods, including economic impact assessments, evaluations of economic size or footprint, and cultural satellite accounts. Europe and Latin America stand out as the only two regions that have embraced a unified model for measuring cultural production.

3.31. In the case of the European Union, Eurostat updated its methodology in 2018 with the publication of the *Guide to Eurostat Culture Statistics*. This guide ensures consistency in analyzing cultural production across 34 European countries by identifying cultural establishments according to 20 codes of economic activities in the European Community (NACE, revision 2). The primary statistical tool utilized for this purpose is the Structural Business Statistics (SBS), which not only facilitates the calculation of value added at factor cost but also provides insights into the number and size of active enterprises.

3.32. In contrast, in Latin America, the Convenio Andrés Bello (CAB), an international inter-governmental organization, developed a methodology for the implementation of a Cultural Satellite Account (CSA). The satellite account helps to assess the economic contribution of CCI and other cultural and creative activities to GDP. This approach makes the valuation and integration of non-market cultural products and activities a special challenge. This FCS can serve as a conceptual model for the development of CSA by encouraging the adoption of the same scope of analysis and, in particular, the use of international classifications.

3.33. Beyond Latin America, the CSA has been embraced by several countries, such as Canada, the United States, Finland, Spain, the Netherlands, South Africa, Australia, and Saudi Arabia allowing them to present the economic impacts of their productive cultural activities and offering valuable insights into cultural production, employment, expenditure, and trade. Additionally, use of the CSA provides consistency in measuring cultural phenomena over time, enhancing visibility for stakeholders and informing the formulation of public cultural policies. Box 15. presents more details about this methodological approach.

3.34. In general, data on cultural production is produced by most national statistical offices using the ISIC for the identification of Cultural and Creative Industries (CCI). Consider measuring production across all cultural activities in alignment with the classification system utilized by the national office of statistics. Typically, there's harmony between the ISIC and national or regional classification systems such as the North American Industry Classification System (NAICS), the Australian and New Zealand Standard Industrial Classification (ANZSIC), or the Classification of Economic Activities of the European Community (NACE).

3.35. Data on the productive activities of CCI are typically sourced from various surveys, including business and enterprise surveys, household expenditure surveys, business registers, earnings surveys, labor force surveys, and censuses. While these data collection instruments may not have been originally designed for gathering cultural information, they nonetheless offer the means to analyze selected cultural and related activities.

3.36. In order to ensure representation of the economic flows allocated to the operational aspects of museums, archives, botanical and zoological gardens, and natural services—activities delineated in preceding sections and already classified under specific ISIC codes—it is imperative to conduct production analysis not only within the CCI, but also within the Cultural and Natural Heritage Sectors.

3.37. Outcomes arising from cultural participation practices lie beyond the boundary of cultural production. According to the System of National Accounts, production is defined by the tangible outcomes resulting from employment. Hence, economic flows invested in output creation through cultural participation practices are not factored into cultural production estimates. Nevertheless, voluntary work services constitute an exception, given their non-monetary rewards and indirect benefits; thus, these services fall within the production boundary.

3.38. For the purposes of this Framework, the common scope encourages the measurement of cultural production for both units: Cultural and Natural Heritage Sectors, and CCI.

3.39. This Framework recommends the following minimum three criteria for measuring the production variable:

- a) Informality: The prevalence of informality and small-scale activity within the creative economy likely leads to underestimation of economic indicators. The creative economy's economic and social contribution may surpass what official statistics can currently measure.
- b) Expanding the analysis of Cultural Production beyond final consumption is beneficial. Doing so yields crucial insights into Intermediate Consumption by the CCE as well as non-cultural establishments, like electricity and transportation services utilized by the CCI, or creative outputs such as music compositions for television series or graphic designs for performances.
- c) Exploring big data as a resource for understanding productive activities, particularly in the digital realm, holds promise. Whether generated by simple or sophisticated technological tools, big data can offer valuable information on cultural product acquisition, such as prices, frequencies, and financing sources; these insights derive from information besides just online processes and transactions.

Box 15. Cultural Satellite Account (CSA) Experiences

In 2009, to encourage Latin American countries to adopt the CSA, the CAB published the *Culture Satellite Accounts: A Methodologic Manual for its Implementation*. This document was updated in 2015 and offered the only available international standards for development of this methodology. A translation of this document into English was provided in 2020 in order to assist non-Spanish-speaking countries in advancing its implementation.

To date, two phases of Cultural Satellite Account implementation can be identified. In the first phase, between 2006 and 2015, countries such as Argentina, Canada, Chile, Colombia, Finland, Spain, and Uruguay initiated their process. In the second phase, since 2015, countries that have learned from these pioneers are reproducing their results.

The scope of activities depends on national interest. In general, countries include activities related to the audiovisual, music, performance, and book sectors in their CSA's scope of measurement and then incorporate sectors closer to the creative field, such as design, fashion, or digital media. Canada was the first country to include both Cultural Heritage and Natural Heritage in the scope of its CSA, while the United States excludes cultural heritage but incorporates activities related to the construction of cultural spaces for audiovisual arts. Countries usually prioritize the sectors for which they have the most data available and some experience in carrying out calculations.

Broadly speaking, however, there is a tendency to prioritize estimation of the contribution to GDP and cultural employment. The emphasis on production stems from most countries having a long history of developing economic studies focussed on supply -and- demand analysis. Consequently, most CSAs report figures related to the production of goods and services of the cultural industries at basic prices, with cultural GDP usually ranging between 0.5% and 3.5%. Unfortunately, this emphasis on GDP has been counterproductive because, in the pursuit of presenting striking figures, most countries have overlooked the importance of including an analysis of the balance of supply and use of cultural products, much less non-economic indicators. Only Australia further calculates its account of production by incorporating volunteer services provided to arts and heritage organizations and non-market outputs generated by market producers participating in the CCI.

Only a few countries have advanced in estimating the supply and use balances of cultural products, as is suggested by this Framework. One of the main reasons for this shortcoming is the gap between data on the balance of payments and data on trade. For instance, Argentina has highlighted the underestimation of national cultural production caused by the registration of cultural products in other countries— especially when a good is created under a co-production system between different countries of residence—a practice becoming more common in the Cultural and Creative Sector as multinational firms and the digitalization of the value chain become increasingly prevalent.

On the other hand, a few countries have presented information about cultural expenditure. Australia uses its most complex cultural expenditure account for tracking private expenditure, because it offers data about donations and voluntary labor in the cultural sector. Spain provides one of the most detailed taxonomies for assessing public cultural expenditure, and the United States provides data in five categories: intermediate expenditures, personal consumption, government, investment, and exports.

Unfortunately, figures on the Production of Cultural productive activities, supply and use balances of specific products, employment in Cultural productive activities, and national expenditure in culture cannot be compared internationally using the same year of reference because countries are not measuring the same cultural products and activities and their calculations do not use the same base year of national accounts.

D. Measuring International Trade of Cultural Goods and Services

3.40. Analysis of trade in CCI has been promoted especially by international organizations whose aim is to identify and characterize the international flows of creative goods and services. In the 1980s, UNESCO started to compare the flow of culture across various regions by collecting data on cultural products.

3.41. In the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions —specifically in Article 14, “Cooperation for Development, and in Article 16, “Preferential treatment for developing countries,” —member states were invited to facilitate wider access to the global market and international distribution networks for their cultural activities, goods, and services, as well as to enable the emergence of viable local and regional markets. Since then, several initiatives by UNESCO and the member states have been promoted to guarantee a more equitable commercial trade of cultural products.

3.42. Since the 1990s, the UNESCO Institute for Statistics (UIS) has produced several reports on this initiative. In 2016, *The Globalization of Cultural Trade: A Shift in Consumption; International Flows of Cultural Goods and Services 2004-2013* demonstrated the trends and obstacles in international trade. This report, based on available data for 161 countries, illustrates the dynamism and complexity of international trade in cultural industries, highlighting significant changes induced by the proliferation of Internet services and the impact of globalization.

3.43. In addition, UIS wrote the chapters of the first three editions of the Global Monitoring reports for monitoring the 2005 Convention, “Re|Shaping Cultural Policies for Creativity” (2015, 2018, and 2022). In each chapter, one of the stated goals is to monitor whether preferential treatment is implemented in international trade of goods and services. Finally, in 2022, due to the disruption of global trade in the context of the COVID-19 pandemic, the last “Global flow of cultural goods and services: still a one-way trade” showcased the obstacles to achieving the objectives proposed by the 2005 Convention.

3.44. The measurement of trade in all three reports is based on the Harmonized Commodity Description and Coding System (HS), developed by the World Customs Organization, which codifies international trade of goods. Given the lack of direct correspondence between ISIC, HS, and EBOPS codes, the 2025 FCS uses the Central Product Classification (CPC) for goods and services for identifying links between CCI and international trade.

3.45. In 2024, to strengthen understanding of international trade dynamics, a joint UNCTAD-UIS proposal, titled “Guidance Note 16: Clarification on Cultural Products Resulting from Creative Industries,” was developed. This initiative, created within the

Task Team for International Trade Statistics, ensures relevance and adaptability by aligning with the latest statistical classifications for industrial activities and international merchandise trade statistics. For further information about the adoption of this classification, please refer to paragraphs 11 to 14 of the document " A Classifications Guide."

3.46. This Framework suggests considering the following criteria for measuring cultural and creative trade:

- a) Granularity of Services Trade Data: Current services trade data are insufficiently detailed to capture trends, particularly given the rise of digital environments and the control that digital platforms exert over trade - data exchanges. More specific data collection is needed to reflect the true scope of trade in cultural and creative services. For instance, intangible assets—including patents, royalties, licenses, trademarks, and copyrights—pose unique challenges in international trade measurement, due to their non-physical nature.
- b) Distinction in the Harmonized System (HS): The HS does not distinguish between handmade and mass-produced goods. This lack of differentiation complicates the accurate assessment and valuation of cultural and creative goods, which often derive value from their handcrafted nature. A more nuanced classification within the HS is necessary.
- c) Foreign Direct Investment (FDI) Data: FDI data for the culture and media sectors are inadequately detailed, as they are often aggregated and obscure specific investments in CCI. Improved disaggregation of FDI data is essential for understanding investment trends and impacts.

E. The Indirect Socioeconomic Effects of the CCE

3.47. The debate over the positive effects of cultural practices—including artistic practices, living heritage, and participation—on physical and mental health, human development, social cohesion, and individual and community well-being is longstanding. This discourse has been pertinent since the eighteenth century, driven by the “Aristotelian positive tradition,” when prominent figures such as Voltaire, Schiller, and Shelley extolled the potential of the arts to educate and enhance humanity (Crossick & Kaszynska, 2016).

3.48. However, over the past decade, there has been a notable upsurge in the voices of artists, social groups, cultural communities, and audiences advocating for public recognition of culture’s potential as a transversal asset. In response, this period has

witnessed a surge in evidence-based research projects dedicated to conceptually and methodologically framing the subject. Box 16 provides a general overview about the topic.

3.49. Although the majority of research exploring the contributions of the CCE to social cohesion, well-being, and environmental impact has been conducted in the Global North, significant studies from other regions have introduced novel perspectives. These studies illuminate the indirect positive and negative socioeconomic effects of cultural practices on health, social cohesion, well-being, sustainability, and education.

3.50. Therefore, this FCS identifies three key dimensions—well-being, social cohesion, and environmental sustainability—as well as conceptual categories, variables, and methodological approaches linked to these dimensions. The examples selected to illustrate the state of the art represent a very limited sample of the diverse spectrum of conceptual references and methodologies implemented worldwide.

a. Variables to Measure Well-being

3.51. Well-being is a multidimensional concept deeply intertwined with the cosmovision of a society, referring to its unique cultural worldviews and perspectives. For instance, in several social groups and communities located in Global North countries, this conceptual category focuses on the individual and the potential for interventions to improve health outcomes. In contrast, among indigenous groups in the same geographical regions, well-being is viewed as a collective process and product of shared experiences (Willing et al., 2019; Stephens & Hooper, 2019).

3.52. A report by the Australia Council for the Arts and the Manatū Taonga Ministry for Culture & Heritage, in New Zealand, which used qualitative methodology to explore the perceptions of First Nations peoples, Māori, and Pacific peoples regarding historical and contemporary attitudes and lived experiences related to well-being and arts contributions, revealed the need to rethink well-being and the concept of social inclusion outcomes throughout arts and cultural engagement. A shift away from the individual-oriented approach to well-being toward collective or community-wide approaches and interventions²⁹.

3.53. Recognising these nuanced differences in how well-being is conceptualised is essential for identifying the precise variables and definitions needed to accurately evaluate the indirect impacts of the CCE. Irrespective of the approach adopted, the variable of health consistently emerges as a pivotal conceptual category in this context.

²⁹ Well-being held by First Nations peoples, Māori, and Pacific peoples, framing it as a collective idea and experience.

3.54. For instance, one of the most emblematic studies is the UK report titled “The Social Impacts of Engagement with Culture and Sport”, which explores the connections between participation in cultural and creative activities and their impact on mental health. By employing conventional economic definitions to assess changes in social benefits and costs, this research demonstrates the shifts in healthcare expenses resulting from changes in individual behavior. Another noteworthy study is the 2015 report “Social Benefits of Engagement with Culture and Sport: Quantifying the Social Impacts of Culture and Sport”, which employs data analysis to provide evidence on how engagement with culture and participation in sports influences overall well-being.

3.55. Inspired by the positive effects of arts in preventing and treating mental and physical illness, the World Health Organization (WHO) established the Arts & Health Program: the WHO Health Evidence Network Synthesis Report 2019 recommends strengthening structures and mechanisms for collaboration between the culture, social care, and health sectors.

3.56. Recognition of these positive effects has been further capitalized on by the Johns Hopkins International Arts + Mind Lab: The Center for Applied Neuroaesthetics (IAM Lab) and the Aspen Institute’s Health, Medicine & Society Program (HMS). These institutions have conducted in-depth literature reviews and analyses, hosted eight stakeholder convenings to explore communications, policy, practice, research, and technology; and commissioned and published an economic analysis: “Alzheimer’s Disease and Music Engagement Economic Impact Analysis.”

3.57. The report is accompanied by a 300-person survey concerning neuroarts and other techniques for enhancing well-being, and it have asserted that cultural expressions “in all of their modalities can improve our physical and mental health; amplify our ability to prevent, manage, or recover from disease challenges; enhance brain development in children; build more equitable communities; and foster well-being through multiple biological systems” (Aspen Institute, 2021, p. 2). Under the rubric of “Neuroarts” the two institutions share significant results from their transdisciplinary and extradisciplinary study and provide an action plan to define core principles and recommendations.

3.58. Chile will incorporate a question into its forthcoming Cultural Participation Survey that delves into individuals’ perceptions of loneliness. The aim of this exploration is to identify a potential positive convergence between cultural activities and a reduced risk of depression.

b. Variables to Measure Social Inclusion and Cohesion

3.59. Social cohesion is defined by the UNDP as “the extent of trust in government and within society and the willingness to participate collectively toward a shared vision of sustainable peace and common development goals” (UNDP, 2020). The complexity of this term varies depending on geopolitical contexts, leading to the adoption of alternative concepts that also aim to demonstrate the Cultural and Creative Ecosystem's ability to create, promote, and strengthen networks for multiple purposes. These alternatives include terms such as “social stability,” “social inclusion,” and “social integration,” which are crucial for illustrating the correlations between social agents in promoting cooperation and solidarity.

3.60. Apart from these examples of research into the creation and strengthening of social networks, two additional illustrations provide important insight into the variables that affect inclusion and cohesion:

a. An investigation conducted by ArtsFund, an organization in King County, Washington, United States, revealed a discrepancy between public perception of the value of the arts and their actual impact. Despite significant human and economic investment in developing a broad array of cultural projects, the local community did not perceive the social benefits of these initiatives. A report based on an examination of ten local arts programs and a survey involving 430 residents aged 21 and older demonstrated that cultural interventions achieving substantial social cohesion results were those that integrated with education, health, or other social interventions, thereby complementing and reinforcing, rather than replacing, them (ArtsFund, 2018).

b. Another case illustrating community perceptions of how a cultural initiative enhances cohesion is explored in research conducted by Chaudhary and Sateesh (2023), who investigated the impacts of transforming Mussoorie, a beloved hill station and tourist hub in Uttarakhand state, Northern India. Their detailed case study reveals “considerable social and spatial transformations that have imposed a detrimental impact on the station’s traditional authentic character.³⁰” The findings highlight inevitable conflicts between stakeholders regarding the cultural transformation of the area, which might have been mitigated through robust development plans involving stakeholders in decision-making. The researchers

³⁰ Chaudhary, S., & Sateesh, M. (2023). A qualitative approach to investigate stakeholders' perceptions of heritage in the tourist-centric colonial hill town of Mussoorie, India. In *Proceedings of the 6th International Conference of Contemporary Affairs in Architecture and Urbanism (ICCAUA-2023)* (p. 820). <https://doi.org/10.38027/iccaua2023en0251>

recommend a collaborative approach among stakeholders to guide heritage management, foster collaborative planning, and ultimately harmonize heritage tourism and conservation efforts.

3.61. Outside the Global North, conceptual categories such as (i) sense of belonging, (ii) cultural identity and (iii) multiculturalism, interculturalism, and transculturalism have been widely accepted to describe the social cohesion contributions of the CCE.

3.62. For instance, Agus Rendra and Rahmat Rahmat (2020) analyzed the effects of the Bandung Creative City Forum (BCCF), established in 2008, in Indonesia, and effectively demonstrated that the main contribution of this project has been fostering a sense of belonging within the community. Initially supported by 50 private, non-profit, and community organizations in Bandung, the BCCF has implemented over 30 projects. Over more than one and a half decades of continuous activity —launching initiatives to boost the creative economy through promoting traditional rituals and performances aimed at transforming public spaces and fostering cultural practices— the BCCF has inspired numerous publications to document-its social impacts.

3.63. Rendra and Rahmat demonstrate how the project has served as the vehicle for mobilizing, concentrating, and channeling human creative energy. BCCF transformed this energy into technical and artistic innovations, new forms of commerce, new industries, and evolving paradigms of community and civilization. In doing so, they positioned themselves within the CCI as an instrumental for developing urban society into a community creative class.

3.64. In Arab countries, cultural identity has recently become a central focus of their cultural statistical frameworks. The United Arab Emirates, for example, has defined a total of 55 national indicators, with the aim of strengthening national identity and promoting cultural heritage. These indicators monitor progress in three key areas: (i) mobilizing and coordinating national efforts to promote national identity; (ii) preserving and promoting national cultural heritage, locally and globally; and (iii) leading initiatives related to the Arabic language and literacy agenda. Meanwhile, in 2023, the General Authority of Statistics in Saudi Arabia integrated specific inquiries related to cultural identity into their cultural participation survey.

3.65. Similarly, in Latin America, there is a clear interest in highlighting the convergence between initiatives promoted in the CCE and cultural rights. Since the early 1990s, diverse qualitative studies have made visible how encouraging intercultural practices promotes social integration, inclusion, and cohesion. One interesting example is the research conducted by the Ministry of Culture of Argentina in 2020. This initiative aimed to assess the impact of implementing the Master Management Plan of the Ancestral Path

Qhapaq Ñan and demonstrated that the activities of identifying, documenting, and conducting inventory strengthened the networks between indigenous communities that share a common history, due to their ancestral roads crossing South America— from Argentina to southern Colombia. According to the report, “for the development of the plan, participants had the opportunity to meet representatives of indigenous peoples from different provinces. In this way, a space was created for us to come together, to ‘reunite,’ as we say, because undoubtedly our ancestors have had relationships, and after several generations, we come together again” (Sosa, 2020, p. 62).

3.66. In addition to boosting social cohesion among culture have been shown to promote the social integration of persons with disabilities. An illustrative experience was analyzed by Tóthová and Šebová (2020). Using the Research Partnership on Cultural and Creative Spillovers methodology proposed by the Tom Fleming Consultancy Group in 2018, these researchers demonstrated how the non-profit organization CInefil, in the city center of Košice, Slovakia, by introducing free screenings, Autism Friendly Screenings, Dementia Friendly Screenings, and an inclusive film school for kids, “not only connected people from different communities but also created a network between cultural organizations and non-profits working with vulnerable groups to create accessible culture for all”. (Tóthová & Šebová, 2020, p. 202). The researchers showed that the most visible spillovers in the case of Kino Úsmev included community development, engagement with marginalized communities, promotion of openness and tolerance, and green initiatives (Tóthová & Šebová, 2020, p. 202).

c. Variables to Measure Environmental Protection

3.67. When analyzing the variables effectively utilized to examine the convergence between culture and environmental protection, a dichotomy becomes evident: the positive contributions of cultural engagement by all cultural agents in climate action versus the impacts of transforming significant cultural and natural heritage landmarks into cultural tourism destinations.

3.68. The Cultural Value Project identified one of the most interesting studies on alternative ways to engage with environmental protectionism through the CCE. According to the *Research Experimental Methods for Exploring Environmental Encounters*, Hawkins identified four types of environmental encounters arising from arts projects: “The first two, ‘imagining’ and ‘storying’, reflect how creative practices can create imaginaries of environmental futures, and narratives which facilitate reflections, critical or otherwise. The third aspect of the encounters, which she called ‘inspiring’, stimulates other forms of enquiry, while the fourth, ‘sensing’, allows for alternative sensory accounts of nature and our place in the world” (Crossick & Kaszynska, 2016, p. 66).

3.69. The Emirates Declaration on Cultural-based Climate Action, signed in 2023, highlights the positive role of the CCE in helping to tackle the climate crisis. It calls for (i) scaling up culture and heritage-based strategies to enhance adaptive capacity, strengthen resilience, and reduce climate vulnerability; (ii) increasing efforts to support vulnerable people through approaches that value diverse knowledge systems and cultural expressions and safeguard natural and cultural heritage; and (iii) maximizing climate, social, and environmental co-benefits, such as social cohesion, well-being, creativity, education, and intercultural dialogue across various sectors.

3.70. In addressing the growing interest in assessing the environmental impact of transforming small villages into tourist destinations, numerous studies employ qualitative approaches in order to explore both the positive and the negative effects of these transformations.

3.71. In Indonesia, for instance, the transformation of Al-Munawwar Village—known as an Arab village with a homogeneous population and rich cultural traditions, located in Palembang city— into a tourism destination began in 2014. Since 2018, it has been reinforced as a religious tourism destination, better known as Halal Tourism, by the Tourism and Culture Office of South Sumatra Province. This transformation has spurred several research efforts aimed at understanding Al-Munawwar Arab Village’s role vis-a-vis sustainable tourism development.

3.72. In a paper published in 2023, Nandiansya, Asmaniati, Rahmanita, Nurbaeti, Nandana, and Nurmalinda present the main results of their qualitative study, which was carried out in three stages: data analysis (desk study), field observation (field study), and primary data analysis with strategic synthesis (Nandana, 2023)³¹. This research demonstrates that besides benefiting the local community by fostering cultural awareness and contributing to economic growth, Al-Munawwar Arab Village serves as a model for sustainable tourism destinations. The local community has initiated eco-friendly practices such as improved waste management and efforts to reduce water pollution, initiatives that reflect a solid commitment to preserving cultural heritage and the environment.

³¹ Nandana (2023). Development of Arab Villages as Ethnic Tourism Destinations in Palembang City. Proceedings of the 4th International Conference on Tourism, Gastronomy, and Tourist Destination

Box 16. Social Effects as Object of Analysis

Every year, in every corner of the globe, local projects adopt cultural practices—whether artistic, living heritage, or cultural participation—as their strategy to enhance their social purpose and generate positive impacts in their communities. Both academic and public policy agendas have followed suit, seeking to comprehend the effects of culture by] focusing on the dichotomies between positive and negative traditions.

Among students of the social function of the Cultural and Creative Ecosystem, authors promoting the necessity of broad investment in the cultural and creative sectors have made crucial contributions. These authors encourage investment in clusters, hubs, or creative cities (Throsby and Scott), while also addressing issues such as the commodification of culture (Cabedoche), social imbalances, gentrification (Tissot), and the negative impacts of cultural projects on local communities.

Regardless of the pros and cons of any particular cultural project, the correlation of culture with human development —understood largely thanks to the contributions of Amartya Sen — has shifted the discussion to notions of sustainability. That correlation points to the essential role that culture plays in the generation of social and human capital. Close conceptual references known as social cohesion, human development, and their variables related to happiness, well-being, and health have also gained significant prominence.

Today, the Cultural and Creative Ecosystem (CCE) is globally recognized for its role in fostering environmental dialogue. Additionally, the British approach of using culture as a tool for quality formal and informal education has gained prominence. Tóthová and Šebová have identified “the capabilities approach,” which focuses on maximizing people’s freedoms —what they can be, what they can do, and what they have reason to value. They describe it as an “account of human flourishing,” in contrast to the “creative class” approach.

This wider spectrum of perspectives has been possible thanks to an increase in exploratory cross-disciplinary socioeconomic studies aimed at capturing more holistic contributions—studies based primarily on qualitative data. Ethnographic approaches, techniques of observation, evaluation, focus groups, and interviews are essential for in-depth analysis. These methodologies have been used to analyze the contributions of specific projects and of the cultural and creative sectors, as well as to consider the transformation of heritage expressions into cultural landscapes.

As Justin O’Connor has put it: “culture as a whole is not an industry nor an ‘economic sector.’ It is better conceived as a part of public policy akin to health, education, social services, and essential infrastructure” The primary public benefits of the CCE —such as comfort and enjoyment of community life, enhancing experiences, adding to a sense of security and well-being, artistic and intellectual growth, and expression —motivate Paul Keating to write that “to reduce culture to [...] economic benefits [...] seriously risks undermining [its] primary public benefits.”

Interest in the indirect effects of culture is not only academic; international organizations have taken note. The 2009 UNESCO Framework for Cultural Statistics (FCS), for instance, focusing on the social dimension of culture—but exclusively in terms of cultural participation. The] OECD has reflected that cultural participation influences a very diverse range of social impact areas. As stated in its 2022 publication *The Cultural Fix*, their researchers’ scope of study was how cultural participation processes can influence “health and well-being, social cohesion and intercultural dialogue, innovation, environmental sustainability, inclusive education, minority empowerment, new forms of social entrepreneurship, and community-driven urban and territorial renewal” (OECD, 2022, p. 47).

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