



DCMS Evidence Toolkit – DET

(Formerly, The Regional Cultural Data Framework)

Technical Report

Acknowledgements

The Regional Cultural Data Framework (RCDF) was researched and developed by:

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The original report, ‘The Regional Cultural Data Framework: Final Technical Report, November 2002’ is available on request by emailing DETRESPONSE@culture.gov.uk

The DCMS Evidence Toolkit (DET) is the result of ongoing development of the RCDF.

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Section 1: Introduction

The DET is the product of further development and revision to the Regional Cultural Data Framework (RCDF). The RCDF was first researched and developed in November 2002 by Positive Solutions, Burns Owen Partnership, Experian Business Strategies and Andy Pratt, London School of Economics. The original report, ‘The Regional Cultural Data Framework: Final Technical Report, November 2002’ is available on request by emailing DETRESPONSE@culture.gov.uk

This report details the original development of the RCDF by the consultants and provides updates of the original work. The DET is available online at www.culture.gov.uk/global/research/det

1.1 Background

The main impetus behind the development of the toolkit was the urgent need, expressed by all the English Regional Cultural Consortia (RCCs), for a more robust and reliable evidence-base on which to develop future policies for culture. In the course of preparing their regional cultural strategies in 2000/01, each of the RCCs experienced a similar set of inter-related problems:

- **Historical.** It is only relatively recently that this sector has been brought together in same policy framework. There are no shared definitions, systems, and methodologies.
- **Intrinsic.** The complex, fragmented and fluid nature of this sector make them difficult to measure using conventional statistical sources and techniques.
- **Managerial.** Largely because of the above, there has been a lack of knowledge and expertise in drawing together credible data for use in policy-making.

The DCMS and its sponsored bodies, particularly the Non-Departmental Public Bodies (NDPBs) were also keen to support the introduction of the toolkit, as a further addition to the significant programme of research and intelligence that has been generated over the last five years.

Similarly, the devolved National administrations in Wales, Scotland and Northern Ireland¹ were in the process of developing their approach to the collection of data within the sector. It was clear that there would be great mutual benefits by co-ordinating as closely as possible future developments across the four administrations, in a way which respected the fact that culture is a devolved responsibility.

¹ Although responsibility for the administration of Northern Ireland (at the time of writing) has reverted to Whitehall, issues of data collection in the Province remain within the relevant Northern Ireland department, the Department for Culture, Arts and Libraries.

It was against this background that work was jointly commissioned by the English RCCs and the DCMS to devise a regional data toolkit for the DCMS Cultural Sector.

Throughout this report:

- ‘Cultural Sector’ has been used as a generic term to describe all the sub-sectors (referred to as ‘domains’ in this publication), which fall within the DCMS remit. This is in line with international thinking on the issue.
- ‘DET’ refers to the DCMS Evidence Toolkit (this toolkit), formally known as the Regional Cultural Data Framework (RCDF).
- ‘Domain’ is used in this publication to refer to sub-sectors of the Cultural Sector and include Visual-Arts, Performance, Books and Press, Audio-Visual, Sport, Heritage and Tourism.
- ‘Function’ refers to the part of the production process (production-cycle) and includes: Creation, Making, Dissemination, Exhibition/Reception, Archiving/Preservation and Education/Understanding.
- SIC – Standard Industrial Classification.
- SOC – Standard Occupational Classification.

1.2 The Brief

The original brief for the project required the following to be undertaken:

- Establish a definition of DCMS sectors, which is robust on a conceptual and technical level.
- Propose consistent methodologies for data gathering and analysis.
- Identify key data needs and data gaps.
- Identify robust, sustainable and coherent data sources.
- Provide proposals to fill the gaps (a) by overcoming existing barriers that exist within sources (with special reference to SIC/SOC classifications) and (b) where new data collection is required.
- Recommend the best way of implementing and managing the toolkit.
- Ensure that the toolkit supports wider public policy and practice (for example, with reference to devolved administrations) and supports wider DCMS data management needs.
- Prepare a Guidance Manual or Primer for wider circulation.

The key principles were as follows:

- It must be simple and easy to use.
- It must be of immediate practical use.
- It must provide DCMS and regional agencies with the data they require to affect and manage change collectively and provide credible leadership.
- It must have a regional focus but be set in a national context.
- It should be of use to cultural and non-cultural agencies alike.

1.3 Research and Consultation

Broad-ranging discussion with stakeholders and future users of the toolkit (see Appendix B for list of consultees) was key in the research and consultation phase. This involved:

- A series of regional consultation sessions, called by RCC officers, with representatives of regional cultural agencies, DCMS regional officers, Local Authorities and, in some cases, with representation from Regional Development Agencies, regional data and intelligence units and Academics with a particular interest in data issues.
- Face to face meetings with key Government agencies such as the Office for National Statistics (ONS), as well as with the Local Government Association, all NDPBs (such as the Arts Council of England, Visit Britain and English Heritage), relevant Sector Skills Councils and industry bodies.
- Face-to-face meetings were also held with all key divisions within DCMS.
- Telephone or face-to-face interviews with representatives of the devolved administrations in Scotland, Wales and Northern Ireland regarding the recommendations in the RCDF concerning their future participation in the process of development and implementation of the DET.
- A survey questionnaire circulated to 119 regional and national cultural and other bodies of the 119, 72 questionnaires were returned by the closing date. An analysis of the questionnaires returned is included in the Regional Cultural Data Framework: Final Technical Report, November 2002.
- Research into broader data/statistical developments in government and other data toolkits. Where appropriate detailed references are given in the main body of this Report: Appendix C includes a Bibliography.

1.4 Devising the Toolkit

The findings and conclusions of the original research and consultations, the consultants own knowledge and expertise, as well as extensive road testing by stakeholders, forms the basis of the DET. External consultation provided considerable unanimity on the broad areas of data required to ensure the objectives outlined above could be realised.

Section 2: Arriving at a standard analytical definition of the cultural sector

As a starting point, it was believed that in the short-term it would be possible to use the existing cultural sector definitions and data sources to produce helpful measures of the sector. Formulation of a standard analytical definition however would need to embrace a range of uses, while not precluding the implementation of specific operational definitions in particular instances.

2.1 DCMS Sectors and the Policymaking Process

The DCMS portfolio presently covers a range of activities that can be classified under six broad ‘sectors’:

- Archives, Libraries & Museums
- Arts & Creative Industries
- Entertainment (Gambling & Betting)
- Heritage
- Sport
- Tourism

These areas of responsibility have arisen in an ad hoc, incremental and pragmatic fashion.

The DCMS differs from most government departments in that it has inherited a situation from its predecessors in which policymaking was historically conducted through an ‘arm’s length’ approach. That is, policy development was largely left to a range of ‘sponsored bodies’ that were funded by central government.

DCMS has since sought, through re-organisation and re-structuring, to develop a more co-ordinated approach to policymaking that tries to better align the work of its sponsoring bodies with its own aims and targets. However, it is still the case that policymaking is largely developed and implemented by the 60 or more sponsored bodies that the DCMS funds, and in particular, through Non-Departmental Public Bodies (NDPBs). Each of the NDPBs has a specific remit to develop strategic policy for particular sectors (e.g. MLA, Museums, Libraries & Archives) or particular sub-sectors (e.g. The Film Council for film).

Through the operation of the NDPBs and other sponsored bodies, each sector (at least in the DCMS context) has developed its own operational definitions. Crucially, this has also meant that each sector has chosen statistical measures relevant to its own funding and the particular character of its area of responsibility.

- **Heritage, Archives, Libraries & Museums** – data collection tends to be audience and participant driven.
- **Arts & Creative Industries, Sport** – the creative industries sector has expended explicit effort on a definition and an evaluation of economic output and employment, whilst sport and the arts sector have historically been more concerned with participation data, though both are increasingly focusing more broadly upon outputs and impacts.
- **Tourism** – considerable effort has been expended on data collection and self monitoring by the sector. Indicators often used include investment and turnover, visitor numbers, as well as employment numbers.
- **Gambling and Betting** – employment is not regarded as significant in its own right; rather, the focus is on income and the dispersion of grants.

2.2 Problems for a Statistical Toolkit

There is currently no underlying taxonomic principle that guides whether certain activities fall within the realm of the DCMS or not. In turn, this is the result of the lack of a public definition of the area for which the Department has responsibility – that is, the ‘Cultural Sector’. The only government definition that one could possibly identify is an operational, self-definition; that is, the Cultural Sector becomes defined solely as ‘that for which the DCMS has responsibility’.

The lack of any underlying logic or intellectual rigour in the present ‘operational’ definition posed a number of problems for the development of a statistical toolkit.

- **Robustness/Endurance:** the proxy definition is too susceptible to change over time – for example a change of policy and/or administration.
- **Use and Credibility:** DCMS operational and technical definitions of the sector are little used or understood within the wider sectors themselves, or even across other Government Departments.
- **Technical:** there are technical difficulties with data collection and analysis.

Although most of the technical problems are by now well rehearsed, it is worth briefly reprising them:

- **Markets vs. industrial output** – the most insurmountable of these difficulties is the fact that policy and management focus upon activities as defined in terms of their markets (e.g. film, television, music), but statistical data (i.e. Standard Industrial Classification or, SIC) work on a classificatory principle of industrial output² (e.g. the manufacture of printed items, the reproduction of computer media). Thus, using the SIC to describe industries defined by market is problematic. Generally, only

² Although the primary logic is classification by output, this is not consistent. In some cases it is process or the raw material used that forms the taxonomic principle.

fragments of the Cultural Sector can be identified; these then have to be artificially re-aggregated. This is a complex, specialist and time-consuming task.

- **The use of estimated weightings** – in a few cases, it has not been possible to identify cultural activities within the SIC, as activities are ‘hidden’ within other classifications. In lieu of dedicated SIC codes, estimates were previously derived by approximating what proportion of a particular SIC code is likely to be accounted for by cultural activity.
- **Failure of SIC codes to keep pace with the rate of industrial change** – the activity headings that relate to the 4 digit codes reflect an industrial structure that was present when the classification was devised in the immediate post-war period. Despite a number of revisions, the basic structure of the SIC remains essentially unchanged. Consequently, the service sector in general is poorly served and the Cultural Sector is weakly served. The Interdepartmental Business Register (IDBR) has opened up the possibility of a number of new ‘5 digit’ SIC codes related to Annual Business Inquiry (ABI) data. However, the current number of 5 digit codes is limited and makes little impact on the Cultural Sector.
- **Lack of data on self-employment and Small and Medium-Sized Enterprises (SMEs)** – the ABI does not include data on self-employment (an important category in many parts of the Cultural Sector), and only uses a limited sampling of SMEs. Given that there is a well-documented preponderance of SMEs in the Cultural Sector – compared with the economy as a whole – the accuracy of the survey data is compromised. The Labour Force Survey (LFS) includes coverage of self and flexible employment. However, there are major problems when data is disaggregated at a regional level (and by selected 4-digit SIC), due to the small sample size.

Due to the range and depth of these problems, it is unsurprising to find that, of the numerous cultural/creative industries studies and plans undertaken by RDAs and RCCs across the UK, some have adopted DCMS definitions, but many more have not. Inevitably, the result has been data, which is not comparable from one region to another.

2.3 Elements of a Standard Analytical Definition of the Cultural Sector

A definition of the Cultural Sector must have an underlying logic that is robust and enduring over time. It must enable technical improvements for data collection and analysis. It must be in sympathy with the way that the term ‘culture’ is commonly used.

Finally, there is a question of for what and for whom is the definition of the Cultural Sector intended? Clearly, if it is to inform solely economic activity, or solely public funding, or solely participation, then the definition might be quite different. It seems worth proposing a definition that informs all of these, and that specific operational definitions be developed in particular instances that accord with the general logic.

2.4 International Examples

In proposing the beginnings of a standard definition of the Cultural Sector and a new data collection toolkit, the UK is not heading into uncharted waters. There is now a significant body of international policy initiatives that have been designed to achieve the same objective.

Conceptually, the sector is defined internationally by UNESCO's responsibilities for culture. Whilst these interests took a distinctively economic turn in the 1970s and early 1980s³, recently they have been more focused on questions of identity, diversity and community development⁴.

Running in parallel with this wax and wane of concern is the development of a *Framework for Culture Statistics* (FCS), UNESCO, 1986. The nine FCS categories identified by UNESCO are: (1) cultural heritage; (2) printed matter and literature; (3) music; (4) performing arts; (5) audio media; (6) audiovisual media; (7) socio-cultural activities; (8) sports and games, and (9) environment and nature. These categories essentially delineate the 'breadth' of the cultural sector by positing these activities as 'cultural' as opposed to 'non-cultural' activities.

UNESCO's FCS strategy proposes that countries should then segment these nine cultural categories according to five cross-cutting 'processes of cultural production', namely: creation, production, distribution, consumption and preservation. These 'processes of production' establish the 'depth' of the cultural sector by identifying the interlinked activities that collectively constitute the production chains for each of the individual cultural categories.

The intersection between the two axis, breadth (cultural categories) and depth (processes of production), results in a data matrix. Users are encouraged to collect data to populate the 45 cells of the matrix (9 cultural categories X 5 processes of cultural production).

Three countries have utilised UNESCO's framework and pursued it with considerable rigour: New Zealand, Australia, and Canada. Each has developed a strategy for collecting National cultural statistics⁵. These three approaches all seek to ensure a robust statistical baseline. They also have a

³ See A.Girard (Ed), 1982, *Cultural industries, a Challenge for the Future of Culture*, UNESCO, Paris.

⁴ See World Commission on Culture and Development, 1996: *Our Creative Diversity: Report of the WCCD*, UNESCO, Paris.

⁵ New Zealand, 1995, *Toolkit for Cultural Statistics*, Ministry of Cultural Affairs/Statistics New Zealand; *Australian Culture and Leisure Classifications*, 2001, Australian Bureau of Statistics; *A Canadian Toolkit for Culture Statistics*, 2001 (draft) Statistic Canada's Culture Statistics Program.

strong interest in the economic dimensions of the Cultural Sector. Detailed classifications of cultural activities are developed (beyond that of the standard SIC) which demonstrate the scope of the sector. Reporting strategies have also been established to focus on policy-relevant topics.

These three countries have deployed two different strategies in terms of actual data collection and analysis. Canada has invested sufficient (and substantial) resources to commence gathering specialist statistics on culture, as well as providing analyses of relevant statistics already held by Government. Australia and New Zealand, on the other hand, have worked within the current general statistical collection framework and sought to supplement it at the margins. All three of these nations have also carried out time-use surveys in relation to leisure and cultural activities.

In Europe there have been long running discussions on the constitution of the cultural sector and data collection. In part, this is hampered by the position of ‘culture’ in relation to the European agenda, and the EU Commission in particular (for example, culture is split across many Commission Directorates). A Leadership Group (LEG) reported on the possibility of harmonisation of cultural statistics in 1999⁶, and a Working Party on Cultural Statistics continues to explore the issues.

The LEG group again acknowledged the problem that definition is in part a matter of policy, and departed significantly from UNESCO’s FCS in terms of ‘breadth’, by establishing more limited parameters for the cultural sector. So, Sport, Environment, Advertising, Fashion, Languages and Games were excluded; Visual Arts grouped into a single category, and new areas such as Architecture introduced. This leaves eight sectors, which the LEG group label cultural ‘domains’: Cultural Heritage, Archives, Libraries, Books and Press, Visual Arts, Architecture, Performing Arts, Audio and Audio-Visual/Multimedia.

These are then classified by ‘depth’, according to six cultural ‘functions’: creation, production, dissemination, trade/sales, education and preservation. As can be seen, the LEG concept of ‘domains’ and ‘functions’ are functionally analogous to UNESCO’s ‘categories’ and ‘processes’, and result in a data toolkit focused upon a similar matrix.

2.4.1 Lessons from the International Comparators

Early in the current study, it was agreed that the development of detailed work on international comparisons should not be a priority for the study. However, lessons have been learned from experiences identified above in the development of the DET, chiefly:

- **Conceptual definitions are the dominant taxonomic principle** – explicit and publicly stated conceptual definitions are the basis for statistical frameworks.

⁶ *Cultural Statistics in the EU: Final report of the LEG*, Eurostat Population and Social Conditions 3/2000/E/No1.

- **Definitions are based on the logic of the ‘production chain’, or related concepts** – the terminology changes from country to country (e.g. Canada uses the term ‘the culture cycle’), but the nature of the conceptual framework, i.e. analysis of a series of interlinked processes for each identified cultural ‘domain’, is common to all.
- **Chosen domains have greater ‘depth’ than within the present DCMS definitions** – due to the explicit use of interlinked ‘functions’ within a production chain/culture cycle for each domain.
- **There is no commonality or agreement about the ‘breadth’ of the Cultural Sector** – some definitions are narrower than DCMS definitions (e.g. Canada excludes Tourism, and Sport & Recreation), while others (e.g. Australia) are similar. Clearly, the precise set of domains that are identified collectively as the cultural sector is contingent, dependent upon particular geographical and historical circumstances.

Those seeking further detail on international comparators should consult the list of sources included in Appendix D.

2.5 A Standard Analytical Definition of the Cultural Sector in the UK

2.5.1 Proposition

In proposing a standard definition of the Cultural Sector for the UK, it is important to offer a number of qualifications. Firstly, as the LEG Group indicate, there are at least four levels on which a comprehensive definition of culture should be implemented:

1. Conceptual
2. Employment
3. Investment and expenditure
4. Participation

The definition below seeks to offer a conceptual outline of the sector. It should be seen as a starting point; further work on refining and fleshing out the definition may be required. In establishing the principles of the definition it has been important to take account of the need for some level of harmonisation with international definitions, while retaining sensitivity to UK circumstances.

It is suggested that the following umbrella definition (parts A and B) be adopted as a first step towards a standard definition of the Cultural Sector.

A. Culture has both a ‘material’ and a non-material dimension. The definition of the Cultural Sector must focus upon material culture, and we understand this to be the sum of activities and necessary resources (tools, infrastructure and artefacts) involved in the whole ‘cycle’ of creation, making, dissemination, exhibition/reception, archiving/preservation, and education/understanding relating to cultural products and services.

The notion of the culture cycle can be thought of as analogous to a production chain or network. A production chain is basically the steps or cycle that any product or service goes through to transfer it from an idea through production, distribution, and exchange, to final consumption. At each step or link, a transformation takes place. Like a chain, each link is dependent upon, and often interactive with, the other links in the chain. Thus, the production of goods and services always happens in a context – an idea is nothing without execution, a product or service is nothing without distribution, and distribution is nothing without a site for exchange or an end consumer or user. All the leading international statistical frameworks for the Cultural Sector embody the same or similar logic.

B. We recognise that the range of activities defined as ‘cultural’ is mobile and changing. However, at their most inclusive, we propose that the domains of the Cultural Sector cover the following: Visual Art, Performance, Audio-Visual, Books and Press, Sport, Heritage, and Tourism.

In addition to the strong linkages that exist across the culture cycle or production chain within each domain, there are also significant linkages between these seven domains. The interaction between the cultural domains is the factor that makes for a logical ‘cultural’ grouping, as the relationship between the domains is far stronger than the interaction between the same domains and other activities, for example the financial services or the extractive industries.

Overlain on this list of domains is the issue of funding and markets. Some activities are exclusively pursued for profit, others are not, and more still are mixed. Thus, there is a strong case for the subdivision of some activities into ‘mainly for profit’ and ‘not for profit’ categories. This would usefully inform public funding decisions, as well as gauging the relative role of markets in particular domains.

2.5.2 Relationship to present DCMS definitions

The standard definition offered above is not a radical departure from current DCMS thinking. As will be illustrated, the cultural activities covered by the domains, for instance, is broadly concurrent with present DCMS responsibilities. Further, the use of functions within domains is already present in the DCMS technical definitions, albeit implicitly and deployed in a somewhat rudimentary manner. What is new is the explicit use of the concept of functions within a culture cycle/production chain as the underlying logic that guides the development of a statistical framework for the sector.

The functions outlined above should be understood to cover all activities that are constitutive of the production and consumption of the end product or service within each domain. As an illustration of how this logic would be implemented in practice, an analysis of one function within Film, film production, would not simply just cover film production companies, but would seek to include set design, costume hire, post-production, special effects and so on. In addition to the introduction of functions that are not presently considered by DCMS (e.g. film education), a more rigorously applied concept of the production chain works to ‘deepen’ the cultural domains when compared with the present approach of DCMS (for further information on the production cycle concept see 2.5.5).

2.5.3 Why the Definition should be Adopted

There are a number of benefits to be gained in adopting the definition outlined above.

1. Firstly, the definition is broadly consistent with international thinking on this issue. In particular, with the UNESCO and LEG concepts, although there are a number of local differences (see section 2.5.4).
2. The cultural activities encompassed by the definition (see the following section) are strongly related to both the existing DCMS portfolio, and to the definitions utilised by other agencies (e.g. NDPBs, and SSCs) in the sector. Whilst many of the activities encompassed by the DET are within the DCMS portfolio, it is recognised the Department of Trade and Industry (DTI) also has a portfolio role in some of these activities.
3. Most importantly it informs policy-making. As the Canadian Statistics Program observes, ‘it is along each stage of this continuous functional line of interrelated activity [the culture cycle] that governments may develop cultural policies or programs, or at least conduct monitoring activities’⁷. Put another way, the concept of the production chain enables policymakers to ‘see’ the totality and interrelations of an industry or domain, which improves their ability to properly target interventions.
4. Where data is concerned, having an overarching conception of the various functions that constitute a particular industry or domain, helps to highlight the gaps that exist within the present statistical framework. Moreover, the logic of the culture cycle provides a business case as to why data gaps need to be filled, and a conceptual tool to establish where to look in order to fill the gaps.
5. Finally, the idea of the culture cycle/production chain is a concept that is already in wide circulation within regional, sub-regional and local development agencies⁸.

⁷ p.4, Canadian Statistics Program, 2002, *Technical Notes on the Economic Impact of Culture*.

⁸ We refer to the fact that the idea of the production chain, as argued for by Pratt (1997) in the concept of the Creative Industries Production System (CIPS), is widely understood as the CIPS model has been used in several UK regional Creative Industries strategies and plans (Scottish Enterprise, North East, East Midlands, and the South East).

2.5.4 Cultural Domains with Activities

As mentioned above, while this concept of the culture cycle is consistent with LEG (allowing for slight differences in terminology), in terms of cultural domains, it is closer to UNESCO's definition, as the LEG definition excludes Tourism and Sport.

Having established the domains and functions for the Cultural Sector, it is then possible to sketch-out a list of cultural activities to which these categories refer. These are included below, together with a brief commentary that outlines the 'local differences' between them and the international definitions discussed previously.

Visual Art

Contrary to the LEG, we would argue that Architecture does not merit a domain of its own, essentially, it is a creative design-based input into another 'non-cultural' sector (construction). Thus, architecture is included within the Visual Arts domain, given that it is primarily a visual creative medium.

Similarly, other design-based activities that can be identified as key 'cultural' inputs into other sectors – fashion design (apparel), graphic design (publishing), interior design (construction) and product design (manufacturing) – have also been incorporated into Visual Art. In addition, the problematic category of 'Crafts' has been included in the Visual Arts domain. Increasingly, 'Crafts' is a design-led activity – hence the 'designer-maker' concept that the UK's Crafts Council uses to define the industry.

The Art and Antique market also falls under Visual Art, given that the bulk of traded artefacts are either visual art works themselves (paintings, sculptures) or are traded due to the value and significance of their visual design component (furniture, ceramics, glassware etc.).

Finally, there are clearly strong cross-domain links between Visual Art and Cultural Heritage, as many of the artefacts that are exhibited, archived, conserved and restored in museums and archives are created and made within the Visual Art domain.

List of activities:

- Creation of visual works (inc. sculpture and crafts)
- Design-based activities (fashion, interior, building (i.e. architecture), graphic and product design)
- Production of visual works (inc. printed reproduction and production of casts)
- Production of relevant capital and consumer goods (e.g. artists' paint and materials)
- Exhibition of visual works
- Organisation of festivals
- Event organising and awareness-raising (inc. amateur training)
- Trade/sales in visual works and antiques (art galleries, and auction houses)

- Trade/sales in reproductions and casts
- Education and training activities
- Activities of specialist press/media, criticism etc.

Performance

Contrary to the LEG definition, music has been placed in the Audio-Visual domain, as opposed to the performance domain. It is argued, music has much stronger organisational and culture cycle linkages with the functions of the Audio-Visual domain than with purely performance-based arts.

List of activities:

- Creation of theatrical, choreographic and circus works
- Production of live entertainment
- Activities of companies (dance, theatre, circus etc.)
- Services relating to the production of live entertainment (inc. agents)
- Dissemination activities of dance theatres, drama theatres etc.
- Organisation of festivals (dance, street theatre etc.)
- Event organising and awareness raising (inc. amateur training)
- Education and training activities
- Activities of specialist press/media, criticism etc.

Audio-Visual

The LEG definition treats Multimedia/Interactive Media – principally leisure software, digital art and new media activities – as a stand-alone domain. However, it is argued Interactive Media activities should appear within the Audio-Visual cycle, given the strong (and increasing) organisational and culture cycle linkages between Interactive Media and other elements of the Audio-Visual domain. Bringing Interactive Media together with other Audio-Visual activities is also consistent with Skillset’s sectoral responsibilities.

Unlike the LEG definition, Advertising is included in the Audio-Visual cycle. While a case could be made for including Advertising within Books and Press, we believe that the linkages between Advertising and other elements of the Audio-Visual domain are both deeper and increasing in their scale and significance.

For instance, the income generated from advertising is, by a considerable margin, the most important revenue stream for commercial broadcasting in the UK (and accounts for a much higher share of revenue than it does within Books and Press). Secondly, much of the talent base for the UK’s Audio-Visual sector is regularly employed in the production of commercials for broadcast and theatrical/cinematic release. Finally, the combination of more ‘lightly’ regulated new Audio-Visual

channels (e.g. the internet and wireless), and continuing de-regulation in the broadcast market is facilitating closer links still between Advertising and other elements of the Audio-Visual cycle. These strong and increasing culture cycle linkages indicate that Advertising is most appropriately classified as part of the Audio-Visual cycle.

List of activities:

- Creation of cinematographic works and audio-visual (non-cinema) works
- Creation of advertising materials
- Creation of musical works
- Creation of multimedia works
- Production of relevant capital and consumer goods (e.g. sound mixing desks, broadcast transmission equipment, cinema projectors etc.)
- Performance activities of music groups, orchestras, and companies
- Production of films for the cinema
- Production of films (non-cinema)
- Production of radio programmes
- Production of television programmes
- Production of commercials (TV, radio and cinema) and outdoor and press advertising materials
- Production of music, sound and audio-visual recordings
- Production of multimedia works (inc. leisure software, digital arts and new media)
- Services relating to the production of musical, broadcast and multimedia works (inc. agents, managers, promoters etc)
- Media buying, planning and evaluation
- Dissemination of activities of concert halls and music venues
- Distribution of film
- Distribution of recorded music
- Distribution of multimedia works
- Cinema management
- Organisation of festivals and fairs
- Radio broadcasting
- Television broadcasting
- Trade/sales in music, sound and audio-visual recordings
- Trade/sales in multimedia works
- Education and training activities
- Activities of specialist press/media; criticism etc.

Books and Press

Once again, it is important here to note the strong cross-domain linkages between Books and Press and Cultural Heritage, principally through the operation of libraries and archives, which obviously depend on artefacts that are created and made within the Books and Press cycle.

List of activities:

- Creation of literary works (activities of authors)
- Drafting of articles for newspapers, magazines and periodicals (activities of journalists)
- Book production
- Production of relevant capital and consumer goods
- Newspaper, magazine and periodical production
- Activities of press agencies
- Activities of literary agents
- Organisation of book/reading festivals and fairs
- Trade/sales in books
- Trade/sales in press publications
- Event organising and awareness raising (inc. amateur training)
- Education and training activities
- Activities of specialist press/media; criticism etc.

Sport

The definition of sport utilised here is a broad definition that reflects the transformation of sport and sports training activity into a wider arena of sport, fitness/health and physical recreation activities.

This approach, which views the domain as consisting of more than just organised and/or competitive sport, is a widely held view, shared equally by, for example, Sport England, and internationally in, for example, Australia.

List of activities:

- Sporting and fitness and health professionals (activities of participants, trainers and instructors)
- Services relating to sporting and fitness and health activities (inc. agents, promoters, managers)
- Activities of sporting clubs and associations
- Activities of gyms and health clubs
- Operation and maintenance of sporting and fitness and health infrastructure (inc. stadia, playing fields, and leisure centres)
- Production of relevant capital and consumer goods (e.g. sporting and fitness and health equipment)
- Trade/sales of sporting and fitness and health equipment
- Event organising and awareness raising (inc. amateur training)

- Education and training activities
- Activities of specialist press/media; criticism etc.

Heritage

As should be apparent by now, Heritage has strong linkages with all the other domains within the Cultural Sector. In the main, this is due to the fact that the artefacts of cultural heritage are largely created and produced within the other cultural domains. Key linkages are:

- the dissemination function that lending libraries fulfil (with particular reference to Books and Press and Audio-Visual)
- the archiving/preservation function undertaken by museums, libraries and archives (particularly relating to Visual Art, and Books and Press)
- the exhibition/reception function of museums and historical monuments and buildings (particularly relating to Visual Art)

Heritage also has strong linkages with Tourism. Museums and historical monuments obviously feature significantly as visitor destinations for tourists. However, the two domains are also linked through the less visible activities that CIEPAG (the UK's Creative Industries Export Promotion Advisory Group) refer to as 'Heritage, Museum and Tourism Services'. This label covers a range of consultancy activities related to both the creation, development, and improvement of individual cultural institutions or assets, and to master planning and strategy development for heritage/cultural quarters or cities.

List of activities:

- Creation and planning of new cultural heritage institutions and/or heritage 'quarters'
- Museum activities
- Activities for the protection of monuments
- Archaeological activities
- General and specialised archives activities
- Activities of reading and conservation libraries
- Other heritage-related activities (inc. botanical and zoological gardens)
- Conservation science and restoration activities related to all cultural artefacts
- Event organising and awareness raising (inc. amateur training)
- Education and training activities
- Activities of specialist press/media; criticism etc.

Tourism

The measurement of the tourism sector has special challenges arising from being defined according to the activity of tourists. As such, tourism is unusual by virtue of being a sector defined by the status of its consumer. This is termed a ‘demand-side definition’. Sectors are generally intrinsically defined according to the type of business or industry group activity, a ‘supply-side definition’.

Tourism cuts across many other domains within the Cultural Sector, since the other domains contain activities that are regularly undertaken by tourists. Tourism also has substantial overlap with sectors beyond the Cultural Sector, notably hospitality and transport. For this reason, calculations of employment and the value and economic impact of tourism have historically routinely included activity from across the Cultural Sector.

The DET however takes a holistic view for reasons of comparability and consistency, and also to avoid the possibility of double counting.

Therefore in order to allow consistent measurement of tourism in the Cultural Sector, the DET presents a definition of Tourism, which can be considered as representing a group of core tourism activities.

International standard definition of tourism

The starting point for the measurement of tourism is the long-standing internationally agreed definition:

*“Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes”.*⁹

This is a ‘demand-side’ definition. i.e. Tourism is defined according to the activity of the consumer, the tourist.

The application of the concept of ‘usual environment’ is a crucial issue in the production of data. UN/WTO¹⁰ guidance notes that, in practice, distance as well as frequency of visits should be used to determine whether a trip’s destination is within the individual’s ‘usual environment’¹¹. In the UK, tourism trips are taken to be those that last more than three hours from their starting point, keeping with the internationally agreed concept of same-day tourism trips¹². As such, for measurement purposes tourism includes same-day trips of over 3 hours duration, as well as trips involving an overnight stay.

⁹ Recommendations of Tourism Statistics, 1994, United Nations and World Tourism Organisation, page 5, para 9

¹⁰ World Tourism Organisation

¹¹ Tourism Satellite Account: Recommended Methodological Framework, UN, WTO, OECD, EC page 14, para 2.6

¹² Recommendations of Tourism Statistics, 1994, UN and WTO, page 8, para 28

As such, tourism has substantial overlap with the Cultural Sector. This is since many visits to attractions will be i) on trips lasting three hours or longer, and ii) places visited infrequently. Consequently these visits will satisfy the criterion of being outside the visitor's usual environment, and so will be correctly classed a tourism trip.

Tourism and the Cultural family

The approach taken in the DET is to avoid including activities in more than one of the seven cultural domains to prevent double counting. Therefore the definition of tourism in the toolkit can be viewed as a core set of tourism sub-sectors. This definition does not prevent further analysis including other sectors, such as the heritage domain.

Having stated these qualifications, we follow the LEG definition of activities for the sector (as set out below), with the addition of gambling. This is not a clear fit as the links between bookmaking and tourism are mainly tangential, but activities such as bingo, casinos and amusement arcades have a clear correspondence with other visitor attractions within the domain.

List of core tourism activities:

- Tour agents, tour booking and operators (inc. charter firms)
- Tourism promotion (activities of tourist boards and local authorities)
- Operation and maintenance of tourist infrastructure (inc. accommodation, theme parks and visitor attractions)
- Operation of licensed restaurants and nightclubs (excluding public bars)
- Production of relevant capital and consumer goods (e.g. funfair rides, coin-operated arcade machines, caravans etc.)
- Event organising and awareness raising (inc. amateur training)
- Education and training activities
- Activities of travel and tourism press/media; criticism etc.
- Gambling activities.

This supply-side definition differs from the standard definition of tourism (above).

Tourism Satellite Accounts

The internationally endorsed methodology of the Tourism Satellite Account (TSA) presents a similar challenge, namely of identifying tourism characteristic industries. TSAs use both demand-side and supply-side data. It then reconciles them in order to provide more robust and definitive data. This requires identification of not only those industries that are predominantly supported by tourist expenditure, but also others that are supported somewhat by tourists.

These decisions are beyond the scope of the cultural data toolkit. These are best left to TSA work, since this process establishes what proportions of an industry's good consumed by tourists as opposed to non-tourists. This identification of tourism industries and proportions will become standard definitions for the tourism sector.

These and wider results of the TSA first steps projects will be posted on the research pages of the DCMS website –

http://www.culture.gov.uk/global/research/statistics_frameworks_and_guidance/tour_sate_acc.htm

The working definitions derived as part of the TSA framework will succeed the long-established grouping of tourism-related industries: short stay accommodation, restaurants and bars, travel agents and tour operators, museums, cultural, sporting and recreational activities.

Round-up of Tourism Satellite Account (TSA) work and other economic measurement of Tourism

The Tourism Satellite Account (TSA) is the internationally recognised method for the economic measurement of tourism¹³. There are established practical standards at national level, and sub-national TSAs have been trialled in some countries.

As for the UK, a pilot study was conducted by DCMS in 1998. This recommended that work should wait until a single international set of guidelines was produced. DCMS is leading a *TSA first steps project* http://www.culture.gov.uk/global/research/statistics_frameworks_and_guidance/tour_sate_acc.htm, in conjunction with other partners around the UK, including England's Regional Development Agencies. This project will construct TSA tables as far as possible, produce a methodological report, and a report recommending subsequent steps in development. This will be delivered in 2004.

There has been significant work already completed: VisitScotland and the Wales Tourist Board have delivered substantial TSA outputs, and in the North-East of England the study *Tourism Impact – a Pilot study for the North-East* was completed in September 2002. There are significant data challenges at the regional level in TSA work.

At sub-regional level, due to data availability constraints, a TSA is not feasible. There are however established local area tourism models which use pragmatic approaches to provide estimates of the value of tourism. Links to information on these can be found at http://www.culture.gov.uk/global/research/statistics_toolkits_and_guidance/default.htm under the heading 'Local Area Tourism Model guidance'.

¹³ A Tourism Satellite Account reconciliates data take from consumer (demand-side) and business (supply-side). More info - http://www.culture.gov.uk/global/research/statistics_frameworks_and_guidance/default.htm

Review of Tourism Statistics

DCMS conducted a National Statistics Review of Tourism Statistics in 2003. This will be published in Summer 2004, following a response from the National Statistician.

A response in the form of an implementation plan will be developed jointly with survey owners and will be published by the end of 2004. More information can be found at –

http://www.culture.gov.uk/global/research/statistics/tourism_statistics_review.htm

Creative Industries

A broad definition of the Creative Industries is those goods and services in the creative sector: *advertising, architecture, art and antiques, crafts, design, designer fashion, film and video, interactive leisure software, television and radio, performing arts, music and software and computer services* which feature original creativity and generate intellectual property with a potential for wealth and job creation.

Within the context of the DET the activities of these industries are spread across a number of domains, namely performance, visual arts, audio-visual and book & press. Because of this anomaly, any data requirements on this sector will need to draw from each of these domains.

List of activities:

- Creation of cinematographic works and audio-visual (non-cinema) works
- Creation of advertising materials
- Creation of musical works
- Creation of multimedia works
- Production of relevant capital and consumer goods (e.g. sound mixing desks, broadcast transmission equipment, cinema projectors etc.)
- Performance activities of music groups, orchestras, and companies
- Production of films for the cinema
- Production of films (non-cinema)
- Production of radio programmes
- Production of television programmes
- Production of commercials (TV, radio and cinema) and outdoor and press advertising materials
- Production of music, sound and audio-visual recordings
- Production of multimedia works (inc. leisure software, digital arts and new media)
- Services relating to the production of musical, broadcast and multimedia works (inc. agents, managers and promoters)
- Media buying, planning and evaluation
- Dissemination activities of concert halls and music venues
- Distribution of film

- Distribution of recorded music
- Distribution of multimedia works
- Cinema management
- Radio broadcasting
- Television broadcasting
- Trade/sales in music, sound and audio-visual recordings
- Trade/sales in multimedia works
- Creation of literary works (activities of authors)
- Drafting of articles for newspapers, magazines and periodicals (activities of journalists)
- Book production
- Production of relevant capital and consumer goods
- Newspaper, magazine and periodical production
- Activities of press agencies
- Activities of literary agents
- Trade/sales in books
- Trade/sales in press publications
- Event organising and awareness raising (inc. amateur training)
- Creation of visual works (inc. sculpture and crafts)
- Design-based activities (fashion, interior, building (i.e. architecture), graphic and product design)
- Production of visual works (inc. printed reproduction and production of casts)
- Production of relevant capital and consumer goods (e.g. artists' paint and materials)
- Exhibition of visual works
- Organisation of festivals
- Event organising and awareness-raising (inc. amateur training)
- Trade/sales in visual works and antiques (art galleries, auction houses)
- Trade/sales in reproductions and casts
- Activities of specialist press/media, criticism etc.
- Creation of theatrical, choreographic and circus works
- Production of live entertainment
- Activities of companies (dance, theatre, circus etc.)
- Services relating to the production of live entertainment (inc. agents)
- Dissemination activities of dance theatres, drama theatres etc.
- Education and training activities.

DCMS publishes the Creative Industries Economic Estimates (CIEE) (http://www.culture.gov.uk/global/research/statistics_outputs/default.htm) The definition of the Creative Industries in the CIEE publication differs to the definition outlined in the DET (page 33).

The DET definition of the Creative Industries captures the full production-chain view of the Creative Industries. In contrast, the CIEE definition is more ‘contained’ in scope. Measuring the Creative Industries according to the DET definition is, at this stage, not practical for the following reasons:

- Annual Business Inquiry (ABI) data from the Office for National Statistics (ONS) are not yet available according to the newly updated SIC2003.
- At present no supply-chain data is available at the required level from which robust estimates can be produced.
- Meaningful ‘scaling factors’ (see Appendix A) to exclude non-creative activity are not yet available.

Due to the difficulty in measuring the Creative Industries according to the DET definition, DCMS will continue to publish Creative Industries estimates according to the definition outlined in the CIEE publication (See Appendix A). The situation will be reviewed for the 2005 publication.

Arts

Similarly, the activities of the arts sector are not confined to just one domain. Instead they are spread across visual art and performance and as such all data requirements on this sector will need to draw from both domains.

List of activities:

- Creation of visual works (inc. sculpture and crafts)
- Design-based activities (fashion, interior, building (i.e. architecture), graphic and product design)
- Production of visual works (inc. printed reproduction and production of casts)
- Production of relevant capital and consumer goods (e.g. artists’ paint and materials)
- Exhibition of visual works
- Organisation of festivals
- Event organising and awareness-raising (inc. amateur training)
- Trade/sales in visual works and antiques (art galleries and auction houses)
- Trade/sales in reproductions and casts
- Activities of specialist press/media, criticism etc.
- Creation of theatrical, choreographic and circus works
- Production of live entertainment
- Activities of companies (dance, theatre, circus etc.)
- Services relating to the production of live entertainment (inc. agents)
- Dissemination activities of dance theatres, drama theatres etc.
- Education and training activities

2.5.5 The Cultural Cycle

Having identified the list of cultural activities to which the domains and functions refer it is then possible to put all this information together. The following table is the DET data matrix each domain using the six processes of the cultural style: creation, making, dissemination, exhibition/reception, archiving/preservation and education/understanding.

Table 1 sets out the cultural cycle and gives an overview of the types of data and information that may be collected under each activity. It is essentially a ‘wish list’ of information as in many cases this information is not available at present. However, with the continued development of the DET it is envisaged that this data will be available in time. Users are encouraged to collect data to populate each link in the chain, e.g. creation, making, dissemination, exhibition/reception, archiving/preservation and education/understanding, in order to gain a fuller picture of each domain.

Some of the data set out in the cultural cycle table requires the identification and use of SIC codes. Data for which SIC codes are required are listed by domain in Table 2. This table is not yet fully comprehensive. It is, however a list of what is currently available and we recommend you use these. The use of SIC codes is discussed fully in section 2.6.2.

TABLE 1. THE CULTURAL CYCLE AND STATISTICAL AND OTHER DATA TYPES

CREATION	MAKING	DISSEMINATION	EXHIBITION/ RECEPTION	ARCHIVING/ PRESERVATION	EDUCATION/ UNDERSTANDING
<ul style="list-style-type: none"> ● Statistical data using SIC and SOC codes and other sources for those professionally involved (employed or otherwise) in cultural, media and sport creation. 	<ul style="list-style-type: none"> ● Statistical data on the production and turnover in the cultural, media and sport sectors. 	<ul style="list-style-type: none"> ● Statistical and other data on audience reach and diversity for produced cultural, media and sport forms. ● Statistical and other data on the use of ICTs and Broadband as a means of dissemination. 	<ul style="list-style-type: none"> ● Statistical and qualitative data on diversity of cultural, media and sport forms consumed and modes of consumption (audiences, attendance and participation etc). 	<ul style="list-style-type: none"> ● Statistical and qualitative data on archiving, preservation and conservation. 	<ul style="list-style-type: none"> ● Statistical and other data relating to training, education, funding and investment in capital creation.
<ul style="list-style-type: none"> ● Statistical and qualitative data on research capacity and outputs. ● Information on the existence of policy toolkits and strategies to encourage and/or facilitate cultural, media and sport creation. ● Information on the existence of policy settings and strategies to address research and development needs. 	<ul style="list-style-type: none"> ● Statistical and qualitative data on availability of infrastructure for cultural, media and sport sectors production. ● Statistical and other data on reproduction of original product. ● Information on the existence of policy settings and strategies to address infrastructure and other production support needs. 	<ul style="list-style-type: none"> ● Statistical and other data on export capacity. ● Statistical and other data on sales of cultural, media and sport outputs. ● Information on the existence and policy settings and strategies to address dissemination and circulation needs. 	<ul style="list-style-type: none"> ● Statistical and qualitative data on availability of infrastructure for exhibition/reception in the cultural, media and sport sectors. 	<ul style="list-style-type: none"> ● Information on the existence of policy settings and strategies to address archiving, preservation and conservation needs. 	<ul style="list-style-type: none"> ● Information on the existence of policy settings and strategies to address training, education, funding and investment in capital creation.

2.6 Turning Concepts Into Technical Definitions

In spite of well-documented deficiencies, it is possible in the short-term to achieve better use of statistics to outline the Cultural Sector at a national and regional level. This is largely a question of stipulating the use of common definitions and methodologies, educating the users of the data, and raising awareness of data sources.

In the medium to longer-term, it is possible to achieve improvements in data. This requires a combination of sustained advocacy, time and money. Technically, improvements will be generated by four key means:

- Securing larger sample sizes
- Making changes to categories and classifications systems
- Introducing culture-specific questions to broader surveys
- Developing shared methodologies for measuring social and economic impact

Improvements to regional data will almost always be more difficult, time-consuming and costly to achieve than improvements to national data.

Improvements for the Immediate Future

The following section builds upon the exploratory analysis above to detail firm proposals for the immediate future.

2.6.1 Using the Standard Industrial Classification (SIC)

The next step is to focus on the use of SIC as a means of measuring some aspects of the Cultural Sector.

There are a number of problems with using the SIC to analyse the Cultural Sector. Reprising briefly, the difficulties stem from two key issues:

1. Market output versus industrial output

- Designating certain products and services as ‘cultural’ rather than ‘non-cultural’, is a classificatory system based on the concept of the ‘intended use’ or final market of each particular product or service. The SIC, however, uses a classificatory system that is based, largely, on the industrial process utilised in the development of each product or service.

It is not likely that the SIC will change in this approach, SIC codes will continue to be mixed and matched to make up adequate representations of cultural activities. One hope lies in the development of 5 digit codes¹⁴ (subdivisions of existing codes) that could help enormously in providing specificity to the enumeration of cultural employment.

2. Failure to keep pace with the rate of industrial change

- Despite a number of revisions since its inception in 1948, the SIC offers good visibility of the manufacturing industries, but a comparative fog lies over the service sector, which is sparsely populated with classifications and supplemented with generalised ‘not elsewhere classified’ (nec) categories.

The combination of these two factors means that tracking cultural activities using the SIC is very difficult, as much cultural activity is buried within generalised categories (within specific categories that are mainly ‘non-cultural’).

2.6.2 Use of weightings and SIC codes

The DCMS has had to face this significant challenge in developing accurate statistics for the Cultural Sector, particularly during the development of the Creative Industries Mapping Documents. One of the key ways in which DCMS has sought to alleviate the difficulties, was to introduce agreed estimations or ‘weightings’ for what proportion of a range of SIC codes can be said to be accounted for by cultural activity. For example, the Creative Industries Task Force proposed that, in lieu of any dedicated SIC codes, the only way to measure Designer Fashion was to assume that it accounts for a fraction of nine different clothing production codes and calculate accordingly. For a full list of estimated weightings of non-cultural 4 digit codes see Appendix A – Scaling Factors for the Creative Industries.

It should be stressed that these weightings were developed specifically for application at the national level only, and were not designed for use at regional levels. They are not statistically robust enough for this purpose.

Eventually, it would be more useful to have SIC codes that primarily comprise cultural activities. I.e. 100% of those activities within a SIC code could be considered part of the Cultural Sector. There is much work to be done before this becomes reality.

¹⁴ Due to the statutory requirement for official surveys to be conducted to EU “NACE” definitions, the potential for improvements to classifications at 4 digit level is constrained by UN Industrial Classifications. A consultation process has been conducted in the UK which will inform the new SIC which is to be implemented in 2007. The fifth digit of classification is left to the discretion of each country, hence there is clearly more scope for influencing the finest level of the classification.

Until further work is undertaken on the development and population with data using more appropriate SIC codes we propose that SIC codes identified in Table 2 are used without weightings. Since developing the RCDF many of the 4 digit 92 SIC codes have been appointed appropriate 5 digit codes in the recently published SIC 2003. These codes have now largely replaced most of the problematic 4 digit SIC codes in the DET – see appendix A – 5 digit codes that replace 4 digit codes in the DET.

2.6.3 The proposed definition and 2003 SIC codes

Table 2 maps the proposed definition, against 2003 SIC codes. In the initial consultation the definition was mapped against the 1992 SIC. The 2003 SIC codes had not been published. As a result, at this stage, some codes have been renumbered or renamed but are essentially unchanged, some have undergone modest relocation of content and new 5-digit codes pertaining to the Cultural Sector have been introduced. These changes are all indicated in table 2.

TABLE 2. STANDARD DEFINITION OF CULTURAL DOMAINS AND FUNCTIONS, MAPPED AGAINST AVAILABLE 2003 SIC CODES

VISUAL	1. CREATION		2. MAKING		3. DISSEMINATION	
	92.31/9	Other artistic and literary creation and interpretation	NFW	Production of craft based artefacts (jewellery, ceramics, glass, furniture etc.	52.48/6	Retail sale in commercial galleries (NEW in 2003)
	74.20/1	Architectural activities	NFW	Manufacture of relevant capital goods (e.g. artists paint and materials)	52.50/1	Retail sale of antiques including antique books Previously named retail sale of second hand goods in stores
	74.87/2 previously 74.84/2	Specialty designer activities (including fashion, interior and graphics) (graphics is new addition in 2003)			NFW	Sale and re-sale of antiques at auction
ARTS	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	74.87/3 –	Activities of exhibitions and fair organisers			NFW	Education and training for fine art, crafts, architecture; arts press and criticism etc.
	NFW	Galleries, craft fairs, antique markets				
PERFORMANCE	1. CREATION		2. MAKING		3. DISSEMINATION	
	NFW	Play-writing; scenography	92.31/1	Live theatrical presentation		
	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.32	Operation of arts facilities			NFW	Education and training for theatre, dance, circus, mime, puppetry; criticism etc.
	92.34/1	Dance halls, discotheques and dance instructor services				
92.34/9	Other entertainment activities NEC (inc. circus and puppet shows)					

KEY:

Indicates SIC Code not included in 'old' (RCDF) definition

NFW

Needs Further Work: Indicates activities with no clear corresponding SIC Code(s)

1. CREATION		2. MAKING		3. DISSEMINATION	
72.21	Software publishing	24.64	Manufacture of photographic chemical material	92.12	Motion picture and video distribution
72.22	Other software consultancy and supply	24.65	Manufacture of prepared unrecorded media	51.47/6	Wholesale of photographic goods
74.4	Advertising	32.1	Manufacture of electronic valves, tubes and other electronic components	51.48/1	Wholesale of records, tapes, CDs and videos, and of playback equipment
				51.49/9	Wholesale of radios and televisions; wholesale of electrical appliances not elsewhere classified
74.81/2	Portrait photographic activities	32.20/2	Manufacture of television and radio transmitters etc.	51.47/5	Wholesale of musical instruments
74.81/3	Other specialist photography (new in 2003)	32.3	Manufacture of TV and radio receivers, sound or video recording or reproducing apparatus & associated goods		
74.81/9	Photographic activities not elsewhere classified	36.3	Manufacture of musical instruments	52.45	Retail sale of electrical household appliances and radio and television goods
92.20/1	Radio activities	22.14	Publishing of sound recordings	52.48/2	Retail sale of photographic, optical and precision equipment, office supplies and equipment including computers
				71.40/3	Renting of radios, televisions and video recorders and DVD players
				71.40/4	Renting of records and other pre-recorded media
				71.40/5	Renting of video tapes and DVDs
92.20/2	Television activities	22.31	Reproduction of sound recording	NFW	Wholesale of radio and TV goods
92.11/1	Motion picture production on film or video tape	22.32	Reproduction of video recording	NFW	Retail sale of recorded music, film, video and leisure software
92.11/9	Other motion picture and video production activities	22.33	Reproduction of computer media		

AUDIO-VISUAL

Needs Further Work: Indicates activities with no clear corresponding SIC code(s)

NFW

Indicates SIC Code not included in 'old' RCDF definition.

KEY:

1. CREATION		2. MAKING		3. DISSEMINATION	
AUDIO-VISUAL	92.72/1	Motion picture, television and other theatrical casting (NEW in 2003)	33.40/3	Manufacture photographic and cinematographic equipment	
	NFW	<i>Leisure software design/development</i>	74.81/4	Film processing Previously included in 74.81/9 photographic activities not elsewhere classified	
	NFW	<i>Screenplay and film development activities</i>	NFW	<i>Publishing of leisure software</i>	
	NFW	<i>Research and development activities</i>	NFW	<i>Production of new or multi-media</i>	
	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING
92.13	Motion picture projection	NFW	Picture and film libraries and archives	NFW	Education and training for broadcast, film, music, games; criticism related to all etc.
1. CREATION		2. MAKING		3. DISSEMINATION	
NFW	Activities of literary creation	22.11	Publishing of books	52.47	Retail sale of books, newspapers and stationery
		22.12	Publishing of newspapers	52.50/9	Retail sale of other second-hand goods in stores
		22.13	Publishing of journals and periodicals		
		92.4	News agency activities		
		22.15	Other publishing		
		22.21	Printing of newspapers		
		22.22	Printing not elsewhere classified		
		22.23	Bookbinding (previously Bookbinding and finishing – some relocation of content to 22.25)		
		22.24	Pre press activities (previously named composition and plate-making)		
		22.25	Ancillary operations related to printing (previously named other activities related to printing)		
		24.30/2	Manufacturing of printing ink		
BOOKS & PRESS					

Needs Further Work: Indicates activities with no clear corresponding SIC code(s)

NFW

Indicates SIC Code not included in 'old' (RCDF) definition.

KEY:

	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	NFW	<i>Literary and book fairs and festivals</i>			NFW	<i>Education and training for journalism, creative writing, printing, publishing; literary press and criticism etc.</i>
SPORT	1. CREATION		2. MAKING		3. DISSEMINATION	
	NFW	Design, development of sports programmes and events	92.62/1	Activities of racehorse owners	52.48/5	Retail sale of sports goods, games and toys
			92.62/9	Other sporting activities not elsewhere classified	71.40/1	Renting of sporting and recreational equipment
			36.4	Manufacture of sports goods		
			NFW	<i>Activities of gyms and health clubs</i>		
	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.61/1	Operation of ice rinks and roller skating rinks			NFW	<i>Training, instruction, education and sports media</i>
	92.61/9	Operation of other sports arenas and stadiums not elsewhere classified				
	92.72/9	Other recreational activities not elsewhere classified				
	93.04	Physical well-being activities				
HERITAGE	1. CREATION		2. MAKING		3. DISSEMINATION	
	NFW	<i>Heritage, museum and tourism services</i>			92.51	Library and archive activities
	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.52/1	Museum activities	92.52/2	Preservation of historical sites and buildings	NFW	<i>Education and training for conservation, curating, librarianship; criticism etc.</i>
	92.53	Botanical and zoological gardens and nature reserve activities	NFW	<i>Conservation science, paintings, manuscript, book, textile and furniture restoration</i>	NFW	

KEY: Indicates SIC Code not included in 'old' (RCDF) definition. NFW Needs Further Work: Indicates activities with no clear corresponding SIC code(s)

1. CREATION		2. MAKING		3. DISSEMINATION	
63.3	Activities of travel agencies and tour operators; tourist assistance activities not elsewhere classified	36.50/1	Manufacture of professional and arcade games (inc. equipment for casinos, and funfairs)	62.20/1	Non-scheduled passenger air transport
		94.20/3	Manufacture of caravans		
		55.10/1	Hotels & Motels with licensed restaurant Previously 55.11/1 Licensed hotels and motels		
		55.10/2	Hotels & Motels with unlicensed restaurant Previously 55.11/2 unlicensed hotels and motels		
		55.10/3	Hotels and motels, without restaurant – code change only Previously 55.12 Hotels and motels, without restaurant		
		55.21	Youth hostels and mountain refuges		
		55.22	Camping sites, including caravan sites		
		55.23/1	Holiday centres and holiday villages		
		55.23/2	Other self-catering holiday accommodation		
		55.23/9	Other tourist or short-stay accommodation		
		55.30/1	Licensed restaurants		
		55.40/1	Licensed clubs		
4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
92.33	Fair and amusement park activities			NFW	Education and training for tour operators, guides, casino and bingo etc.; travel media
92.71	Gambling and betting activities				

TOURISM

Needs Further Work: Indicates activities with no clear corresponding SIC code(s)

Indicates SIC Code not included in 'old' (RCDF) definition.

KEY:

NFW

ARTS = VISUAL ARTS + PERFORMANCE
CREATIVE INDUSTRIES = VISUAL ARTS + PERFORMANCE + AUDIO-VISUAL + BOOKS and PRESS.
The creative industries also includes Computer Services (72.21 – Software publishing and 72.22 – Other software consultancy and supply)

2.6.4 Differences with the DCMS technical definition

The new definition extends the domain-based classification to include functions as well. As such, it attempts to capture the functions that lead to cultural outputs. In terms of SIC codes, the difference that this represents is perhaps most visible in the inclusion of a number of previously absent SIC codes. There are still difficulties in fleshing out the functions using SIC codes.

Resolution is still some way off in terms of identifying the education/understanding and archiving/preservation function for each domain as is identification of the production of all relevant dedicated capital and consumer goods (e.g. stage lighting or artists' paint and materials).

2.6.5 Recommendations for new 5 digit SIC codes

Interactive Media is mainly buried within 72.20 Software consultancy & supply, and both leisure software (principally computer and video games) and new media would benefit from 5 digit codes within 72.20.

Craft activity is entirely absent from our definition, as it is within the present DCMS definition, due to the inability to identify activity using SIC. This is mainly due to the fact that Craft activities are diverse and spread across a range of SIC classes. It may be possible to establish 5 digit codes within a series of the most appropriate 4 digit classes. Initial suggestions for further investigation include:

- 26.21 Manufacture of ceramic household and ornamental articles
- 36.11 Manufacture of chairs and seats
- 36.14 Manufacture of other furniture
- 36.22 Manufacture of jewellery and related articles not elsewhere classified
- 36.61 Manufacture of imitation jewellery

Much more work is needed to assess their suitability for inclusion.

Greater clarity is required in the Sport domain. In particular, it is impossible to properly identify the burgeoning fitness and health club industry, as these activities are spread across the nec code for sport (92.62/9), 92.61/9 (Operation of other sports arenas and stadiums nec) and 92.72 (Other recreational activities nec). There is clearly a case to be made to make these activities visible in a future 5-digit subdivision, and a similar case could also be made for libraries and archive activities (92.51).

The cultural matrix of available SIC codes presented in Table 2 re-defines the Cultural Sector using the SIC. However, there is still much work to be done before the SIC can fully describe these sectors and the functional depth of each domain¹.

2.6.6 Using the Standard Occupational Classification (SOC)

An analysis of the SOC provides only a partial coverage of the Cultural Sector. Despite the revision of SOC (SOC 2000), the classification is of limited use, and should be avoided except for labour market studies, mainly those relating to skills. There are two key reasons for deficiencies in SOC's 'fitness for purpose' where the Cultural Sector is concerned.

Firstly, the key purpose and function of the SOC is to identify the competency-defined roles of individuals (thus labelled as 'occupations'). Therefore, if one is interested in measuring the economic

¹ This classification could either be by functions, as in the FCS, or the 4 modes of the CIPS system (see Pratt 1997, Scottish Enterprise 1998, and surveys in the East Midlands and South East England.)

scale and scope of a series of inter-related economic activities (e.g. an industry or sector), the SOC is the wrong place to start. The reason for this is that SOC primarily tracks what activities an individual undertakes; it is less concerned with the particular sector or industries in which these activities take place.

Now, due simply to the nature of some occupations, it is unlikely that, in practice, they take place in more than one sector. For instance, this would be the case with ‘Hand craft occupations’ (SOC 5499) that will almost always occur within the Cultural Sector. On the contrary, the SOC code for Graphic designers (3421) will certainly capture graphic designers within publishing and the wider Cultural Sector, but it will also pick up graphic designers working in-house within large organisations and companies, such as BT or the NHS.

There are also many people working in the Cultural Sector but in non-cultural occupations such as accountancy. These can be identified by cross-referencing occupational codes with SIC codes for the business unit in which the occupation takes place. However, this analysis produces its own complications. In any case, it requires a level of sophistication and access to data at such a fundamental level that it is beyond the scope of all but a handful of data specialists in the UK. This is the prime reason why using SIC codes as the foundation for the measurement of employment is preferable.

Secondly, new cultural activities are still not identified as ‘occupations’ within the SOC. For example, there is a set of new codes for IT workers, but these do not identify computer games occupations, digital sound and image production, or web designers.

With these stated reservations in mind, the SOC 90 code list that DCMS has been using (see Appendix A) has been analysed and updated to encompass SOC (2000). The main changes involve the exclusion of a number of codes that are not directly relevant or are somewhat inaccurate. For example, codes 5211 and 5411 are too broad to cover just the cultural occupations and thus have been disregarded.

Table 3 below contains a list SOC codes relevant to the Cultural Sector. This new definition classifies the sector in terms of domains. Classifying it in terms of functions is at present unattainable due to the difficulties outlined above, so we rely solely upon the SIC in this respect. SOC codes will always significantly under-represent the Cultural Sector. A sample survey could be implemented at some stage to quantify and qualify this difference.

Table 3. Revised SOC for the Cultural Sector, based upon SOC(2000)

VISUAL ART	PERFORMANCE
2431 Architects	3413 Actors and entertainers
3411 Artists	3414 Dancers and choreographers
3421 Graphic designers	3416 Arts officers, producers and directors
3422 Product, clothing and related designers	
5414 Tailors and dressmakers	
5423 Bookbinders and print finishers	
5491 Glass and ceramics makers, decorators and finishers	
5492 Furniture makers, other craft woodworkers	
5495 Goldsmiths, silversmiths and precious stone workers	
5499 Hand craft occupations not elsewhere classified	
AUDIO-VISUAL	BOOKS AND PRESS
1134 Advertising and public relations managers	3412 Authors and writers
1136 IT/Comms. Manager	3431 Journalists, newspaper and periodical editors
2131 IT Professionals	5421 Originators, composers and print preparers
3415 Musicians	5422 Printers
3432 Broadcasting associate professionals	5423 Bookbinders and print finishers
3433 Public relations officers	5424 Screen printers
3434 Photographers and audio-visual equipment operators	
5233 Line repairers and cable jointers	
5244 TV and video engineers	
5494 Musical instrument makers and tuners	
SPORT	HERITAGE
1225 Leisure and sports managers	2451 Librarians
3441 Sports players	2452 Archivists and curators
3442 Sports coaches, instructors and officials and protection officers	3551 Conservation and environmental protection officers
3443 Fitness instructors	3552 Countryside and park rangers
3449 Sports and fitness occupations not elsewhere classified	4135 Library assistants/clerks
6211 Sports and leisure assistants women	5113 Gardeners and grounds men/grounds
TOURISM	
1221 Hotel and accommodation managers	
1222 Conference and exhibition managers	
1223 Restaurant and catering managers	
1226 Travel agency managers	
6212 Travel agents	
6213 Travel and tour guides	
6219 Leisure and travel service occupations not elsewhere classified	
9226 Leisure and theme park attendants	

2.7 Using the New Definitional Framework

The conceptual framework has been designed to allow multi-dimensional analysis of the Cultural Sector.

The concept of the culture cycle or production chain for cultural domains provides a lens through which to view culture in its totality. The new framework highlights the breadth of activities grouped together by similarity and highlights the process and cyclical nature of making culture. Thus, the framework can equally be applied when measuring investment, expenditure and participation within the Cultural Sector.

Time-use studies would be particularly useful in identifying the non-industrial/non-commercial mode of culture, as it is not captured by SIC and SOC. Cultural activities such as voluntary participation in organised arts and culture, and forms of everyday culture such as DIY, are integral to the continuum of activities within the cultural sector; not least as they are often the first step on ‘the ladder’ towards a more professional/commercial involvement in cultural activity.

The DET is capable of incorporating both non-commercial and economic cultural activities, as discussed above. As such, the DET provides a way of integrating activities into a coherent conceptual package providing a relevant and effective evidential base for policy making.

Section 3: Social impact issues

3.1 Context

Of increasing concern to policy makers in the Cultural Sector are issues relating to the social impact of their work – about the way in which participation in and enjoyment of cultural activity can influence other key Government targets – particularly in crime, health, community regeneration, personal development and educational achievement.

This is new territory for most cultural agencies. Consultation indicates that although raw statistical data – for example social/economic class of attendees at arts events – is important, there are other ‘qualitative’ issues of more immediate concern. The DET deals with relatively straightforward numerical issues in section 5 “Users and Audiences”.

The qualitative issues can be summarised as:

- What models of good practice, which provide substantive and robust evidence of real outputs, are available from which we can learn lessons and which can then be applied in our own work?
- What methods of evaluation are available, which will inform both future decision-making?

These issues can be best described as a need for intelligence and information.

With regard to these issues, a great deal of primary research is currently underway however, more needs to be done to ensure that intelligence gained from such research is, where possible, undertaken across sub-sector boundaries, and that research results be shared more extensively and accessibly.

3.2 Examples of Existing Research

There is already a substantial body of research evidence available to guide policy makers in this field, and new work is currently underway – both at regional level (including in the devolved administrations of Northern Ireland, Scotland and Wales) and at the national level. However, in light of the need to disseminate research undertaken on the Cultural Sector the DCMS has begun compiling a list of relevant research to be stored in a central database. This information will be available from the DCMS website in the near future.

Section 4: Implementation: aligning the DCMS Evidence Toolkit (DET)

4.1 Aligning the Purposes of Data Frameworks

There are often significant differences of purpose at work behind different frameworks. Broadly speaking there are three main types of guiding purpose at work:

- I. **Performance and Impact:** proving the effectiveness and value of public intervention (including for advocacy purposes), and in particular demonstrating the broader socio-economic impact/outcomes of activity
- II. **Economic Significance and Potential:** describing the relative scale, make up and performance of the sector
- III. **Market Value and Development:** providing market information for the sector

Data frameworks within the Cultural Sector have grown from a single purpose – generally speaking ‘Performance’, but also ‘Market Value’. Generic frameworks, on the other hand, tend to be designed to measure ‘Significance’ and to some degree ‘Impact’ (though the latter is a relatively recent guiding purpose.) There is not necessarily a comfortable alignment between these differing purposes, which is one of the reasons why it has proved problematic to generate reliable and consistent data about the Cultural Sector as a whole.

What we are seeing in the Cultural Sector – largely as a result of the Modernising Government drive – is a move from single-purpose to multi-purpose frameworks (e.g. museums, Libraries & Archives (MLA) formerly Resource, ‘Triangle of Data Needs’ and the proposed ‘Mapping and Gapping’ of tourism data.) The effect of this is to make it more possible to align vertical, sector-focused systems to the needs and purposes of other agencies and data frameworks – and vice versa.

4.2 Data Framework Types

Five other types of frameworks exist (or are in development) which impact on the development and implementation of the DET:

Broad sector-wide national framework. All of the DCMS sectors have some sort of framework for, or programme of, data collection – all in different stages of development. With the reorganisation taking place in each sector, there is a drive to create more robust and comprehensive mechanisms for data collection and management.

For example, MLA has spent two years developing an integrated framework covering all its ‘domains’ (Libraries, Archives and Museums) and covering different levels of data need. This will be in place by the time all the regional offices are operational in April 2004.

In many cases, the individual sectors have yet to finalise how they deal with data on a regional level, and this opens up the possibility that the DET will inform this aspect of their framework.

Sub-sector national frameworks. This type of framework is found mostly in the Arts and Creative Industries, where an individual sub-sector creates a framework for a specific purpose. A leading example is Skillset² who collect labour market and skills need information in a biennial national census. The data can be disaggregated on a regional basis. Another example is the Theatrical Management Association (TMA). Most trade associations will hold data on their sub-sectors, but there is rarely a regular and consistent mechanism for the collection and collation of data – or indeed for sharing such data more widely. This issue will be addressed together with the future developments of DET.

Sector-specific regional frameworks. In most regions, there are already plans to improve and systematise the collection of data for the Cultural Sector. One example is the Regional Cultural Statistics Bank for the North East of England, which originates with the University of Northumbria’s Centre for Cultural Policy and Management and is organised around four main categories: capital assets, organisations, production and population cultural profile. The North West Development Agency (through its Regional Intelligence Unit) has commissioned a number of studies relating to cultural data and is examining the feasibility of a ‘regional cultural observatory’, linking up to a regional data framework being developed by NWCC. The key here is to ensure that the DET complements and enhances emerging region-specific toolkits.

Generic regional frameworks (regional observatories). All the regions are developing generic economic data frameworks. In most cases – though not necessarily exclusively – this work is carried forward by an RDA-based (primarily economic-focussed) observatory. A national network of such observatories is in development. Securing formal adoption of the DET by regional observatories is particularly important since these agencies are logical places in which to root the DET in the longer term.

² The Sector Skills Council for the audio-visual sector.

Cross-cutting issue-based (national) frameworks. These are attempts to deal with data issues from the point of view of a single cross-cutting issue. A leading example is the Partnership Agreement on Skills and Economic Intelligence (PASEI) which brings together key agencies involved in analysing economic intelligence and skills data to work with common definitions, methodologies and data management arrangements. The Partnership agreement is designed to underpin the work on the Frameworks for Regional Employment and Skills Action (Fresa), which are led by the RDAs. A new body named the Skills Academy will take this common agenda forward on behalf of the partner agencies and Government departments. Of equal interest to the DET is the work around social impact being carried out by the Home Office (Citizenship Survey and Volunteering) and the ODPM Neighbourhood Renewal Unit on social exclusion.

A number of different definitions are currently used by Government Departments and agencies. A common definition ought, in time, be the common ‘platform’ on which data across the board should be collected by these Departments and agencies, though it is acknowledged that this will take time to achieve.

Section 5: Cultural Data Requirements

The following tables refer to available data and how to locate them. The tables also give guidance on how to calculate data requirements. Generally, government data are the most robust. These data sources underpin the data matrix that users are encouraged to populate in order to generate a reliable and consistent overview of the Cultural Sector.

Most data are freely available. However, commercial data, available through market research or economic forecasting companies, are likely to have associated costs. Most data available through the government's Office for National Statistics (ONS) are free, although there may be an administration charge if the data requires additional formatting by ONS. All web-links were tested at the time of release. Every effort is made to keep these up to date. If some links fail to function please email DCMS using the following email address (DETRESPONSE@culture.gov.uk).

5.1 Labour Market

There is a wealth of regional labour market data, from government sources.

The two major datasets, and those most used to identify, measure and assess the size and scope of labour markets, are the Annual Business Inquiry (ABI) and Labour Force Survey (LFS). Both provide comparable data for UK and English regions. However, there are a number of technical issues that require description.

- The ABI counts the number of employee jobs in the economy on the basis of where people work. It does not include data on self-employment and uses a limited sampling of small and micro enterprises. The ONS regards the ABI as the best available source of employment estimates by industry for UK and its regions.
- The LFS counts the number of people with jobs on the basis of where they live and is the key source for estimates of the numbers of self-employed workers. The LFS also contains estimates of employees, home workers and those on government related training programmes. The LFS is a sample survey and data is subject to sampling error.
- Additional labour market information concerning the demographic profile of employment, pay/earnings, unemployment and vacancies are available, at different levels of geographical and sector disaggregation. Sources include the Censuses of Population, the New Earnings Survey, Employment Services, Trade Associations and bespoke surveys.

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental ¹⁷	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Total number employed	<p>ABI and LFS data are based on the Standard Industrial Classification SIC (92). The SIC is a system used to classify businesses by the type of economic activity in which they are engaged. An introduction to SIC (92) is available at http://www.statistics.gov.uk/methods_quality/sic/</p> <p>ABI and LFS data is available down to 4-digit SIC, which can be aggregated to create data for the Cultural Sectors.¹⁸</p>	<p>ABI data is available by emailing annual.employment.figures@ons.gov.uk for (generally) free bespoke reports or on-line at www.nomisweb.co.uk at an annual cost of £100. LFS information can be obtained free from http://www.statistics.gov.uk/statbase/Product.asp?vlnk=545&More=N. For detailed bespoke reports email LFS.dataservice@ons.gov.uk. This is a fee-paying service. Alternative sources include the Census of Population, at www.statistics.gov.uk/census2001/opa.asp</p> <p>Government datasets are also available from the ESRC Data Archive at Essex University http://www.data-archive.ac.uk and Neighbourhood Stats: http://www.neighbourhood.statistics.gov.uk/home.asp</p>	<p>National Training Organisations (NTOs) use government employment data and survey information to identify the size and scale of UK industries that have similar skills issues. Although the NTOs are being superseded by Sector Skills Councils (SSCs), useful labour market information are available from the NTOs web-sites. A full list of these sites is available at www.ssd.org.uk/ssc/</p> <p>See also work undertaken by Regional Development Agencies (at www.consumer.gov.uk) and other local economic assessments (e.g. South East England Cultural Consortium (SEEC)).</p>	<p>LFS and ABI provide comparable data for UK & English regions. There are sample size issues in LFS for sub-sector information. Note, one person surveyed in the LFS is grossed up by approximately 400 to provide the weighted results.</p>	<p>ABI data are available approx one year after mid-December survey. The LFS is quarterly and is available approximately 6-8 weeks after the end of each quarter. The Census of Population is decennial. Employment results available from 13 February 2003.</p>
Total employment	Employee estimates from the ABI can be added to self-employment estimates from the LFS to give a picture of total employment in the cultural sectors, using SIC (92). Alternatively, both employee and self-employment estimates can be obtained from the LFS. Note, this estimate will not include unpaid volunteers, or those on government training schemes.				

17 Government datasets are also available from the ESRC Data Archive at Essex University. www.data-archive.ac.uk and Neighbourhood Stats: <http://www.neighbourhood.statistics.gov.uk/home.asp>

18 See Section 2 for details of the SIC/SOC codes used to define the cultural sectors

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Status of employment (self employed, full/part time). Double jobbing	Part-time employment is defined by self-assessment in the LFS, and 16+ hours per week in the ABI. Double jobbing (and indeed third and fourth jobs), picks up those people who have more than one job and attempts to reconcile the ABI (number of jobs) and the LFS (number of people with jobs). ABI and LFS data is at the 4-digit SIC, which can be aggregated to create cultural sectors.	ABI data is available by emailing annual.employment.figures@ons.gov.uk . For (generally) free bespoke reports, on-line at www.nomisweb.co.uk at a cost of £100 per year. LFS information can be obtained for free from (http://www.statistics.gov.uk/statbase/Product.asp?vlnk=545&More=N). For detailed bespoke reports email LFS.dataservices@ons.gov.uk . Alternative sources include the Census of Population, available at www.statistics.gov.uk/census2001/op.asp	National Training Organisations (NTOs) see www.ssda.org.uk/ssc/ for a full list of sites; work by Regional Development Agencies (RDAs) see www.consumer.gov.uk and other local economic assessments (e.g. the South East England Cultural Consortium (SEEC)).	LFS and ABI provide comparable data for UK & English regions. There are sample size issues in the LFS for sub-sector information. Note, one person surveyed in the LFS is grossed up by approximately 400 to provide the weighted results.	ABI approx one year after mid-December survey. The LFS is quarterly and is available approximately 6-8 weeks after the end of each quarter. The Census of Population is decennial. Employment results available from 13 February 2003.
How do I do this?	The same technique as calculating total employment, but with extra criteria imposed on the data (e.g. splitting employees into full/part-time workers).				
Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Employment by occupation	Using occupations will provide useful insights into the type of jobs that people do, rather than the industry that they work in. The Standard Occupation Classification SOC (92) was superseded by SOC 2000 in early 2002. ¹⁵ Note, this information is not available from the ABI.	The LFS (http://www.statistics.gov.uk/statbase/Product.asp?vlnk=545&More=N) and Census of Population (www.statistics.co.uk). Note, the 1991 Census is based on SOC (90), whilst results from the 2001 Census are based on SOC (2000).	National Training Organisations (NTOs) see www.ssda.org.uk/ssc/ for a full list of sites; work by Regional Development Agencies (RDAs) see www.consumer.gov.uk and other local economic assessments (e.g. the South East England Cultural Consortium (SEEC)).	The LFS provides comparable data for UK & English regions. There are sample size issues in the LFS for sub-sector information. Note, one person surveyed in the LFS is grossed up by approximately 400 to provide the weighted results.	The LFS is quarterly and is available approximately 6-8 weeks after the end of each quarter. The Census of Population is decennial. Employment results available from 13 February 2003.
How do I do this?	Time series employment by occupation and region can be obtained from the LFS. These estimates can be split by employees and self-employment. The most robust occupation estimates will be available from the 2001 Census in February 2003.				

<p>Data Requirements</p> <p>Demographic split of employment (age, gender, ethnicity)</p>	<p>Definition of terms and context</p> <p>Industry and occupation data can be filtered in the LFS to disaggregate it by ethnic group (White, Indian, Pakistani, Black African etc), age (5-year age groups as standard, although single year age groups from 16 years upwards are possible) and gender.</p>	<p>Data Sources/Sets: Governmental</p> <p>LFS information can be obtained for free from (http://www.statistics.gov.uk/statbase/Product.asp?vlnk=545&More=N). For detailed bespoke reports email LFS.dataservice@ons.gov.uk. This is a fee-paying service. Data from the 2001 Census of Population available at www.statistics.gov.uk/census2001/op.asp</p>	<p>Data Sources/Sets: non-Governmental</p> <p>Work by National Training Organisations (NTOs) see www.ssda.org.uk/ssc/ full list of sites; Regional Development Agencies (RDAs) see www.consumer.gov.uk and other local economic assessments (e.g. the South East England Cultural Consortium (SEECC)). Most, if not all based on government statistics or household surveys.</p>	<p>Reliability Issues (including comparability)</p> <p>The LFS provides comparable data for UK & English regions. There are sample size issues in the LFS for sub-sector information. Note, one person surveyed in the LFS is grossed up by approximately 400 to provided weighted results.</p>	<p>Availability (Timeliness & Frequency)</p> <p>The LFS is quarterly and is available approximately 6-8 weeks after the end of each quarter. The Census of Population is decennial. Employment results available from 13 February 2003.</p>
<p>How do I do this?</p>	<p>Time series employment by age, gender, ethnic group and region can be obtained from the LFS. These estimates can be split by employees and self-employment. Note, at this level of disaggregation, these estimates are obtained from small sample sizes. The most robust occupation estimates will be available from the 2001 Census available in February 2003.</p>				
<p>Data Requirements</p> <p>Number of volunteers</p>	<p>Definition of terms and context</p> <p>Voluntary and community groups (paid and unpaid) within the Cultural Sectors. For example, sports and leisure, arts groups, which may provide skill enhancement opportunities for individuals who may not otherwise participate in such activities.</p>	<p>Data Sources/Sets: Governmental</p> <p>The 2000 British Crime Survey (BCS) at www.homeoffice.gov.uk asked the survey respondents about their voluntary and community activities, and provides information on volunteering at the national level. The National Council for Voluntary Organisations (NCVO) at www.ncvo-vol.org.uk</p>	<p>Data Sources/Sets: non-Governmental</p> <p>The NTO for community and voluntary sector can provide broad estimates for the size, scale and contribution of the voluntary sector http://www.paulo.org.uk/ http://www.vsnato.org.uk Ad hoc regionally funded research including EMDA, mapping the voluntary and community sector in the East Midlands, 2001.</p>	<p>Reliability Issues (including comparability)</p> <p>Calculating the number of volunteers for the Cultural Sectors is problematic due to the ad hoc nature of current data collection, this may affect the robustness of the results. This impacts on regional comparability.</p>	<p>Availability (Timeliness & Frequency)</p> <p>The NCVO have collected national data for several years, with regional and sub-regional data are becoming available.</p>
<p>How do I do this?</p>	<p>Measuring the sector's contribution is fraught with methodological problems and insufficient data. What is generally available tends to be at the national level, with regional based data derived from ad hoc surveys. None of the data is purely Cultural Sector specific. For a good background into the whole broader issue see 'Mapping the contribution of the voluntary and community sector in Yorkshire & the Humber', Yorkshire & Humber Regional Forum, May 2001. www.yhregforum.org.uk</p>				

19 See Krishnamurty et al, Volunteer and community activities, findings from the BCS, Findings 14-2, Home Office, London

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Pay/earnings	Gross weekly earnings by industry and occupation. Based on full-time employee earnings only.	Data Sources/Sets: Governmental The New Earnings Survey (NES) is an annual survey of employers, which collects data on the pay and hours of around 160,000 individual employees. www.statistics.gov.uk/statbase/Source.asp?vlnk=428&More=Y The Labour Force Survey (LFS) (http://www.statistics.gov.uk/statbase/Product.asp?vlnk=545&More=N) also has information on earnings and income.	Data Sources/Sets: non-Governmental Incomes Data Services (IDS) provides ad hoc data on the pay in sectors in the economy available at www.incomesdata.co.uk/index.html NTOs (see www.ssdta.org.uk/ssc for a full list of sites); and trade organisations also undertake bespoke surveys to identify working conditions and pay levels.	Issues of small sample size below broad UK industry and occupation totals. The NES provides inter-quartile data.	The LFS is quarterly and is available approximately 6-8 weeks after the end of each quarter. The NES is updated annually and IDS fortnightly.
How do I do this?	National level estimates available through careful analysis of published reports, data collected from trade associations and government based statistics such as the NES. Note, regional based pay/earnings for the DCMS sectors unavailable in all but the broadest industry and occupational groups.				
Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Number unemployed	Available on two bases: occupation of previous job and occupation of job looking searched. Data on claimant count unemployed levels are only available for SOC 90 pending the resolution of some technical issues.	Data Sources/Sets: Governmental LFS information can be obtained for free (http://www.statistics.gov.uk/statbase/Product.asp?vlnk=545&More=N). For detailed bespoke reports email LFS.dataservice@ons.gov.uk . This however is a fee-paying service. Claimant Count Unemployment available for SOC 90 at www.nomisweb.co.uk using the advanced wizard query and the claimant count theme.	Data Sources/Sets: non-Governmental Household surveys carried out by organisations including RDAs (see www.consumer.gov.uk) and NTOs (see www.ssdta.org.uk/ssc for a full list of sites) will estimate the unemployed, albeit with broad occupation and industry aggregations.	Careful regional interpretation required. ²⁰	LFS data is quarterly.
How do I do this?	National and regional level estimates are available through analysis of the LFS (based on the International Labour Organisation definition of unemployed)				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Vacancies & redundancies	Based on occupational classification.	NOMIS (based on job centre counts), the latter available through www.nomisweb.co.uk .	National press and trade journals will highlight recent redundancies and the latter, job vacancies. Ad Hoc employer surveys carried out by organisations including RDAs (see www.consumer.gov.uk) and NTOs (see www.ssda.org.uk/ssc) for a full list of sites and data on hard to fill vacancies.	Careful interpretation of regional data is required. ²⁰	Monthly and quarterly.
How do I do this?	National level estimates available through careful analysis of published reports and data collected from trade associations and government based statistics such as those collected by NOMIS. However, aligning these estimates with the DCMS sectors is problematic in all but the widest definitional sense.				

²⁰ See Birtwhistle A., 'Jobcentre vacancy statistics', Labour Market Trends, March 2001.

5.2 Users and Audiences

5.2.1 Tourism

- Given the seasonality of the tourism industry and the number of very small operators, often operating only at peak season, the collection of reliable tourism data is particularly difficult.
- The International Passenger Survey (IPS) is the best source of county level data. The UK Tourism Survey (UKTS) and the UK Day Visits Survey (UKDVS) has data at the National, Tourist Region and local level. This must be used with caution. Data can be supplemented with local visitor surveys.
- Sub-regional data (e.g. local authority districts), is less robust. One solution is to use tourism models to estimate local tourism visits and expenditure. Examples include; the Exemplar approach, which requires undertaking a local area data collection audit; the Mathematical Model Approach, which uses regional level relationships and locally available data to generate information; and, Statistical Models, which are similar to the Mathematical models, and acknowledge the in-precise nature of relationships.
- Examples of mathematical models that use local and nationally available information to estimate local area tourism activity include the STEAM and Cambridge Models. Information on these models, together with an excellent practical guide to measuring the local impact of tourism can be found in the paper 'Measuring the Local Impact of Tourism', DCMS et al, September 1998.

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Number of attendances/user sessions/visitors	<p>1. Overseas passengers visiting the UK by type of trip, number of nights stayed and expenditure.</p> <p>3. Overnight visits split by purpose of trip, number of nights stayed and expenditure.</p> <p>4. Tourism day trips (leisure day visits) that lasted three hours or more and were not taken on a regular basis.</p>	<p>1. International Passengers Survey (ONS) (regions and counties) in Social Trends (ONS).</p> <p>2. UK Occupancy Survey (UKOS). Includes, UK National and regional bedspace. Occupancy data cross-classified by accommodation type, overseas visitors, weekend and weekday, establishment size (6 categories), location and tariff. (All available at www.statistics.gov.uk)</p>	<p>3. Survey of Visits to Visitor Attractions http://www.staruk.org.uk//default.asp?ID=113&parentid=504 Includes data on attendance, seasonal openings information and type of ownership.</p> <p>4. UK Day Visits Survey (UKDVS) http://www.staruk.org.uk//default.asp?ID=115&parentid=504 A range of day-visit data is collected (e.g. method of transport and activities undertaken).</p> <p>Leisure Day Visits: Report of the 1998 UK Day Visits Survey, London: The National Centre for Social Research.</p> <p>5. Data are available from local occupancy surveys. Cumbria Tourist Board (TB) are assessing the cost of a local occupancy survey. Wales and Northern Ireland TBs undertake surveys. Local occupancy surveys include data on occupancy rates, length of stay and % that are overseas visitors.</p> <p>6. UK Tourism Survey (UKTS) Includes data on the number of trips taken, nights spent away from home. Monthly data are available from www.staruk.org.uk</p>	<p>The IPS uses a face-to-face interview methodology. 250,000 interviews are conducted each year. Sample issues below the national level.</p> <p>UKOS monthly sample is taken from the Survey of Serviced Accommodation for 10 Tourist Regions. Excludes non-serviced accommodation with a sample size of 3000.</p> <p>SVVA uses a self-completion methodology. 6,393 attractions were included in the sample. In 2002, 3,295 (52%) responses were received.</p> <p>UKDVS day visitor data based on destination (not origin).</p> <p>UKTS sample size is 55,000.</p> <p>Response rates can be as low as 30%.</p> <p>National coverage tends to be split by tourist regions, counties and selected sub-regional level. Issues surrounding reliability of local data due to small sample size.</p> <p>Many non-governmental surveys are one-offs or infrequently conducted.</p>	<p>Available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications.</p> <p>UKOS is an annual survey. The 2003 report will be available in October 2004.</p> <p>SVVA is an annual survey. UKTS monthly updates are available from http://www.staruk.org.uk</p> <p>Annual data available in 'The UK Tourist'. 2003 UKTS data has been suspended.</p>
How do I do this?	A good starting point is the official website of the UK Research Liaison Group (www.staruk.org.uk). This has useful links to relevant datasets and research.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Demographics of attendees	Age profile of visitors	<p>1. UK Occupancy Survey (UKOS) (ONS) at www.statistics.gov.uk</p> <p>2. International Passengers Survey (IPS)</p>	<p>3. UK Day Visits Survey (UKDVS) http://www.staruk.org.uk//default.asp?ID=115&parentid=504 Measured participation is leisure day visits (trips) by adult population (aged 15 and above).</p> <p>4. Survey of Visits to Visitor Attractions (SVVA) http://www.staruk.org.uk//default.asp?ID=113&parentid=504 Ad-hoc surveys by local tourist boards and local councils.</p> <p>5. UK Tourism Survey (UKTS). www.staruk.org.uk</p>	<p>National coverage tends to be split by tourist regions, counties and selected sub-regional level. Issues surrounding reliability of local data due to small sample size. Many non-governmental surveys are one-offs or infrequently conducted.</p> <p>UKOS monthly sample is taken from the Survey of Serviced Accommodation for 10 Tourist Regions. Excludes non-serviced accommodation with a sample size of 3,000.</p> <p>The IPS uses a face-to-face interview methodology. 250,000 interviews are conducted each year. Sample issues below the national level.</p> <p>UKDVS. Day visitor data based on destination (not origin).</p> <p>SVVA uses a self-completion methodology. 6,393 attractions were included in the sample. In 2002, 3,295 (52%) responses were received.</p> <p>UKTS sample size is 55,000. Response rates can be as low as 30%.</p>	<p>Available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications.</p> <p>UKOS is an annual survey. The 2003 report will be available in October 2004.</p> <p>SVVA is an annual survey. UKTS monthly updates are available from http://www.staruk.org.uk</p> <p>Annual data available in 'The UK Tourist'. 2003 UKTS data has been suspended.</p>
How do I do this?	Information on age profile, and social grade of attendee is collected and reported in surveys carried out in the UK (see above). Statistics on the ethnic profile of attendees is sparse.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Tourism expenditure	Holidays in UK and abroad by package/hotel/self-catering, and expenditure on tourism visitor attractions	<p>1. The Family Expenditure Survey (FES) at www.statistics.gov.uk provides detailed analysis of household expenditure broken down by age, socio-economic characteristics and geography.</p> <p>2. International Passengers Survey (IPS) provides expenditure data.</p> <p>3. Annual Business Inquiry (ABI)</p> <p>Data are available for 13 variables including; Turnover, Approximate Gross Value Added (GVA), Total Purchases, Employee Expenses and Capital Expenditure at the 4-digit Standard Industrial Classification (SIC92).</p> <p>4. Company accounts data are available from FAME and Dun and Bradstreet and includes variables such as turnover, employee compensation and gross profit.</p> <p>5. Inland Revenue</p> <p>Includes employee compensation and gross profits for tourism-related industries.</p> <p>6. Labour Force Survey (LFS). LFS quarterly data available for hourly earnings of employees by industry.</p>	<p>7. UK Day Visits Survey (UKDVS) UKDVS output: Table 10 includes leisure day visit expenditure data by 9 expenditure categories. Table 11 includes similar data.</p> <p>http://www.staruk.org.uk/default.asp?ID=115&parentid=504</p> <p>8. Survey of Visits to Visitor Attractions (SVVA)</p> <p>http://www.staruk.org.uk/default.asp?ID=113&parentid=504</p> <p>Includes admission charges, revenue per head and capital expenditure data.</p> <p>9. UK Tourism Survey (UKTS). The UKTS provides data on purpose and duration of trips. Monthly expenditure data is provided according to 9 categories.</p> <p>10. British Conference Venues Survey (BCVS)</p> <p>Measures key characteristics of the UK conference and meetings market by venues. Includes data such as the methods of booking, size time and duration of booking and the economic value of conferences.</p> <p>11. Ad-hoc surveys by local tourist boards and local councils.</p>	<p>National coverage tends to be split by tourist regions, counties and selected sub-regional level. Issues surrounding reliability of very data due to small sample size.</p> <p>The FES is available on a Government Office and Standard Statistical Regional basis.</p> <p>The IPS uses a face-to-face interview methodology. 250,000 interviews are conducted each year. Sample issues below the national level.</p> <p>ABI data are based on a stratified random sample of 75,000 reporting units.</p> <p>Company accounts information in need of careful interpretation.</p> <p>UKDVS is based on a random sample of GB residents (aged 16 and over). A response rate of 43% was achieved.</p> <p>SVVA uses a self-completion methodology. 6,393 attractions were included in the sample. In 2002, 3,295 (52%) responses were received.</p> <p>The UKTS standard error of estimates for expenditure is 3% (at 95% Confidence Interval). The equivalent for Scotland and Wales is 9%. UKTS sample size is 55,000. Response rates can be as low as 30%.</p> <p>BCVS sample at the end of August 2003 was 358 venues. Only 196 had fully completed the survey.</p>	<p>Available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications.</p> <p>The FES is an annual publication.</p> <p>Company accounts information is available annually.</p> <p>SVVA is an annual survey.</p> <p>UKTS monthly updates are available from http://www.staruk.org.uk</p> <p>Annual data available in 'The UK Tourist'. 2003 UKTS data has been suspended.</p>
How do I do this?	<p>A good starting point is the official website of the UK Research Liaison Group (www.staruk.org.uk). This has useful links to relevant datasets and research. Generally good sub-national coverage. Estimates based on official data and survey information produced by a small number of economic forecasting companies.</p>				

5.2.2 Arts, Creative Industries, Heritage and Sport

- Reliable data on visitors to most paid attractions and an estimate of visitors to free attractions is available from the annual Survey of Visits to Visitor Attractions (see www.staruk.org.uk for links). MORI has undertaken trend analysis of places to visit/events. www.english-heritage.org.uk/heritage_counts/introduction.htm. Detailed longitudinal data on cinema audience has also been undertaken by The Cinema Advertising Association.
- Detailed information on participation in sports and physical activities available from the Office for National Statistics (ONS) in Social Trends, 2000 and Social Focus on Young People, 2000. For further information, see Sport England, ‘The Social Landscape of Sport England – a Review of the Research Evidence and Public Policy implications’ (www.sportengland.org). The ‘Value of Sport Monitor’ provides up-to-date research evidence for sport in the UK (www.sportengland.org/vsm/vsm_intro.asp)
- The Arts Council of England has built-up a body of research and data related to attendance and participation, see for example, ‘Arts in England: Attendance, Participation and Attitudes’, 2001 (www.artscouncil.org.uk)

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Number of attendances/ user sessions/ visitors	<p>Leisure day visitors (a round trip made from home in one day for the purpose of leisure). Attendance figures, admission charges, type of ownership and seasonal opening of visitor attractions in the UK receiving at least 10,000 visits. Attendance at cinemas, plays, art galleries, ballet, classical concerts, opera and contemporary dance.</p>	<p>Social Trends is available from the Office for National Statistics (ONS) at www.statistics.gov.uk survey of social trends has additional information on cinema admissions, and attendance at selected events by socio-economic group.</p> <p>Reliable expenditure estimates are available from the Family Expenditure Survey www.statistics.gov.uk</p> <p>Data on volunteering in the sports sector available from Sport England and published in sports volunteering in England 2002' (http://www.sportengland.org/volunteer_1front_page_contents.pdf) Includes data on the scale, value and socio-economics of sports volunteers in England.</p> <p>Data are available from the DCMS 'Time use Survey – Analysis of participation in culture and sport' (www.culture.gov.uk/global/research/statistics_outputs/time_use.htm)</p>	<p>UK Day Visits Survey http://www.staruk.org.uk//default.asp?ID=115&parentid=504 Visits to Visitor Attractions http://www.staruk.org.uk//default.asp?ID=115&parentid=504 Arts Council of England (ACE) www.artscouncil.org.uk Cinema Advertising Association (UK only) www.pearlanddean.com Council for Museums, Archives and Libraries www.mla.gov.uk Sport England Young people and Sport in England (www.sportengland.org) contains data on young persons participation in sport. Data are available for 1994, 1999 and 2002.</p> <p>Detailed annual library stats are available from LISU (http://www.lboro.ac.uk/departments/dils/lisu/lisuhp.html) and CIPFA. CIPFA produce data on attendance at arts events and venues (www.ipf.co.uk/sis).</p> <p>BFI provide limited national cinema box office data, while BARB (www.barb.co.uk) and RAJAR (www.rajar.co.uk) provide broadcast viewing data.</p>	<p>Data are usually available at National, Tourist Region, County and selected Sub-Region. UK Day Visits Survey is unreliably published (supposed to be every 2 years). Survey of Visits to Visitor Attractions produced annually. Regional data available from ACE. www.artscouncil.org.uk</p> <p>Due to FES sample size there are potential problems with the reliability of data when disaggregating by region and demographics.</p>	<p>All publicly available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications. Social Trends is published annually and relevant attendance data is reported every 4-5 years.</p>
How do I do this?					
					<p>Many cultural activities can be considered tourist activities. As a result, the UK Research Liaison Group (www.staruk.org.uk) for tourism is a useful starting point for accessing data. This can be supplemented by data from non-governmental surveys. Data generally has good sub-national coverage.</p>

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Demographics of attendees	Age, gender, ethnic group and socio-economic group.	General Household Survey and Social Trends both from the Office for National Statistics (ONS) (www.statistics.gov.uk).	UK Day Visits Survey http://www.staruk.org.uk/default.asp?ID=1115&parentid=504 Survey of Visits to Visitor Attractions http://www.staruk.org.uk/default.asp?ID=1113&parentid=504 Arts Council of England (ACE) www.artscouncil.org.uk Sport England www.sportengland.org.uk Cinema Advertising Association (only UK) www.cinemaadvertising.org.uk Council for Museums, Archives and Libraries www.mla.gov.uk Market research agencies.	Data are usually available at National, Tourist Region, County and selected Sub-Region. Issues surrounding reliability of very local data due to small sample size. Many non-governmental surveys are one-off or infrequently conducted.	All publicly available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications.
How do I do this?	There are limited statistics on the demographic profile of attendees to cultural and sport activities. While age and gender disaggregations are available, only limited disaggregations of ethnic and social groups are available.				
Data Requirements Spending at Arts, Historic Environments, Museums and Galleries, Sport and Recreation and Creative Industries.	Sports admissions and subscription. Cinema and theatre admissions. Other entertainment. Books, maps and diaries. Newspapers, magazines and periodicals.	Data Sources/Sets: Governmental The Family Expenditure Survey (FES) and Consumer Trends are available from the Office for National Statistics (ONS) (www.statistics.gov.uk).	Data Sources/Sets: non-Governmental UK Day Visits Survey http://www.staruk.org.uk/default.asp?ID=1115&parentid=504 Survey of Visits to Visitor Attractions http://www.staruk.org.uk/default.asp?ID=1113&parentid=504 Regular and ad-hoc surveys are conducted by trade associations, local tourist boards and local councils. Company accounts.	Reliability Issues (including comparability) Data are usually available at National, Tourist Region, County and selected sub-Region. Issues surrounding reliability of local data due to small sample size. The FES is available on a Government Office and Standard Statistical Regional basis. Consumer Trends includes detailed national coverage with less regional disaggregation.	Availability (Timeliness & Frequency) All publicly available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications. The FES is an annual publication.
How do I do this?	Many cultural activities can also be considered tourist activities, the UK Research Liaison Group (www.staruk.org.uk) for tourism is a useful starting point for accessing data. This can be supplemented by data from non-governmental surveys. Data generally has good sub-national coverage. Estimates based on official data and survey information produced by economic forecasting companies.				

5.2.3 Gambling and National Lottery

- Limited data are available on the number of persons who gamble. Expenditure data is available from the Family Expenditure Survey (FES). The FES has reliability issues due to small sample sizes at low levels of disaggregation. Social Trends includes data on participation in gambling activities by age.

5.2.4 Attitudes and Participation

- Information about attitudes towards participation in the cultural sector is available, however it is difficult to find and is collected on an ad hoc basis.
- A number of studies and publications provide background information, generally at a national level and include, the General Household Survey and the Social Trends publication produced by the Office for National Statistics (ONS). Useful background information is found in results from the UK 2000 Time Use Survey. The survey is conducted on behalf of a funding consortium consisting of the Economic and Social Research Council, the DCMS and the Department for Education and Skills, amongst others. Qualitative, attitudinal and quantitative research is also undertaken by market research companies.
- Information about UK population that actively participate in various activities is available from market research company surveys.
- Detailed information on participation in sports and physical activities is available from Social Trends, 2000 and Social Focus on Young People, 2000 (ONS). Further information available from The Social Landscape of Sport England – a review of the research evidence and public policy implications (Sport England).

5.3 Economic Performance

- Turnover, costs, profit and capital expenditure data are available at sub-national levels from the ONS Annual Business Inquiry (ABI).
- The ABI questionnaire is sent to company Headquarters rather than to Local Units. Local Unit estimates are based on the Local Unit employment structure of companies from the Interdepartmental Business Register (IDBR), (ONS).
- Output estimates can also be based on employment estimates and assumptions about productivity. Note, the ABI uses a limited sampling of small and micro enterprises from the IDBR.

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Expenditure on gambling.	Frequency of expenditure and quantum (£) on gambling including, the national lottery.	National Lottery Commission (www.natlotcomm.gov.uk). Family Expenditure Survey data, Consumer Trends and Social Trends 2000 available at www.statistics.gov.uk Customs and excise receipts from HM Customs & Excise at www.hmce.gov.uk		Small sample size problems in the FES, particularly for regional coverage. Headline expenditure estimates on gambling available from Consumer Trends.	Consumer trends is a quarterly publication, the FES is annual.
How do I do this?	Weekly expenditure estimates are available by region, ethnic group and age from the FES, albeit with sample size issues. National level estimates are available from the System of National Accounts produced by the Office for National Statistics (ONS). Note, recipients of national lottery expenditure over the past seven years are available at www.culture.gov.uk/national_lottery/default.htm and Sport England www.sportengland.org.uk				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Attitudes to attendance, use and participation	Consumer behaviour and motivation to attend tourism and sport related facilities.	Data available from the General Household Survey, Social Trends (2000), Social Focus on Young People (2000) and Time Use Survey (2000). (www.statistics.gov.uk).	Sport England has data on participation in sport relating to both disability and ethnic group. Data will be available soon on the website (www.sportengland.org) or from regional offices. Regionally commissioned surveys and market research company surveys. Arts Council. www.artscouncil.org.uk	Limited region level information. Data subject to issues associated with small size sample.	Publicly available from relevant bodies. Many surveys conducted on a rolling basis and reported in annual publications. Research by academic bodies and consultancy companies on an ad hoc basis.
How do I do this?	National level estimates available through careful analysis of published reports and government-based statistics such as the GHS. Some DCMS related sectors have much better coverage. For example, in addition to questions related to participation in sport in the 1996 GHS, Sport England has commissioned two surveys to examine disabled and ethnic participation in sport by region.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Number of businesses	Number of businesses by employee size by industry (SIC).	ABI gives information on business units (www.nomisweb.co.uk , or email annual.employment.figures@ons.gov.uk). IDBR at (www.statistics.gov.uk) has information on businesses. Confidentiality restrictions apply when accessing data.	Trade Associations.	ABI data on multi-site companies reliability at sub-national level depends on the accuracy of the IDBR.	ABI data are released approximately one year after the mid-December survey.
How do I do this?	Select SIC codes from the DCMS sector definition (see Section 2) and use either www.nomisweb.co.uk , or email annual.employment.figures@ons.gov.uk . Note, excludes businesses that are not registered for VAT (annual turnover less than £55,000). Data on the number of businesses can be cross-checked with information from Trade Associations.				
Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Business start ups and failures	Data on VAT registrations and deregistrations by industry (SIC).	VAT data (ONS), derived from HM Customs and Excise data. (www.nomisweb.co.uk) or email annual.employment.figures@ons.gov.uk		Many micro and small firms do not have to register for VAT (annual turnover above £55,000). Data are confidentialised.	
How do I do this?	National and regional estimates available on-line at www.nomisweb.co.uk Or email annual.employment.figures@ons.gov.uk				
Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Turnover (revenue), Output and Gross Value Added (GVA).	Value of sales of a sector. Turnover (or revenue) usually equals sales or gross output for a service sector/company.	Regional Accounts data is limited in terms of disaggregation based on estimates of income from employment and assumptions about profitability. The new sources is ABI.		ABI data on multi-site companies reliability at sub-national level depends on the accuracy of the IDBR.	ABI approx one year after mid-December survey. Quarterly estimates from ONS.
How do I do this?	Email the ABI section of National Statistics at abi2@ons.gov.uk or visit www.statistics.gov.uk . Estimates are based on SIC, and available at the regional level, at aggregations of the DCMS sectors.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Productivity	The standard approach to measuring productivity adopted by UK government departments is based on output per worker (i.e. labour productivity)	ABI at http://www.statistics.gov.uk/abi		Depends on the accuracy of IDBR and estimates of employment.	ABI approx one year after the mid-December survey.
How do I do this?	Derive by dividing output by GVA per worker Full-time equivalents; a part-time worker counts as 0.4 of a full-time worker.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Value of voluntary work ²¹	Value added.	Some voluntary sector organisations will be picked up by the ABI (2) (email at abi2@ons.gov.uk or visit www.statistics.gov.uk/abi), although many will be too small in terms of turnover.	Local surveys of participation in voluntary organisations.	ABI will only pick up organisations who have employees.	
How do I do this?	It is difficult to measure the value of voluntary activity because in most instances it is provided free, and hence is not included in standard Gross Value Added (GVA) calculations. Two methods are available to attach a price to volunteering: the opportunity cost approach, which measure income foregone in participating in a voluntary activity, or the market prices approach, which measures the cost of purchasing the service. Alternative methods include multiplying the numbers employed by an arbitrary wage (e.g. minimum wage). Note, this approach will fail to account for the broader social goals and benefits from participating in voluntary activity.				
Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Investment (Capital Expenditure)	Company expenditure on present and future production.	This information has recently been made available in ABI (2) (email at abi2@ons.gov.uk or visit www.statistics.gov.uk/abi).	Trade Associations. Inward Investment data from Invest UK.	Reliability of ABI data on multi-site companies at sub-national level depends on the accuracy of the IDBR. Capital expenditure of multi-site companies is allocated pro-rata to employment at the sub-national level.	ABI approx one year after mid-December survey.
How do I do this?	There are problems with aligning investment data with the cultural sector on a consistent basis and at a regional level. An alternative approach is to undertake analysis of company accounts/reports, and cross check with data from trade associations.				
Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Profitability	National Accounts definition is the surplus of value added (turnover). After wages and salary costs have been deducted.	Again, this information has recently been made available in ABI (2) (email at abi2@ons.gov.uk or visit www.statistics.gov.uk/abi).	Data available from Companies House.	Reliability of ABI data on multi-site companies at sub-national level depends on the accuracy at the IDBR. Profits of multi-site companies allocated pro-rata to employment at the sub-national level.	ABI approx one year after mid-December survey.
How do I do this?	Similar issues to investment data. Problems aligning with the cultural sector on a consistent basis and at a regional level. Alternative approach is to undertake analysis of company accounts/reports and cross check with data from trade associations.				

²¹ See 'Number of Volunteers' in the Labour Market section for further details.

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Funding	Inward Investment, government and non-government funding.	Invest in Britain Bureau (http://www.invest.uk.com). Department for Trade in Industry (http://www.dti.gov.uk/index.html).	Data available from Regional Development Agencies see www.consumer.gov.uk		
How do I do this?	Public sector investment in the cultural sectors is derived from a myriad of sources (central, regional, local government, NDPBs, Lottery Board, EU etc.). Comprehensively and accurately tracking this investment is, at present, not possible. However, in addition to the DCMS itself, CIPFA (www.ipf.co.uk/sis) provides expenditure data for local authority-managed cultural facilities and services, particularly libraries, archives and museums.				

5.4 Education and Training

- Data on educational qualifications and training are used for a number of purposes including the monitoring of skill supply.
- Information is collected from a wide range of sources such as the DfES, regional development agencies and local councils, through official government estimates and household and employer surveys. Sector Skills Councils (SSCs) and their predecessor (NTOs), have also accumulated data to address employer skills and training needs, while the LFS can provide evidence of work-based learning.
- However, much of the data has a national rather than a regional focus, and requires aligning data to the precise definition of the cultural sectors, which relies upon ‘SIC/SOC mapping’ (see section 4 of the guide for more details on this form of analysis). Accordingly, data on education and training can be drawn from the LFS and supplemented with information from the SSCs/NTOs.

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Qualification levels	Highest NVQ equivalent.	Higher and Further Education Funding Councils. The Labour Force Survey at www.statistics.gov.uk/statbase/Product.asp?vink=545&More=N	Sector Skills Councils (SSCs) and NTOs (www.skillset.org) for the audio visual industry and www.metier.org.uk for arts and entertainment. See www.ssda.org.uk/ssc for a full list of NTOs	Information from the LFS is comparable across regions. Some regional data available from the SSCs, but on different vintages.	LFS is quarterly. SSCs and NTOs information typically based on ad hoc surveys supplemented with government statistics.
How do I do this?	Information in the Labour Force Survey (and the FEFC and HEFC), only gauges formal qualifications and under-represents sector accreditations that are gained through work-based learning. Using the LFS allows appropriate SIC/SOC mapping to align estimates to the cultural sector on a regional basis.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Skills gaps	A divergence between firms' current skill levels and those which are required to meet firms' business objectives. Typically measured by questions about the lack of proficiency of current staff.	The Department for Education and Skills (DfES). Employers Skills Survey (ESS). See www.skillsbase.dfes.gov.uk	Undertaken by NTOs (See www.ssda.org.uk/ssc for a full list of sites, Regional Development Agencies (RDAs see www.consumer.gov.uk) and a few economic forecasting companies. The most recent ESS sample was too small for this survey to be relevant. The 2003 sample will be much larger.	The analysis hampered by inconsistencies in definition, measurement, methodological approach, and insufficient sample sizes.	Surveys are typically carried out on an annual basis (e.g. Employers Skills Survey).
How do I do this?	There are problems with aligning skills data with the cultural sectors on a consistent basis and at a regional level. Broad conclusions may be drawn from analysis of data sources noted above.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Number and type of courses	Full-time and part-time post-16 study by programme (subject) area.	Local Learning and Skills Councils (see www.lsc.gov.uk). The Higher Education Funding Council (www.hefce.ac.uk). Individualised Student Records (ISR).	Work based learning undertaken by private training providers.	Regional comparisons possible. Careful interpretation required to map programme area studied to cultural sectors.	Information contained in ISR available from the LSCs at www.lscdata.gov.uk/data/index.html Updated on a rolling basis.
How do I do this?	The National Learning and Skills Council is responsible for funding and planning education and training for over 16-year-olds in England, at the local level. Includes part coverage of work-based learning. This data can be supplemented with data from trade associations and the Sector Skills Development Agencies, which are more firm specific. There are issues with aligning the data with the Cultural Sector.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Numbers in training	Work or non-work based learning by industry leave or occupation.	The Labour Force Survey at www.statistics.gov.uk/statbase/Product.asp?vInk=545&More=N	Local learning providers. Information available from Learning and Skills Councils (www.lsc.gov.uk), NTOs (www.ssda.org.uk/ssc for a full list of sites) and Sector Skills Councils at www.ssda.org.uk/ssc	Regional comparisons possible within the LFS.	The LFS is quarterly and is available approximately 6-8 weeks after the end of each quarter.
How do I do this?	LFS data on education and training by industry and occupation. Non-government data from local learning providers can be used to supplement LFS data.				

Data Requirements	Definition of terms and context	Data Sources/Sets: Governmental	Data Sources/Sets: non-Governmental	Reliability Issues (including comparability)	Availability (Timeliness & Frequency)
Recruitment Problems, including Skills Shortages	Recruitment difficulties in the labour market, focusing on reported hard-to-fill vacancies. Generally measured by questions about the hard-to-fill vacancies in employer surveys.	The Department for Education and Skills (DfES). Employers Skills Survey (ESS). See www.skillsbase.dfes.gov.uk	Recruitment difficulties are quantified through employer surveys. Undertaken by NTOs (see www.ssda.org.uk/ssc for a full list of sites) Regional Development Agencies (RDAs see www.consumer.gov.uk) and a number of economic forecasting specialists.	The analysis is hampered by inconsistencies in definition, measurement and methodological approach.	Surveys are typically carried out annually (e.g. Employers Skills Survey).
How do I do this?	There are problems with aligning skills data with the cultural sectors on a consistent basis and at a regional level. Broad conclusions may be drawn from analysis of data sources noted above.				

Appendix A: Previous DCMS sector classifications for Creative Industries

Source: Standard Industrial Classification (SIC) (UK) 1992, 1997 revision.

As a best fit between SIC and everyday terms, DCMS constructed the following list used in the Creative Industries Economic Estimates (CIEE) publication*:

SIC class:

Film

- 22.32 reproduction of video recording (+)
- 92.11 motion picture and video production
- 92.12 motion picture and video distribution
- 92.13 motion picture projection

Music and the visual and performing arts

- 22.14 publishing of sound recordings
- 22.31 reproduction of sound recording (+)
- 74.81 photographic activities (+)
- 92.31 artistic and literary creation and interpretation
- 92.32 operation of arts facilities
- 92.34 other entertainment activities not elsewhere classified (+)
- 92.72 other recreational activities not elsewhere classified (+)

Architecture

- 74.20 architectural and engineering activities and related technical consultancy (+)

Publishing

- 22.11 publishing of books
- 22.12 publishing of newspapers
- 22.13 publishing of journals and periodicals
- 22.15 other publishing (+)
- 92.40 news agency activities

*www.culture.gov.uk/global/research/statistics_outputs/default.htm

Computer games, software, electronic publishing

22.33 reproduction of computer media (+)

72.20 software consultancy and supply

Radio and TV

92.20 radio and television activities

Advertising

74.40 advertising

Designer fashion

17.71, 17.72, 18.10, 18.21, 18.22, 18.23, 18.24, 18.30, 19.30 these codes cover manufacture of clothing and footwear, within which are designer fashion activities (+)

74.84 other business activities not elsewhere classified (+)

Art/antiques trade

52.48/9 retail sale in specialised stores not elsewhere classified (+)

52.50 retail sale of second-hand goods in stores (+)

(+) Not all units in this class contribute to Creative Industries. Proportions have been developed to provide Creative Industry estimates (next page). SIC subclasses (now available) have not been referred to as data are not available at this level.

There are no SIC codes for 'crafts'.

*www.culture.gov.uk/global/research/statistics_outputs/default.htm

Scaling factors used for Creative Industries (CI)

SIC Class		CI share of total class (%)
17.71-19.30	various manufacture of textiles/clothing	0.5
22.15	Other publishing	50.0
22.31	Reproduction of sound recording	25.0
22.32	Reproduction of video recording	25.0
22.33	Reproduction of computer media	25.0
52.48/9	Other retail sale in specialised stores not elsewhere classified	5.0
52.50	Retail sale of second-hand goods in stores	5.0
74.20	Architectural and engineering activities and related technical consultancy	25.0
74.81	Photographic activities	25.0
74.84	No longer used	2.0
92.34	Other entertainment activities not elsewhere classified	50.0
92.72	Other recreational activities not elsewhere classified	25.0

SIC 2003 5 digit codes that replace the above 4 digit codes in DET

4 digit SIC 92		5 digit SIC 2003
17.71-19.30	various manufacture of textiles/clothing	N/A
22.15	Other publishing	N/A
22.31	Reproduction of sound recording	N/A
22.32	Reproduction of video recording	N/A
22.33	Reproduction of computer media	N/A
52.48/9	Other retail sale in specialised stores not elsewhere classified	N/A
52.50	Retail sale of second-hand goods in stores	52.50/1, 52.50/9
74.20	Architect and engineering activities and related technical consultancy	N/A
74.81	Photographic activities	74.81/2 and 74.81/3, 74.81/4 and 74.81/9
74.84	No longer used	
92.34	Other entertainment activities not elsewhere classified	92.34/1 and 92.34/9
92.72	Other recreational activities not elsewhere classified	92.72/1 and 92.72/9

Relevant SOC categories for the creative industries: based on SOC (90) codes in the Creative Industries Mapping Document, 2001

SOC 90	Description	SOC 2000 equivalent	Description
123	Advertising and public relation managers	1134	No change from soc 90
176	Entertainment and sports managers	1225	Leisure and sports management
214	Software engineers	2132	Software professionals
260	Architects	2431	No change from soc 90
320	Computer Analysts/programmers	2132	Software professionals
380	Authors, writers, journalists	34	Culture, media and sports
381	Artists, commercial artists, graphic designers	34	ibid
382	Industrial designers	34	ibid
383	Clothing designers	34	ibid
384	Actors, entertainers, stage managers, producers and directors	34	ibid
385	Musicians (excludes military bandmen)	34	ibid
386	Photographers, camera, sound and video equipment operators	34	ibid
518	Goldsmiths, silversmiths, precious stone workers	5495	No change from soc 90
530	Smiths and forge makers	5211	Smiths and forge workers
550	Weavers	5411	Weavers and knitters
551	Knitters	5411	ibid
556	Tailors, tailoresses and dressmakers	5414/5419	Tailors and dressmakers. Textiles, garments and related trades
561	Printers (so described)	5422	Printers
562	Bookbinders and print finishers	5423	No change from soc 90
563	Screen printers	5424	ibid
571	Cabinet makers	5492	Furniture makers, and other craft woodworkers
590	Glass product and ceramics makers	5491	Glass and ceramics makers, decorations and finishers
593	Musical instrument makers, piano tuners	5494	Musical instrument makers and tuners
791	Window dressers, floral arrangers	5496/5499	Floral arrangers, florists Hand craft occupations not elsewhere classified

Appendix B: Consultees

1. REGIONAL CONSULTATIVE MEETINGS

East

Babcock, S (East of England Tourist Board)

Beaumont, J (Government Office East)

Cogan, Andrew (COVER, East)

Davidson, John (East England Arts)

Deas, Mark (EEDA)

Doherty, Jason (Bedfordshire CC)

Francis, Angela (EEDA)

Freathy, Tim (Government Office East)

Robertshaw, Colin (Regional Assembly)

Wilson, Liz (Living East)

East Midlands

Alizhart, Suzanne (East Midlands Development Agency)

Duggan, Deborah (East Midlands Arts)

Freestone, Ilana (Sport England)

Humberstone, Alan (East Midlands Cultural Consortium)

Mulligan, Steve (East Midlands Regional Observatory)

Ormsby, Tina (Nottingham City Council)

Rippon, Anne (Government Office East Midlands)

Thorpe, Jane Suzanne (East Midlands Development Agency)

London

Aitken, Grant (LB Lambeth)

Armitage, Melita (London Arts)

Ashdowne, Scilla (Sport England)

Balaam, Mark (London Tourist Board)

Ganf, Andy (Government Office For London)

Ghosh, Paula (Association of London Government)

Greenless, Rosy (Greater London Authority)

Halsall, Emma (LARC)

Hinds, Kate (Community Fund)

Homer, Mark (LB Croydon)

Johstone, Jemima (LMLAL)

Marfo, Twewah (Government Office For London)

Patel, Lena (Greater London Authority)

Reeves, Michelle (London Development Agency)

Rigg, Nanette (Mayor's Office)

Robinson, Sarah (ALG)

North East

Bliss, Richard (Northern Arts)

Bolam, Dawn (Government Office North East)

Boyne, Nicola (Northumbria Tourist Board)

Burgess, Vanessa (Sport England)

Foster, Richard (Culture North East)

Laws, Melanie (North East Assembly)

Long, Michael (NEMLAC)

McKay, Jamei (Government Office North East)

Slater, Peter (North East Sport)

Tarling, Craig (ONE North East)

North West

Bielecki, Alex (Sport England)

Connor, Claire (NW Libraries)

Eaton, Brian (GO-NW)

Matthewman, Janet (GO-NW)

Parry, Paul (NWMS)

Raper, Libby (NW Cultural Consortium)

Southwood, Philip (Regional Intelligence Unit)

South East

Appleton, Sue (Sport England)
 Bashir, Rashid Stella (South East England Development Agency)
 Bellem, Stella (South East England Development Agency)
 Buckrell, Dorothy (Community Fund)
 Chadwick, Dan (Government Office South East)
 Colling, Peter (Southern Tourist Board)
 Jackson, Helen (SEMLAC)
 Luton, Gregory (English Heritage)
 Marsh, Alision (Southern & South East Arts)
 Morrison, Kate (South East England Regional Assembly)
 Pounder, John (South East England Regional Assembly)

South West

Bough, Paul (Cornwall Record Office)
 Channer, Jules (SW Screen)
 Clarke, Jim (Sport England)

Cornish, Barry (Government Office South West)
 Hill, David (SW Museums Council)
 Hunt, Sam (SW Museums Council)
 Kay, Sue (Culture South West)
 Seyler, Julie (Cornwall Task Force)
 Stevens, Hilary (Regional Observatory)
 Woods, Jonathan (Sport Action Zone)

West Midlands Consultative Meeting:

Allonby, Roger (Heart of England Tourist Board)
 Bryan, Tim (CLOA/Coventry City Council)
 Charlton, Elizabeth (GO-WM)
 Foster, Katy (Advantage West Midlands)
 Gee, Cathy (West Midlands Regional Museums Council)
 Hammond, Jo (WM Cultural Consortium)
 Powell, Neil (WM Cultural Consortium)
 Richardson, Sue (Screen West Midlands)
 Saunders, Linda (The Libraries Partnership)
 Shaw, Ian (West Midlands Arts)
 Ward, Margaret (WM Cultural Consortium)

2. FACE TO FACE OR TELEPHONE INTERVIEWS

Allin, Paul (National Statistics)
 Babbage, Adrian (Museum Consultant)
 Brazier, Adrian (DTI)
 Bridgewood, Anne (Arts Council)
 Brightman, Tim (ETC)
 Butcher, Chris (Local Government Association)
 Cook, Peter (CLOA)
 Flintham, Neil (Skillset)
 Ford, Helen (ETC)
 Fox, Susan (Learning and Skills Council)
 Frost, Mike (ODPM < NRU)
 Harding, Peter (Welsh Assembly)
 Hill, Julie (Local Government Association)
 Howley, Sue (Resource)

Matty, Simon (Resource)
McCoy, Denis (DCAL, Northern Ireland)
McGuinness, Chris (DCAL, Northern Ireland)
Monteith, Janet (ETC)
Rooney, Eddie (DCAL, Northern Ireland)
Rowe, Nick (Sport England)
Saunders, Angela (Scottish Executive)
Stark, Peter (University of Northumbria)
Weller, Roger (DFES)
Whinster, Rowan (English Heritage)

3. DCMS INTERVIEWS AND DISCUSSION GROUPS

Blaquiere, Sarah (Education and Social Policy)
Crowhurst, Nicola (Museums and Libraries)
Francis, David (Education and Social Policy)
Gartenberg, Peter (Tourism)
Gookey, David (National Lottery)
Grant, Elliot (Gambling)
Hartman, Richard (Museums and Libraries)
Hobley, Carol (QUEST)
Lye, Debbie (Sport and Recreation)
Miller, Rachel (National Lottery)
Millhouse, Amanda (Information Systems)
Muir, Fergus (Architecture and Historic Environment)
Sayer, Gavin (Analytical Services)
Scott, Toby (Arts)
Seeney, Michael (Creative Industries)
Stratton-Smith, Roger (Local and Regional)
Sutherland, Alan (Finance and Planning)

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Appendix D: Key sources for international comparisons

1. A summary of the New Zealand FCS can be found at <http://www.stats.govt.nz>
The full document is only available in paper form.
2. A summary of the Australian Culture and Leisure Classification can be found at <http://www.abs.gov.au> A full version can also be downloaded.
3. The Canadian FCS is being written at present; the team were in correspondence with the authors. A report is available that summarises progress so far at <http://www.statcan.ca>
4. The UNESCO FCS is not available on line. A useful summary and comparison can be found in the World Culture Report, methods – Full ref: ‘Cultural Statistics in the EU: Final report of the LEG’, Eurostat Working Papers. Population and Social Conditions 3/2000/E/No1 (<http://www.unesco.org>).
5. Some regions of Canada and the US are developing their own regional measures. A good example is that of New England <http://www.nefa.org>
6. The EU LEG report is only available as a paper version.
7. Framework for Cultural Statistics (FCS) Departmental of Cultural Technology & Communication, Greece <http://www.aegean.gr/culturaltec/FCS>



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