A Classification Framework
for Cultural Industries
in Ethiopia[1]

Bayleyegn Tasew

Abstract

The main purpose of this research article is to develop a context-specific classification framework for the cultural industries sector in Ethiopia. The concern arises from the deep understanding of the importance to classify the cultural sector in the country. Ethiopia is rich in cultural expressions. However, the country suffers from the lacks a standard national classification system oriented toward the development of its cultural industries. Cultural industries have great contributions for sustainable development of any types ranging from the creation of job opportunities and income generations to the vast sections of the general population, to the increment of national GDP growth, thus, to poverty reduction, etc. But, unfortunately, the cultural industries sector has still remained untapped for economic, social and human/intellectual development in Ethiopian context. The task is so challenging as when it comes especially to the application of most relevant theoretical and methodological views the specific issue involved. Nevertheless, the problem has been overcome through the understandings of the best benchmarked concepts, methods and practices drawn on huge literature provided thus far by international and regional organizations (e,g., UNESCO 2009, UNECTAD 2008, EU 2011,Conventio

Andre Bello 2008), national states (e.g., DCMS 2004) and scholars from research institutes (e.g., Cunningham 2002, Barrowclough and Kozul-Wright, 2006) as well as informed well with the results of survey assessment research conducted in between 2011-2016 covering the country. In doing so the attempt reached conclusions with major findings having further imports to the development of cultural industries sector in Ethiopia.

Key concepts: classification, cultural/creative industries, stages of, cultural cycle, domain, sub-domain.

I. Introduction and background context

"'Cultural'/'creative' industries" is a new phenomenon. It is starting from 1986 onwards that the 'cultural/creative' industries" (CIs) are gaining high prominence in almost all countries in the developed world and many developing countries of the Asian-Pacific Region (also in some Caribbean countries) for sustainable development of any types such as: (a) economic, social and human development, (b) job creations and income generations to different sections of the general population of a country including: women, youth, disabled and artists, cultural professionals, persons and groups belonging to disadvantaged/ marginalized minorities and indigenous peoples,(c) social inclusion, growth of the national GDP, thus, poverty reduction, etc.(Barrowclough and Kozul-Wright, 2006: 25; UNESCO-UIS 2009:13).Ethiopia is rich in cultural diversity "the centre core of which is cultural industries" (UNESCO 2005: 3-4). But unfortunately, the cultural industries have still remained untapped in the country for sufficient reasons including: misconception or ignorance of the contribution of culture for development, unclear or inappropriate cultural policy, poor capacity, and so on.

With estimated population of about 109 million, "Ethiopia is the second populous country in the continent. Growing at 2.5 percent per annum Ethiopia's population will reach 112 million by 2025 and 137 million by 2037 (CSA, 2013). Moreover, Ethiopia is a country of young population with over 70 percent of the total population below the age of 30 and about 45 percent of the population below 15 years of age." Nearly about 14 mn

young population in Ethiopia are job seekers. Creating gainful employment for the country's large youth population has been a major challenge. "Youth employment presents a particular challenge to Ethiopia. … The National unemployment rate is more than 6%; urban unemployment is 6.5%, and rural unemployment is 2.5%. Urban youth unemployment among groups aged 20–24 and 25–29 is significantly high at 30.2% and 24.2%, respectively (African Development Bank Group, 2017). The problem of chronic youth unemployment is very evident in Ethiopia" (Abebaw 2020: 685-686). The country can downsize the problem by fostering the development of its rich varieties of cultural industry.

In fact, the Ministry of Culture and Tourism (MOCT) of the Federal Democratic Republic of Ethiopia (FDRE) has developed a newly defined National Cultural Policy very recently (in 2016) which can be considered as a good start. The central research assumption (question) revolves round that whether a sustainable development of cultural industries is achievable without a standard national classification system for the cultural sector. The Policy recognizes (probably for the first time) the importance of cultural industries sector for economic and social development. But, the lack of a standard national classification system hampers the policy implementations. Without a standard national classification system continuous achievement of sustainable development of the cultural industries is unlikely (UNESCO-UIS 2009:13). As perceptively observed on empirical basis, the absence of *national classification framework* continues to serving as constraints such as to know the contributions the cultural industries they have to the development of other sectors, i.e., human, economic and social sectors, to establish a national statistical data-base on the cultural industries and activities, creations, productions, distributions and access to a diversity of cultural expressions and markets, and enhance policy implementation and improvement, proper management and governance, etc.

Imperative is thus to address the critical problems emerging from the absence of the necessary preconditions vitally essential for the achievement of policy implementation and promotion of cultural industries in the country. The main objective of the research project is thus to identify and

develop a context-specific standard classification framework for cultural industries sector in Ethiopia through results of assessment survey research conducted covering the country (Bayleyegn 2011:1-57, 2016:28-43).Indeed, the task is very difficult and challenging when seen, especially, from the conceptual and operational applications involving the classification of cultural industries. Nevertheless, the challenge is overcome based on deep understandings of a large amount of literature drawn on rich experiences from around the world (e.g., DCMS 1998, 2004, 2008, 2011, 2013; UNESCO-UIS 2006, 2009, 20012; UNECTAD 2008, 2012) complemented with critical observations conducted on the ground on empirical basis.

Structurally the paper is arranged in three Sub-Sections. The first gives highlights on the most important definitions in reviewed literature on key concepts such as of 'cultural industries,' 'creative industries,' and related terms. The second proposes terminology label and context-specific definition for cultural industries. The third presents the identified major cultural domains and sub-domains included within each major domain. As demonstrated, the paper gives definitions to each domain and sub-domain at length. As shown, the attempt concludes with inspiring results. As hoped, the results will greatly contribute to policy and policy measures or actions. It also gives inspiring ideas to academics in related fields of study to culture and development, thus, to do further research on the area.

II. Research Framework

Definition is a starting point for classification as classification is the basis for constructing appropriate statistical measuring approaches (UNESCO-UIS 2012). Therefore, mandatory becomes to firstly define core concepts of 'cultural'/'creative industries' and closely related terms such as 'creation', 'production', 'distribution', 'dissemination', 'consumption', 'cultural goods' and 'services' are conceptualized, defined and clarified based on understandings of reviewed literature provided by international and regional organizations, national states, etc. The second one is a critical review of a vast amount of literature provided thus far on international, regional and national conceptual and methodological notions and best practices drawn

4

from different parts of the world (e.g., DCMS 1998, 2004, 2008, 2011, 2013; UNESCO-UIS 2006, 2009, 20012; UNECTAD 2008, 2012; WIPO 2003; ESS Net Culture 2011; EU OMC 2012;OECD 2006; Statistics Canada 2011; Jodhpur Initiative (for countries in Asian- Pacific Region) 2005; Kenan Institute Asia (KIAsia) 2009; Conventio Andre Bello 2008 (for Latin American Region), so to make mention of a few among others. Thus, accordingly, most relevant conceptual and practical approaches, standard classification systems, guiding principles, tabular formats, templates, tools, etc. have been contextually applied for the purpose.

It was in the mid-1960s that critical ideas with vibrant debates on the wrong notions toward the symbiotic relationships between culture and development have continued to be conducted among scholars and development agencies. The debates have served as basis for the new radical shifts made in the mid-1980s. Since 1986 onwards, the importance of the link between culture and development has received greater recognition and support from governments, international agencies and specialists. The recognition and support led to a transformation in the perception of the role of culture in the economic and social realm. As a result, the concepts of culture and development have been basically understood as inseparably interconnected entities rather than being irreconcilable and conflicting forces with each other. Culture is acknowledged that it influences people's behaviour, their contribution to the process of economic development, their social development and their well-being (UIS-NESCO, 2009:12). Development by its very nature is considered as an act of culture as the later does the same on development. The one acts upon the other say notable scholars like AmatrayaSen (2001), Pratt (2011), and Barrowclough and Kozul-Wright (2006). Barrowclough and Kozul-Wright note that:

> Culture is seen increasingly as both a means for development that is as a means to the end of promoting and sustaining economic progress and as an effect of development, i.e. as giving meaning to our existence. It can generate revenues through tourism, crafts and artefacts and contribute to the sustainable development of a region and a country (Barrowclough and Kozul-Wright (2006:13).

The two co-exist in a dynamic and creative interaction, with each informing and inter-influencing and giving rise to the aspects of the other. Hence, effective and sustainable development become possible only when they are harmonized with a specific culture (e.g.: Amatrya Sen 2001; UNESCO 2009). Taking this into minds, mandatory becomes to take a look at terminologies, definitions to core concepts of "cultural industries" and "creative' industries" and classification concept framework that have been continuously developed in the last three decades by scholars, international organizations, regional and government institutions and specialists.

To start with terminology, there are similar but varyingly used labels to the cultural sector. For example, the sector is labelled as 'creative industries' in almost all the EU and Asian-Pacific countries and 'creative economy' in some other countries. Italy, France, African and many other countries such as Canada name it as 'cultural industries' and the 'cultural field' in countries of Latin American region. It is labelled as 'cultural/creative industries' (e.g. UNESCO[2], Germany) and 'entertainment and education' in India, and so on. The difference in using the terminologies as such and the definitions, too, have remained subject to debates among academics, national, regional and international practitioners and commentators involved for over the past three decades (e.g., Galloweyand Dunlop 2007; Cunningham 2001; Pratt 2001; Howkins 2002; Bilton and Leary 2004). Some argue that many countries use the term 'creative' to describe these industries, although, many industries within a creative 'sector' may not be creative. Others say that the creative industries usually cover a broader scope than traditional artistic domains with the inclusion of all ICT industries or research and development.

For example, after critically examining the two issues of terminology and academic definitions of the creative industries and how culture sits within this debate, Galloweyand Dunlop (2007) stress on the implications of the terminology of the 'creative industries' concept used by governments for cultural policies at national levels in the way put as "The terminology

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[2] UNESCO also calls the sector "cultural industries".

currently used in creative industries policy lacks rigor and is frequently inconsistent and confusing. The terms 'cultural industries' and 'creative industries' are often used interchangeably; there is little clarity about these terms and little appreciation or official explanation of the difference between the two (Galloway and Dunlop 2007:18). The two concepts of 'cultural industries' and 'creative industries'[3] are basically the same thing if not identical (Cunningham 2001: 19–32,). Pratt (2001) noted that they are twin concepts so are quite similar. However, many Western scholars justify the causing factor for the variations in terminology and definition as well in association with technological, social and economic changes (2001:63). Hence, they argue that the latest phase of technological change including the world-wide web and digitalization has overtaken the 'old' concept of the 'cultural industries' focused on the 'arts' plus the commercial media, namely: film, broadcasting, publishing, recorded music, and the like. It is in this new policy context that "culture has been subsumed within a creative industries agenda of economic policy, and in the process its distinctive aspects have been obscured" (Cunningham 2001:25; see also Uricchio 2004:86–87; Galloway and Dunlop 2007:19).Galloway and Dunlop summarize the development in terms of four steps. Firstly, there emerges the transition from cultural to creative industries induced which was by technological change; a broader understanding of culture and artistic activity; increased importance of creativity, innovation, and skills in economic development; and changes in consumption and demand patterns. Secondly, there becomes the repositioning of culture from being 'elitist and exclusive' to being more creative, democratic and inclusive. Thirdly, there appears the change from seeing the production of culture as a separate industrial activity to seeing it as a sector, which takes into account the

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[3]Concerning the origin of the use of the terms, business analyst John Howkins claims that "the concept of the creative industry emerged in Australia in the early 1990s" (2002: 1). But, for most commentators, it was in Britain in 1997 that the decisive shift in terminology occurred, and the term "creative industries" reached ascendance in public policy (O'Connor1999; Flew 2002; Caust 2003; Pratt 2004). The term is, however, highly context specific – it has been widely adopted in advanced capitalist countries with a tradition of state support for culture. The other aspect of this repositioning relates to culture; whereas culture is abandoned as elitist and exclusive, "creativity" is embraced as democratic and inclusive.

relationships, connections and clustering of cultural and creative activities. Fourthly, there follows a shift from subsidized arts to cultural domains in the generation of wealth that led to "debates about the culture sector into larger discussions concerning issues such as trade policy, intellectual property, educational future (Galloway and Dunlop 2007: 19-25). As noted by UNESCO, the changes in terminology and definition also depend on specific policy issues and dimensions connected either with (a) the traditional structure of art, (b) based on criteria drawn on aesthetic values, (c) the level of industrialization of production process and degree of influence of technical progress and engagement of the creative workforce or the level of cultural and economic values (UNESCO 2006: 2-3).

Concerning the definition, no theoretical and comprehensive definition is given yet to the concept of 'cultural' and 'creative' activities. In fact, the practical definitions provided so far for the cultural industries base on a combination of all or some main criteria including: creation, production, distribution and commercialization (marketing) of creative contents, intellectual rights and use value embedded in a product/good or a service. So, to start with the UNESCO (2006) definition, 'cultural industries' and 'creative industries are perceived as:

> 'Cultural industries' refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Creative industries generally include printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions as well as crafts and design (UNESCO 2006: 3).

'Creative industries' (taking the form of good or service) are considered essentially 'as intangible and cultural in nature' whose contents need to be protected by copyright. As compared to the above definition,

> The term 'creative industries' encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The 'creative industries' are those in which the product or

service contains a substantial element of artistic or creative endeavour and include activities such as architecture and advertising (Ibid.).

In this context, the terms are used precisely and are synonymous. Hence, scholars like Power D. (2011:13) strongly argue for a common term for 'creative' and 'cultural' industries as it views both terms as conceptually linked, similar and to a certain level interchangeable. According to the UNECTAD, as for others, the choices of terminologies seem to arise from the misunderstanding of the intrinsic values of culture. Every culture is "creative" and "innovative" in its very nature. Every culture typically characterizes "creativity, innovation, originality, genuinely and authenticity" (UNECTAD 2004, 2008: 32).

The other most relevant definition is of the UK Department of Culture, Media and Sport (DCMS) which is widely recognized as having played a ground-breaking role in defining, classifying and developing analytical models. This being so, the UK DCMS defined 'cultural'/ 'creative' industries simply as those that *"Have their origin in creativity, individual skills and talent and have the potential to create wealth and employment through the generation and exploitation of intellectual property"* (DCMS1998, 2001, 2004, 2011, 2013). As observed on practical basis, several core ideas of the UK DCMS definition are adopted or incorporated into the definitions in many countries of different Regions such as EU, North American, Latin America and Asia-Pacific Regions. Although it is not without weaknesses, the UK DCMS model has contributed to be substantial and positive reputation being widely adopted, copied and replicated by many countries in different parts of the world. The other is of the UNCTAD's definition. So, as defined, *"the creative industries"*:

> *Are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs; constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights; comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives; are at the cross-road*

among the artisan, services and industrial sectors; and constitute a new dynamic sector in world trade (UNCTAD 2008:4, the author's emphasis)

As we can see, the definition also encompasses a broad scope of cultural activities, ranging from the strictly artistic activities. Next, it would be important to take into account the commonly referred core concepts in the definitions presented above. These include: *creation, production, distribution, goods, services,* and the broad concept of "*culture cycle*', and so on. The concepts have far-reaching methodological and conceptual implications to the tasks of classification approach. As described in the 2009 UNESCO FCS (p.21), the concept *culture cycle* comprises of five stages that move tracking on different phases termed as: *creation, production, distribution, transmission (exhibition or reception), and consumption/participation.* The Figure[4] below represents *the phases of culture cycle concept.*
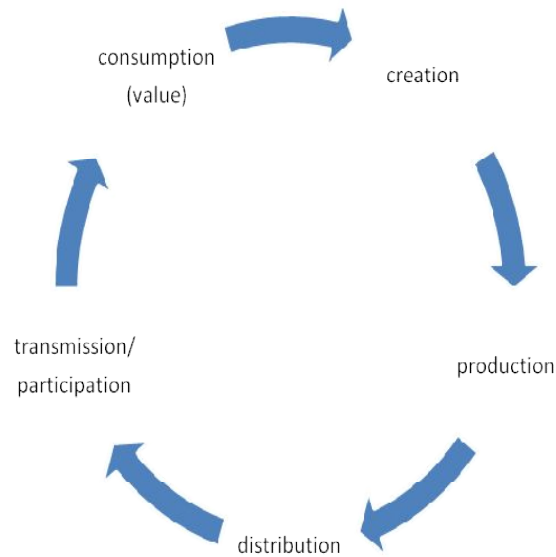
Figure adopted from the 2009 UNESCO-UIS FCS.

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[4]The phases of culture cycle adopted from the UNESCO-UIS FCS (2009)

The *culture cycle* shows how cultural production has its origins in the social realm. The culture cycle is not concerned with making judgments on how 'cultural' any particular aspect of the cycle is. Rather, what is important in the culture cycle is to understand and being able to track the totality of activities and necessary resources that are required to transform ideas into cultural goods and services that reach consumers, participants or users. The artefact (whether painting, craft object or performance) is meaningless without a value system. It is a production system that gives it value or meaning.

Furthermore, a good understanding of the meanings of the five elements of the *culture cycle* would also help build applicable methodological strategy and criteria for the classification purpose. Thus, the term *creation* refers to the originating and authorizing of ideas and contents such as of sculptors, writers, companies and the making of rare objects or products, for example, crafts, fine arts, etc. The concept of *creativity* as a key definitional term has been further stated by Pratt (2005) and also by Galloway and Dunlop (2007). As to Pratt, cultural and creative industries are often described as those that are based upon individual creativity. And creativity is the key ingredient in the official UK documents. However, "this would seem, almost generally, to define the 'creative industries' for any activity that involves creativity would necessarily be 'creative' which "would be difficult to identify a non-creative industry or activity" (Pratt 2005: 33). Galloway and Dunlop argue that "defining 'creative industries' against such a measure, if nothing else, is far too wide to be useful for any purpose. Any innovation – including scientific and technical innovations – of any sort in any industry is 'creativity,' and, in such terms, any industry is therefore potentially a 'creative industry'. Hence, "*conflating cultural creativity with all other forms of creativity fails to take adequate account of important differences between cultural and creative industries*" (Galloway and Dunlop 2007: 19; emphasis added). This, in other words, means that the term 'creative industries' is more inclusive than 'cultural industries.'

The concept *production* refers to reproducible cultural forms such as TV programs, and specialist tools, infrastructure and processes used in their

11

realization, for example: the production of symbolic objects, musical instruments, the printing of newspapers and the like. Likewise, the term *dissemination/distribution* represents the bringing of generally mass-produced cultural products to consumers and exhibitors, for example: the wholesale, retail and rental of recorded music, film and CD/DVD distribution and some goods and services going directly from the creator to the consumer with one or another means, for example: digital distribution, etc.

The word *transmission* refers to the place of consumption. It means the provision of live and/or cultural experiences to audiences by granting or selling access to consume/participate in time-based cultural activities, for example, festival organization and production, music/opera houses, theatres, museums, etc. Transmission also relates to the transfer of knowledge and skills that may not involve any profit-making deal and which often occurs in informal settings. Transmission includes the broadcasting or conveying of intangible cultural heritage from generation to generation, for example, narrating (story-telling), riddling, verbal contesting, etc. The word, *consumption/participation* implies activities of users, audiences and participants in consuming cultural products and taking part in cultural activities and experiences, for example: book reading, dancing, participating in rituals, celebrations, ceremonies, festivals, listening to radio, visiting galleries, and so on (UIS 2009:19-20).

Cultural goods are defined as consumer goods that convey ideas, symbols and ways of life, i.e. books, magazines, multimedia products, software, recordings, films, videos, audio-visual programs, crafts and fashion and so on. The term '*cultural services*' refers to those services aimed at satisfying cultural interests or needs. They do not represent cultural material goods in themselves but facilitate their production and distribution. Thus perceived, *cultural services* include licensing activities and other copyright-related services, audio-visual distribution activities, promotion of performing arts and cultural events, as well as cultural information services and the

preservation of books, recordings and artefacts (in libraries, documentation centres, museums).

In many countries, 'intellectual property' is also considered as one measure for the definition of creative/cultural industries. The main idea for the consideration bases on the belief that intellectual property allows people to own the products of their creativity – ensuring, crucially, that there is something to be sold – and therefore to exercise both economic and (Galloway and Dunlop 2007: 20) moral rights over these products. However, according to Towse (2003: 170), it is equally clear that defining creative industries by their ability to generate intellectual property runs up against the same problem as defining them by using "general" creativity – many types of creative activity – including science, engineering and academia, generate intellectual property. We also believe that defining the cultural sector by its ability to generate intellectual property is again too wide-ranging, since it again fails to identify adequately the distinctive aspects of the cultural sector.

In sum, the *culture cycle* is important as it suggests the inter-connections across these activities, including the feedback processes by which activities (consumption) inspire the creation of new cultural products. The *culture cycle* approach is essential for conceptualizing how cultural production and activities actually take place and go beyond a simple grouping of domains. The challenge for a strong and sustainable cultural classificatory framework is to cover the contributory processes that enable culture to be created, distributed, received, used, critiqued, understood and preserved. For some cultural activities, the process can start at any stage of the culture cycle, while some phases maybe combined or do not exist, for example, as in the case of heritage where creation may be said to have occurred in the past. Most of the activities related to heritage activities occur in the phases of "exhibition and transmission" and "consumption/participation" (UNESCO 2009: 20). An attempt to create a classification framework can eventually lead to failure without a clear understanding of the basic concepts of the culture sector (e.g.: Rudolph et al 2009: 733). For this reason, "the efforts begin with classification and basic measure which help to develop into a

complex model that makes possible for countries to estimate the real and future potentials of their cultural industries set to work in line with their current capacities and policy interests" (UNESCO 2012: 19).

At this end, it would be good to note that different cultural industries may step on different production cycles because all domains (or sub-domains within a domain) may not necessarily require equal inputs at every phase of the cultural cycle. The culture cycle approach is important to conceptualize how cultural productions and activities actually take place and go beyond a simple grouping of domains. "Cultural activities" are those that pertain to the culture sector. They cover a broad universe that goes from expressions of folklore, popular culture and media culture to those of an elite culture of fine arts and historical heritage. The different cultural activities can provide a breeding ground for cultural industries through a variety of methods. As such, cultural activities may be an end in themselves or they may contribute to the production of cultural goods and services. Whether or not they enter the market, these activities have an economic dimension since their development involves production, exchange and consumption (Andres Bello Accord and Ministry of Culture of Colombia, 2003). Important at this point would be reminding about the difference between the uses of the term 'cultural activities' and 'cultural industries.' "Cultural activities embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves or they may contribute to the production of cultural goods and services." when "cultural industries produce and distribute cultural goods or services" as defined above (UNESCO-UIS 2009: 87; 2012).

"Cultural domain": The definition of a cultural domain begins with a number of industries (commonly termed collectively as cultural industries). "A domain can also include all cultural activity under appropriate heading, including informal and social activities ... while central to cultural activity. ... A domain includes all related activities, whether economic or social." The broad conception of a sector that includes non-formal, amateur and activities unrelated to the market is termed a 'domain' in order to indicate

that the concept covers social and non-market related activity. 'Domain' is also referred to as 'main group', 'major category' or 'sector' of cultural activity. The development of a perspective based on domains allows the processes of the production and distribution of culture to be identified across the production cycle (UNESCO-UIS 2009: 18).

To this end, the classification builds upon primary data collected from survey assessment research covering the country (i.e., purposely selected cities in the 9 regional states, plus 2 administrative cities, Addis Ababa and Diredawa) using the commonly employed ethnographic methods: observations, interviews, questionnaires and discussions when secondary sources have been gathered from plenty of reviewed literature provided thus far by international and regional organizations, national institutions, scholars, etc. (e.g., UNESCO-UIS 2006, 2009, 20012; UNECTAD 2008, 2012; WIPO 2003; ESS Net Culture 2011; EU OMC 2012;OECD 2006; Statistics Canada 2011; Jodhpur Initiative for countries in Asian- Pacific Region 2005; Kenan Institute Asia (KIAsia) 2009; Conventio Andre Bello 2008;DCMS 1998, 2004, 2008, 2011, 2013).

III. Classification Framework for Cultural Industries in Ethiopia

As also discussed previously, a classification of cultural domains varies from place to place depending on different context-oriented criterial approaches. Cultures vary from society to a society so is the size and structure estimates of a culture sector from country to a country. This means that context matters greatly. Models proved to be effective in a region or country may not work in another context of a region or country. Mandatory is setting up classificatory criteria by situating into its specific cultural context, but with common reference points for the purposes of international comparison and benchmarking. "The capacity of countries to collect and disseminate statistics on culture will vary greatly depending upon their respective policy priorities, statistical expertise, and human and financial resources. The framework is designed explicitly to be flexible and adaptable at the national level" (UNESCO 2009:10).

15

The focus of classification approaches vary based on factors such as: industry-based concept; employment-based concept; product-based concept; copyright concept; and on various pragmatic classifications such as: International Standard Industrial Classification (ISIC), Central Product Classification (CPC); International Standard Classification of Occupations (ISCO); and the Cultural Cycle concept (approach) which captures the different phases of *creation*, *production*, and *dissemination*, *transmission* and *participation* of culture (EU 2013; UK DCMS 1998; UNESCO 2012: 39). When seen from these vantage points, "there is no 'right' or 'wrong' model" of the cultural/creative industries as it might depend simply on the different ways of interpreting the structural characteristics of cultural/creative production and the applicability of the various models (UNECTAD 2008:12; see also UNESCO-UIS 2009). Take for example the UK DCMS model where "performing arts" are defined or classified as "visual" while they are also audio as well. "Support activities to performing arts; Artistic creation; Operation of arts facilities" are included as sub-domain activities under the "Music, visual & performing arts" domain. Crafts are included under the *designer fashion* domain specified in terms of "Clothing manufacture (Manufacture of wearing apparel, Manufacture of footwear, Manufacture of luggage, handbags, and the like, saddlery and harness" (*see Part II, **Table 5** above*). Taking such variations into account, the classification framework designed for the cultural industries in Ethiopia grounds on Ethiopian policy contexts and the presence of relevant or predominant cultural activities in the country illuminated and guided with the understandings of the models and best practices presented thus far. In order to avoid double counting, each activity can only be classified once within the framework, even though there are instances where activities logically span more than one domain. For instance, music can fall under both 'Performing arts' and 'Audio-visuals', when it is 'live music' as performance and recorded music as audio-visual. The classification model prioritizes subject rather than form in which the cultural content can be manifested. To this end, the classification framework adopted for cultural industries in Ethiopian context comes as follows.

3.1 THE IDENTIFIED CULTURAL DOMAINS

The cultural domains identified have been listed below in terms of *core* cultural domains, *related* domains and *traversal* domains. Accordingly, 12 *core* cultural domains, *2 related* and *4 traversal* (*cross-cutting*) domains and *sub-domains* within each domain are identified, defined and classified.

A. CORE CULTURAL DOMAINS
    I. CULTURAL AND NATURAL HERITAGE
    II. PERFORMING ARTS
    III. MUSIC
    IV. ARTISTIC CREATIONS
    V. FILM AND VIDEO
    VI. CRAFTS
    VII. VISUAL ARTS
    VIII. CUISINES AND LOCAL CULINARY/GASTRONOMIC TRADITIONS
    IX. PUBLISHING
    X. AUDIO-VISUALS AND INTERACTIVE MEDIA
    XI. ADVERTIZING
    XII. DESIGN AND CULTURAL/CREATIVE FUNCTIONAL SERVICES

B. RELATED DOMAINS
    I. TOURISM
    II. SPORTS AND RECREATIONS

C. TRAVERSAL DOMAINS
    I. 'INTANGIBLE' CULTURAL HERITAGE (*TRANSVERSAL* DOMAIN)

In addition to *the intangible cultural heritage* traversal domain, *three* other *transversal domains* are included in the classification framework for the crucial role they contribute in the *culture cycle* for the production, transmission of culture. They are:

    II. EDUCATION AND TRAINING
    III. ARCHIVING AND PRESERVING
    IV. EQUIPMENT AND SUPPORTING MATERIALS

Generally, the domains are considered to be cultural. They also represent a minimum set of core cultural domains for which the MOCT is dedicated to

encourage workforces, experts, researchers, stakeholders, institutions and organizations (national, regional and international) to collect comparative data for analysis, interpretation and statistical measurement, etc.

3.2 Definition of the domains and sub-domains

I. Cultural and Natural Heritage

Cultural heritage is perceived as origin of all forms of arts and the soul of cultural industries. Cultural heritage brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities and is taken as the starting point of its classification (UN Creative Economy Report 2008: 21). The *cultural and natural heritage* is suggested here as one of the core domains which can include the following:

1.1 Cultural Heritage
1.1.1Museums (including *living (physical)* and *virtual museums) and art galleries*)
1.1.2 Archiving
1.1.3 Libraries
1.1.4 Movables, arte-facts and properties
1.2.5 Archaeological sites and places (including *monuments, stalaes, castles, architectural historical buildings, walls, sacred sites, etc.*), etc.
1.2.6 Historical heritage sites and places
1.2.7 Architecture

1.2 Cultural Landscapes and Natural Heritages
1.2.1Cultural landscapes: (e.g. man-made, natural and man-made caves).
1.2.2Natural heritages: natural sites, zoos specimens and collections, botanical preservation and conservation, parks, etc.

1.3 The management of sites and collections

The main sub-domain, *cultural heritage,* embodies diverse cultural values, i.e.: symbolic, historic, artistic, aesthetic values as well as ethnological or anthropological, scientific and social significances. The term *cultural heritage* also refers to the concepts of "traditional knowledge and cultural expressions embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities." As defined, *cultural heritage* "is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints." Thus conceived, it "influences creativity and is the origin of a number of heritage goods and services as well as cultural activities." There is also a term referred to as *'artistic heritage.'* Some consider it as part of 'cultural heritage.' In this context, *artistic heritage* implies to historic artworks. In some classification models, the grouping includes visual arts and performing arts. Nevertheless, they are categorized in this classification framework as independently separate domains on their own right simply because and as a rule "cultural industries build upon a rich and diverse core of cultural heritage and skilled artists" (UNCTAD 2012: 14; See also UNESCO-UIS 2009: 21).

The concept *museum* is perceived here as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. It includes *live* museums." The above definition of a museum applies without any restriction "arising from the nature of the governing body, the territorial character, the functional structure or the orientation of the collections of the institution concerned" (ICOM 2007). The other forms of museums included are *living museums* and *virtual museums.* As such *living museums* contain cultural/symbolic objects that are still used for rituals or sacred ceremonies by communities. *Virtual museums* are those represented in an electronic form such as on CD or on Internet site. The following institutions designated as 'museum' also characterize as museums for the purposes of this definition. These include:

19

1. Natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and disseminate material evidence of people and their environment.
2. Universities and science centers, non-profit art exhibition galleries.
3. Cultural centers and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity).
4. Nature reserves; conservation institutes and exhibition galleries permanently maintained by libraries and archives centers; natural parks.
5. National or regional or local museum organizations, ministries or departments or public agencies, churches and monasteries, etc. responsible for museums as per the definition given thus far. Archiving and preserving activities undertaken in museums and libraries are also part of the domain *cultural and natural heritage* (UNESCO-UIS 2009: 26).

The term *library* is defined for this purpose as "an organization, or part of an organization, whose main aims are to build and maintain a collection and to facilitate the use of such information resources and facilities as are required to meet the informational, research, educational, cultural or recreational needs of its users." These are the fundaments "for a library and do not exclude any additional resources and services incidental to its main purpose" (ISO, 2006). A library includes any organized collection of books and periodicals in electronic or in printed form or of any other graphic or audio-visual materials. It includes virtual libraries, digital catalogues (UNESCO, 1970).

Cultural landscapes represent combined works of nature by humans, for example, man-mad, natural and man-made caves. The concept expresses a long and intimate relationship between people and their natural space or environment (UNESCO 2007), for example, the intimacy and mutual existence between the Konso culture and their natural environment.

Natural heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves and botanical gardens (UNESCO, 2009: 21). The umbrella domain, the *cultural and natural heritage*, also encompasses the management of sites and collections that have historic, aesthetic, scientific, environmental and social significance. When seen from these perspectives, Ethiopia has rich varieties of cultural (tangible and intangible) and natural heritages such as archaeological and historic sites and collections of nationally significant artworks, crafts, natural beauties and landscapes, etc. Thus, the country can play important roles in the *cultural and natural heritage* domain through its ownership and operation of public cultural institutions. The *domain* has huge potential for development. It should be seen as integral to the economy, especially, because of its roles in encouraging tourism, in promoting social cohesion and fostering beneficial aspects of cultural diversity. And as presented next, the *cultural and natural heritage* features as the most predominating *traversal domain* with dynamic roles in originating creativity and innovation in the other core cultural and related domains as well.

II. Performing Arts

The domain, *performing arts,* refers to professional or amateur performing arts activities. Here in the domain concept 'arts' represents as one major group that "includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning" (Ibid).

The sub-domain activities under this core cultural domain include the following:

2.1 Theatre
2.2 Dance: traditional (folk) and modern dance
2.3 Live music, circus, cultural sport games, etc.
2.4 Rituals ceremonial and cultural performance events and the like.

In Ethiopian context, Meskel, T'emq'at (epiphany), etc. represent religious and sacred rituals, when the Heroic Day of Adwa commemoration can represent historical celebrations. Ethiopian New Year, Gada ritual event, Irecha, Surma Sagine (Donga), Hammer bull jumping event, etc. can be considered as good examples for performances of live cultural events, which occur locally and can be traditional in origin and nature.

III. Music

As demonstrably shown in Part II, the domain, *music,* is defined in many classification systems (e.g. in the countries of EU, Asian-Pacific and other Regions) as an independently separate domain. In some systems, it is included either in the domain *performing arts* or else in the audio-visual domain. In actual fact, identifying each cultural activity only once would have been useful to avoid or minimize double counting within a classification framework. However, there are instances where activities logically cross over more than one domain, for example, it falls under both in *performing arts* when it is *live music* (performance) and in the *audio-visuals* when it is *recorded music* (i.e., as audio and visual). The priority here is *context* and *subject* rather than *form* in which the *cultural content* can appear and function. From this perspective, *music* is thus considered here as an independently separate domain in Ethiopian context. If compared to the other cultural industries *music* can be placed at the *life cycle Stage of Growth,* even, at *Mature Stage* in some instances. The following are sub-domain activities included in this domain:

3.1 Live and recorded musical performances
3.2 Music composition
3.3 Music recordings
3.4 Digital music (including music downloads and uploads)
3.5 Musical instruments.

IV. Artistic Creations

4.1 Literary works: forms of novel, play, script, drama, music (nota)

V. Film and Video

Film and Video is problematic in that it logically spans the 'Audio-visual' and Interactive Media domain. Some countries include it in this category. Activities such as the distribution activities of wholesale and retail are included within the 'Audio-visual' domain when these codes combine audio, video activities. However, for the purpose of this definition and classification it is reasonably considered to stand as a separate domain. The sub-domains suggested within the *Film and Video* domain include the following:

5.1 Motion picture and video production activities
5.2 Motion picture, video and TV post production activities
5.3 Motion picture and video distribution activities
5.4 Motion picture projection activities
5.5 Audio-visual editing, colour and visual effects correction and animation
5.6 Captioning, titling and subtitling activities
5.7 Other activities.

VI. Crafts

Crafts are creative occupations. Based on the definition of the International Trade Center (ITC 1997) the Crafts are:

> Those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant (ITC 1997).

The occupations involve different techniques and materials such as furnishing, decoration, weaving, clothing, etc.); casting, forging, jewellery-making (pouring, hammering, engraving, chasing, etc.); various utensils for household use and agriculture, hunting and fishing and defence weapons, etc. It involves techniques of basketry, weaving, plaiting, knotting, pleating,

23

embroidering, embroidering, crumpling, building using different materials such as: straws, leaves, fibers, barks, roots, skins, hides, leather, bones, teeth, horn, hair, wax, shells, wood, earth, metals, stones, animal fibers, etc. The products have a traditional pattern, design, technology or material) as part of the occupations. Some conflate crafts with *Visual Arts* simply for being visual when others include it as part of the *Design and Creative Services* domain (e.g., UNESCO-UIS 2009: 27, see also UNCTAD 2012, 2008). So perceived the presence of the crafts in Ethiopia is so wide in size or scope. The sub-domain activities in the domain, *Crafts*, include:

6.1 Weaving: clothing, various traditional costumes and embroidering, etc.
6.2 Basketry and wickers: hats, caps, floor-mats, wickering, sewing, plaiting, pleating, dyeing (with natural colorants or industrial colorants),
6.3 Tanning: manufacture of travel goods, handbags, similar articles made of leather; mats, baggage, belts, dyeing (with natural colorants or industrial colorants), etc.
6.4 Smithing: goldsmiths, silversmiths, bronzesmiths, ironsmiths,
6.5 Pottery; improved mit'ad and medija, utensils for household and social uses, and other purposes
6.6 Woodworks: Carving, engraving, wooden furniture and fixtures, etc.
6.7 Furnishings and decorating: household and vehicle decorative objects

VII. Visual Arts

Visual Arts are art forms that focus on the creation of works, which are visual in nature. They are intended to appeal to the visual sense and can take many forms. Although, it is acknowledged that some contemporary visual arts may include multidisciplinary art forms such as 'virtual arts.' These art forms are included in domain E, *Audio-visual and Interactive Media.*

The *Visual Arts* domain includes *fine arts* such as paintings, sculpture, etc. The sub-domains are thus:

7.1 Photography
7.2 Painting

7.3 Sculpture
7.4 Graphic arts,
7.5 Drawings, etc.

VIII. Cuisine and Local Culinary Traditions

The domain, *cuisine and local culinary traditions*, is considered here based on the presence of great potential values of diverse food-ways and drinks with unique natural gastronomic knowledge, methods of cookery representing the ancient civilization and living traditions of multi-cultural Ethiopia. Therefore, coffee tradition, teff-injera including honey mead (tej), dorosouce (wat'), kitfo, kocho, chechebsa, moringa, etc. can be motivated, promoted and valorized both for domestic and foreign markets. The sub-domain activities in this domain can include:

8.1 Cooking, cookery, gastromic traditions
8.2 Traditional cuisines (wet and dry packed foods)
8.3 Traditional drinks (e.g. tej, t'ela, coffee tradition)
8.4 Spices
8.5. Other activities.

As presented in Part II, in some classificatory systems *cuisine and local culinaries* is considered as part of the intangible cultural heritage. In other classification models it remains unconsidered, when in others define and make use of it taking as a separate domain. Ethiopia is the origin land of coffee and teff. Hence, the promotion of the cultural activity would mean the promotion of the unique features of the country.

IX. Audio-Visuals and Interactive Media

As indicated previously, in the highly developed countries', the domains "Audio-visuals" and "Interactive Media" are separately classified as independent categories for good reasons. In practice, this will depend on the classification system used and its ability to separate interactive media activities discretely from mainstream software and telecommunications activities. However, in developing countries like ours taking the two

emerging activities together as suggested as "Audio-visuals and Interactive Media" would best be applicable. The core components or sub-domains of the major category include the following:

9.1 Radio and Television (including Internet live streaming),
9.1.1 Radio broadcasting activities
9.1.2 Television programming and broadcasting activities
9.1.2 Television production and distribution activities

9.2 Interactive Media
9.2.1 Video games, online games,
9.2.2 Web portals, (websites for social media network activities such as Face-book),
9.2.3 Internet podcasting (e.g., YouTube), cyber cafes, internet access providers (internet cafes) and services
9.2.4 Other Interface activities.

"Interactive Media" is perceived for this purpose as defined in the *Canadian Heritage* (2008), i.e., in the sense of being interactive when either (1) two or more objects have an effect on one another; (2) the user can effect a change on an object or within the environment (users playing video games); (3) they involve active participation of a user; or (4) there is two way effect as opposed to a one way or simple cause-effect. Interactive media and software are important fields of activity, which are also considered to be infrastructure or tools and, for the production of *interactive media content*. Therefore, the activities can be included in the *transversal* domain, *Equipment and Supporting Materials* (UIS 2009: 28). If needed the domain, the "**film and video**" domain can be included as sub-domain of "**audio-visuals and interactive media**" as per the definition.

X. Publishing

The concept "publishing" is also termed as "books and press," or "printing." In actual fact, "printing is not normally included in cultural classifications or in the definitions of cultural industries, and is not a cultural activity in its

own right. But, however, when seen from the perspective of the production cycle model, printing would be included as part of the production function of the publishing industry. For this reason, the FCS includes printing activities that "have a predominantly cultural end use" (UIS 2009: 28). To this end, the domain, *publishing,* represents publishing in all its various formats can include the following sub-domain activities:

10.1 Publishing of books: creative artistic works (e.g., novel, play, scripts, etc.)
10.2 Publishing of journals, magazines, newspapers, periodicals
10.3 Pre-press and pre-media activities/services
10.4 Publishing of directories and mailing lists
10.5 Electronic or *virtual forms of publishing*
10.6 Other publishing

Here upon, *electronic* or *virtual forms of publishing* refers to online newspapers, e-books, digital distribution of books and press materials, etc. Generally, printing activities related to the publishing industry are included within the domain *publishing* as a production function of publishing. *Other printed matter,* for example, the printing of *business supply catalogues* or *'quick' printing,* is excluded from this classification. Some classification frameworks consider the following activities as parts of the domain when other classification frameworks recommend to place them as "related printing activities in equipment and supporting materials" (e.g., UNESCO-UIS 2009: 29).

XI. Advertising

A*dvertising* activities and services are perceived as those activities carried out by companies and individuals mainly engaged in the planning, creation and production of advertising campaigns. The sub-domains included in the domain are:

11.1 Advertising agencies
11.2 Media representation

XII. Design and Creative-Functional Services

As described in the 2009 UNESCO-UIS FCS, the domain, *Design and Creative Services,* comprises activities, goods and services resulting from the creative, innovative, artistic, symbolic and aesthetic design of objects, buildings, landscapes, etc. Similarly, the ABS (2001) views the concept *design* as an activity that consists of units engaged mainly in creative, artistic, symbolic and aesthetic design of objects, environments and services. So perceived, the domain, *design and creative-functional services,* includes the following sub-domain activities:

12.1 Fashion designs
12.2 Architectural designs and services
12.3 Graphic designs
12.4 Interior design activities
12.5 Landscape designs
10.6 Advertising design services
12.7 Research and Development (R&D) in the social sciences and other research disciplines/activities in field of cultural industries and the arts
12.8 Industrial products, etc.

As defined in the *Statistics New Zealand* (1995), *fashion design* refers to *goods* and *services* produced as well as *activities* carried out by designers (companies or individuals) engaged primarily in the design of clothing, costumes, foot-wears, and fashion accessories, etc. *Graphic design* is carried out by companies or individuals engaged primarily in the design of graphic materials for display or publication. It includes contemporary crafts. *Interior design activities* are carried out by companies and individuals engaged primarily in the design of interior environments of buildings, private and public, residential and commercial. *Landscape design* covers the design of lands and gardens for human uses. Usually, it relates to the design of and adjacent to buildings, either private or public, but the design can also relate to large public areas such as parks and reserves (*Statistics New Zealand* 1995).

As presented in Part III, many classification models identify *architecture* and *advertising* as a core cultural/creative domain. But, in the case of the UNESCO-UIS FCS model (2009: 25-26; also in the UNCTAD model 2008), it is considered only as design creative or functional *services*. The main purpose of architectural and advertising design services is to provide *cultural/creative services*. It also provides *intermediary* inputs into a final product which is not always cultural. Take for example. The final product of creative advertising services may be a commercial advertisement, which is not cultural product itself, but, is generated by some creative activity. Thus, in order to avoid double counting, deciding to categorize some design activities into other categories rather than in this domain will be useful. Good to recall at this point is also that all architectural and historical buildings considered as part of *heritage* are already included for this purpose in the *cultural and natural heritage* domain.

The Related domains: Tourism, and Sports and Recreations

Sports and Recreation and Tourism are not always considered cultural activities, however, they do contain cultural elements. In other words, they represent activities that may have a cultural character but their main component is not cultural. As suggested in the UNESCO FCS (2009), they also exist in this classification framework as "*related domains.*"

XIII. *Tourism*

Tourism is qualitatively different from the other cultural domains so that it cannot be classified willingly as a sector in the traditional sense, i.e. measured by either a particular market or industrial output. Rather, tourism is better understood as a demand-driven, consumer-defined activity, and as such, is linked intimately with all other domains within the cultural sector, as each contains activities that are undertaken regularly by tourists. For this reason, there is also a now well-established international methodology for measuring the economic impact of tourism based in part on the development of the tourism satellite accounts (TSA) (e.g. See Eurostat, OECD, UN and UNWTO, 2001; UNECTAD 2012, 2008; UNESCO-UIS 2009, 2012).

There is no universally accepted definition of cultural tourism. Despite that Steinberg C. proposes that "customized excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents their values and historical context including the experiencing of the difference" (Steinberg C. 2001). It can also take the form of *spiritual tourism* or *ecological tourism*. Ideally, the cultural dimensions of tourism in Ethiopia seem to characterize as *cultural* or *ethno-diversity, spiritual tourism,* and *eco-tourism* activities. The activities are considered as cultural domains and counted in the classification of the domains I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII or in the Intangible cultural heritage domain. Thus, *tourism* as one related domain includes the following sub-domain activities:

13.1 Charter travel and tourist services
13.2 Tourist guides and tour operators
13.3 Hospitality and accommodation
13.4 Other activities

XIV. *Sports and Recreation*

In fact, there are ongoing debates on whether *sports and recreation* is cultural industry or not. That being so, *"sports"* is considered in the FCS in its broader definition as it includes organized and/or competitive sports as well as *physical fitness and well-being* and physical recreation activities. Both professional and amateur sports are reflected in the FCS. For some countries, particular sports are closely related to their cultural identities, as sport may be associated with social structures and traditions. An example might be *sumo* wrestling in Japan. In other countries, sports may be no more than a recreational past time, in some most commonly undertaken as no more than physical exercise. Moreover, the same sport may have very different associations in different countries. In some classifications, for example, European Commission (2002), spectator attendance in sports events or watching sports events on TV are perceived as the cultural activity, while professional sport may not necessarily be viewed as being cultural. These strong differences of approach, and a common interpretation

that it is participation and not sport as a 'product' or 'sector', which is 'cultural', have led us to consider sport as a related activity. *Recreation* is defined as an activity undertaken for pleasure or relaxation that diverts, amuses or stimulates. It includes *gambling, amusement* and *theme parks*, and other leisure activities. It excludes physical recreation activities, which are included in *sports* (UNESCO-UIS 2009: 32; also UNECTAD 2008, 2012). The cultural activities specified in this related domain include the following:

14.1 Physical fitness and well being
14.2 Amusement and theme parks
14.3 Other leisure activities

Transversal domains

These domains can stand alone as independent domains. But, however, they are considered *transversal* (*cross-cutting*) for the reason that they can be applied across the other cultural domains. Therefore, the domains are perceived and described as *traversal*. The identified transversal domains are:

1. *Intangible cultural heritage* domain considered entirely or totally cultural in content.
2. *Archiving and preserving,*
3. *Education and Training,*
4. *Equipment and Supporting Materials,*

Hereupon, the domain *intangible cultural heritage* is considered as entirely or totally cultural in content when the remaining three, i.e., the *archiving and preserving*, the *education and training* and the *equipment and supporting materials* are considered as *partially cultural* for the reason that domains consist elements and activities that are cultural. They are thus of interest and importance to the development of the culture sector.

The *'intangible' cultural heritage transversal domain* is defined and classified in some classification systems as a separate core cultural domain

31

(e.g., the Andre Bello Conventio 2008) while in others as traversal (e.g., in the Canada FCS (2008); UNESCO FCS (2009)). And for the purpose of the classification we are concerned, the *intangible cultural heritage* is proposed to be considered as *traversal* for the fact that it spans over (or resides in) all the *twelve cultural domains* and the rest *two related* as well as in the remaining *three traversal domains*. As such, the domain includes the following sub-domain activities:

1. Different forms of oral traditions and cultural expressions
2. Social practices, rituals, festive events, ceremonies, etc.
3. Lore: traditional/indigenous knowledge, wisdoms (philosophy of life), values, ethos, morese, traditional laws, norms, rules, thinking and belief systems: worldviews, outlooks and ideologies concerning nature and *the place of man in the surrounding world, methods of living and solving problems, etc.*
4. Local languages.
5. Other forms of folklore expressions.

The concept "intangible cultural heritage"[5] is a broader concept. As defined in the UNESCO Convention,[6] "Intangible Cultural Heritage (ICH) means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, arte-facts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage." The ICH is "transmitted from generation to generation" and "constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity" (UNESCO 2003b: Art. 2). As further stated, "a unique feature of ICH is that

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[5] Herein the phrase 'intangible cultural heritage', the use of term 'Intangible' is criticized by scholars/academicians in the fields of folklore and cultural/social anthropology not only as conceptually immature, but also, illogical and incongruent, as it invokes one to raise a question on whether there exists such an element of cultural heritage in its true sense.
[6] The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003b).

it can only be defined as such when a community cognitively conceives of it as part of its heritage." This means that there is nothing intrinsic in the cultural expressions or practices themselves if it allows outsiders, for example: government and non-government actors, visitors, statisticians, researchers, to define it as intangible cultural heritage. "The identification and definition of "intangible cultural heritage therefore rests with the communities, groups, and where appropriate, individuals, that create, maintain and transmit such heritage." Intangible cultural heritage cannot be considered as a discrete domain of cultural activity or production, but rather it partakes in all the identified core cultural and related domains. As such, the domain encompasses universal and national (common) values (ethos), ethno-ethos), e.g.: ideal values, norms, laws, identities, set of symbolic actions (e.g., rituals, cultural and sacred practices, etc.); symbolic expressions, objects, actions and meanings; knowledge, wisdoms, methods, techniques, etc. also referred in general term as 'indigenous/traditional knowledge.' These are often embedded in and transmitted through different folkloric forms and practices including: myths, legends, oral narratives, stories, tales, proverbs, riddles, sayings, parables, etc. As such, the forms of intangible heritage are thus "embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities" and so on (UNCTAD 2012: 14). They are reflected in several non-exhaustive cultural practices and activities in which intangible cultural heritage can be manifested.

Now, let's see the domain, *Archiving and Preserving*. Here the concept *archiving* represents the collection and repository of cultural forms, movable objects and intangible, for the purposes of preserving for posterity, exhibition and re-use when *preserving* relates to the conservation or preservation and management of particular cultural and natural properties. Thus, *archiving and preserving* activities can partake in each of the cultural and related domains, for example, an author's manuscript, the first performance of a work, a concert/exhibition program and so on. Archival material is a reference point so that it serves as inspiration for new creation. The archiving and preservation components of fine arts, crafts, design, architecture, publishing and audio-visual industries can serve in turn as

creative inspiration for new production. For example, historic houses preserve (and exhibit) architecture; museums and galleries conserve (and exhibit) paintings, sculpture, jewellery and a wide range of other cultural objects the values of which reside principally in their design attributes, for example, everything from furniture to cars, while archives preserve original documents such as manuscripts, photographs, books, films and radio recordings, etc.

Education and Training (transversal domain)

Culture and *education* are inter-influencing with each other. In fact, *education* is a separate realm from the cultural sector. Education is a process of socialization by which culture is imparted, thus, develops creativity that can challenge existing cultural norms. *Education* is a means of transmission of cultural values and wisdoms, skills, methods of problem solving, etc. Learning and training activities support the development, understanding and installation of culture, including processes of critique, for example, art and dance schools, literary criticism, and the likes. Education is the process by which culture is transmitted between generations. It is also the means whereby people learn to appreciate or form value judgments (e.g. a critique) about cultural activities or products. Generally, *Education and Training* in culture help an individual to acquire knowledge and skills to create, invent and make cultural goods. Thus, they play important roles in all cultural domains and in all the stages of the *culture cycle.*[7]

Equipment and Supporting Materials (transversal domain)

This domain consists of the "tools of cultural products and activities". Cultural products: goods and services, defined in the different domains are those directly associated with cultural content, while equipment and supporting materials are related to the supporting industries, as well as supplementary services, even if only partially cultural in content, that

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[7]When applying the education variables, it would be important to see or use the *International Standard Classification of Education* (ISCED97) (UNESCO-UIS, 2006d).

facilitate or enable the creation, production and distribution of cultural products. For example, the Internet is a major tool for the transmission, production and dissemination of cultural goods and services and is, therefore, included in this domain. Computers and IT equipment are also included because they are the tools by which the Internet is created, disseminated and transmitted and the means through which many interactive media is generated.

The reason for distinguishing this category from the products and activities included in the core cultural domains (I to IX) is to be able to identify elements that are not essentially cultural but that can be used for the production or execution of a cultural good or activity and that are necessary for the existence of these cultural products. Research in the field of culture is allocated in each domain with its respective code. They are very important to foster the development of core cultural industries, even more, the traversal domains. For this reason, they are considered as part and parcel of the cultural sector. The following activities and services can be considered as examples of equipment and supporting materials: bookbinding industry, reproduction of recorded media, manufacture of dyes and pigments, manufacture of musical instruments, retail sale of books, newspapers, music and video recordings in specialized stores, publisher of computer games, computer programming and consultancy activities, data processing, hosting and related activities, news agency activities and the like. To this end, the classification considers copyright system. The copyright system is part of intellectual property protection. Copyright is the area of intellectual property law that provides protection to original works of authorship, such as paintings, sculpture, music, novels, poems, plays, architecture, dance, instruction manuals, technical documentation and software. Intellectual property rights are the legal rights arising from intellectual activities in industrial, scientific, literary and artistic fields. All forms art f works are at risk. Music, books, videos, DVDs and even craft designs are copied illegally. The classification thus reflects on the need of safeguarding artists, creators and intellectual goods and services of other producers and the protecting copyright rights in a context where piracy

35

exists as one of the chronic problems. Experiences evidently prove that piracy of art works thwart efforts of realizing the key strategic measures of creating the basic *preconditions* important to nurture and ensure the development of cultural industries in a country.

The Table below shows the national standard classification concept framework suggested for cultural industries and statistical measuring approach in Ethiopia.

Table 17: Classification Concept Framework for Cultural Industries and Statistical measurements in Ethiopia			
Concept/Terminology of Core Cultural Domain	NAS Coding (in 03 or 04 digits) (e.g.)	Concept and description of Sub-domain	NAS Coding (in 03 or 04 digits) (e.g.)
I. Cultural and Natural Heritage		*1.1 Cultural Heritage*	
		1.1.1Museums (include living and virtual museums) and art galleries	
		1.1.2 Archiving	
		1.1.3 Libraries *1.1.4 Exhibitions*	
		1.1.4 Movables: arte-facts and properties	
		1.2.5 Archaeological sites and places	
		1.2.6 Historical heritage sites and places (including monuments, buildings, walls, castles, etc.).	
		1.6.7 Architectures and engineering	
		1.2 Cultural Landscapes and Natural Heritages	
		1.2.1Cultural landscapes: sacred sites (places), etc.	
		1.2.2Natural heritages: natural sites, botanical	

		preservation and conservation, parks, etc.	
		1.3 The Management of Sites and Collections	
II. Performing Arts		*2.1 Theatre*	
		2.2 Dance: traditional (folk) and modern dance	
		2.3 Live music, opera, circus, etc.	
		2.4 Religious and sacred ritual performances, celebrations, live cultural events, festivals, etc.	
III. Music		*3.1 Recorded music*	
		3.2 Music composition	
		3.3 Musical image and sound recording, synchronizing and editing	
		3.4 Digital music (including music downloads and uploads)	
		3.5 Musical instruments and equipment 3.6 Other activities.	
IV. Artistic creations		*4.1 Artistic (literary) creations (forms of novel, stories, poetry, play, film script, drama, musical nota), etc.*	
		4.2 Cultural/literary translation activities, etc.	
I. Film and Video		*5.1 Motion picture and video production activities*	
		5.2 Motion picture, video and TV post production activities	
		5.3 Motion picture and video distribution activities	
		5.4 Motion picture projection activities	
		5.5 Audio-visual editing, colour and visual effects correction and animation	

		5.6 Captioning, titling and subtitling activities	
		5.7 Other activities.	
VI. Crafts		6.1 Weaving: clothing, various traditional costumes and embroidering, etc.	
		6.2 Basketry and wickers: hats, caps, floor-mats, wickers, sewing, plaiting, pleating, dyeing (with natural colorants or industrial colorants), etc.	
		6.3 Tanning: manufacture of travel goods, handbags, similar articles made of leather; mats, baggage, belts, dyeing (with natural colorants or industrial colorants), etc.	
		6.4 Smithing: goldsmiths, silversmiths, bronze-smiths, ironsmiths, etc.	
		6.5 Pottery; including improved mit'ad and mideja), utensils for household and social use, and other purposes	
		6.6 Woodworks: Carving, engraving, wooden furniture and fixtures, etc.	
		6.7 Furnishings and decorating: household and vehicles decorative objects	
		6.8 Other activities	
VII. Visual Arts		7.1 Photography	
		7.2 Painting	
		7.3 Sculpture	
		7.4 Graphic arts,	
		7.5 Drawings, etc.	

VIII. Cuisines and Local Culinary/Gastronomic Traditions		*8.1 Cooking, cookery, gastronomic traditions*	
		8.2 Traditional cuisine preparations and service providers	
		8.3 Wet and dry packed foods	
		8.3 Traditional drinks (e.g. t'ejj, t'ella, araki; traditional coffee activities and services), etc.	
		7.5 Spices	
		7.6 Other activities	
IX. Audio-Visuals and Interactive Media		**9.1 Radio and Television Broad-Casting (including Internet live streaming)**	
		9.1.1 Radio programming, production and broadcasting activities, etc.	
		9.1.2 Television programming and broad-casting activities	
		9.1.2 Television production and distribution activities, etc.	
		9.2 Interactive Media	
		9.2.1 New media (software, video games, online games, digitalized cultural/creative in content, etc.)	
		9.2.2 Web portals (e.g. websites for social media network activities such as Face-book)	
		9.2.3 Internet pod-casting (e.g. You-Tube), etc. Internet access providers and interface services	
		9.2.4 Other interface activities	
X. Publishing		*10.1 Publishing of books: creative artistic works (e.g., novel, play, scripts, etc.).*	
		10.2 Publishing of journals,	

		magazines, newspapers, periodicals,	
		10.3 Pre-press and pre-media activities/services	
		10.4 Publishing of directories and mailing lists, etc.	
		10.5 Electronic or virtual forms of publishing.	
		10.6 Other publishing	
XI. Advertizing		*11.1 Advertising agencies*	
		11.2 Media representation	
XII. Design and Creative-Functional Services		*12.1 Fashion designs*	
		12.2 Architectural designs and services	
		12.3 Graphic designs	
		12.4 Interior design activities	
		12.5 Landscape designs	
		12.6 Advertising design services	
		12.7 Cultural and recreational services	
		12.8 Research and Development (R&D) in all the cultural industries	
		12.9 Industrial products, etc.	
Related Domains			
XIII. Tourism		*13.1. Chartered travels and tourist services*	
		13.2 Tourist guides and tour operators	
		13.2 Hospitability and Accommodation	
		13.3 Other activities	
XIV. Sports and Recreations		*14.1 Physical fitness and well being*	
		14.2 Amusement and theme parks	
		14.3 Other leisure activities	

Traversal Domains to All the Cultural and Related Domains			
i. Intangible Cultural Heritage		*The traversal domain spans over all the other domains and sub domains within all the domains and encompasses including: Different forms of oral traditions and cultural expressions;* *Social practices, rituals, festive events, ceremonies, etc.;* *Lore: traditional/indigenous knowledge, wisdoms (philosophy of life), values, ethos, morese, traditional laws, norms, rules, thinking and belief systems: worldviews, outlooks and ideologies concerning nature* and *the place of man in the surrounding world, methods of living and solving problems, etc.; Local languages; and other forms of folklore expressions.*	
ii. Archiving and preserving		*Partially cultural in content*	
iii. Education and Training		*Partially cultural in content*	
iv. Equipment and Supporting Materials		*Partially cultural in content*	

IV. Concluding remarks

The objective has been to identify and classify cultural industries in Ethiopia. In fact, the task was not an `easy job. However, it has been handled through establishing a set of classificatory criteria based on reviewed literature. As a result, the research achieved in identifying, defining and classifying the cultural industries or the cultural sector into 13 major cultural domains, under which 179 sub-domains. As believed, the findings will have far-reaching implications in:

(a) promoting cultural industries sector in Ethiopia on sustainable basis;

(b) increasing greater awareness raising among policy-makers, implementers, professionals, experts, artists, professionals, civil society representatives and academic circle;

(c) helping enhance effective policy implementation, management or governance of the cultural industries in the country;

(d) identifying and prioritizing support for the most important cultural industries, activities, creations, productions, distributions, disseminations, goods and services;

(e) measuring the contributions the cultural industries have to the development of other sectors, i.e., human, economic and social sectors;

(f) establishing a national statistical data-base on the cultural industries and activities, creations, productions, distributions and access to a diversity of cultural expressions and markets;

(g) conducting effective mapping researches and studies on the cultural realm as a whole or each cultural domain and each sub-domain within a domain, etc. in the rapidly changing conditions of the cultural industries or activities, if possible on every five-year basis;

(h) modelling or adopt appropriate statistical methods for measuring the potential values they have for the other sectors: human, economic and social development;

(i) improving competences and skills of targeted artists, cultural professionals, policy-makers, individuals, groups and civil societies.

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