

Conceptual delimitation and definition of the CCI sectors in BASQUE COUNTRY_



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Presentation: towards our own model

The study consists of delimiting and defining the conceptual framework of the Creative and Cultural Industries (hereinafter, CCIs) for the Autonomous Community of the Basque Country. The aim is to make a reasoned choice regarding which sectors will be the object of analysis, as well as providing definitions to mark out its scope.

The background to the debate is the expansive character of culture understood as a sector and, therefore, the difficulty of delimiting it. In parallel to the development of this debate, and as a consequence of it, more activities have been added in both the calculation of the economic value of the cultural sector and cultural statistical information. And the challenge increases if the difficulty of establishing limits in the cultural sector is added to the expansion towards the Creative Industries.

The definition of the CCIs can be either more or less widely inclusive, there is no clear consensus and it is unlikely that there ever will be one, because everything suggests that the sectors and subsectors which make them up will continue to expand in tandem with the transformations in the economic, social and cultural realities. In fact, the cultural sector has undergone a process similar to the institutionalisation of cultural policies in the mid-20th century.

However, although the debate remains open, the reference organisms in the analysis are drawing up the coordinates marking the perimeter of the CCI sector. Both UNESCO and the European Statistical System Network on Culture (ESSnet-Culture) propose conceptual models which delimit, define and propose the harmonised statistical tools for the analysis of the CCI sector.

This report contains the design of a conceptual model of analysis of the CCI sector in the Autonomous Community of the Basque Country. Starting out from these guidelines and recommendations put forward by ESSnet-Culture, because it is the main statistical reference point within the European framework, the model assumes the characterisation of the hardcore of the traditional cultural sector and widens the radius of action towards the creative sectors. It has been designed with the intention of being a practical and viable tool. Far from proposing an abstract model of global definition of what the CCIs are considered to be, it has been prepared following an inductive method, in which analysis of the specific is the starting point, proposing what is measured and how it is measured in each sector, until a general framework for the CCIs of the Autonomous Community of the Basque Country has been produced. Its design has been guided by two things:

- It starts out from the determining factors and the existing reality, and bases itself on the reference models for the analysis of CCIs, and from knowledge of the singularities of the sector in the Autonomous Community of the Basque Country.
- It proposes a framework which allows international comparability at the same time as being representative of the CCIs of the Autonomous Community of the Basque Country.

Thus, its usefulness will be, on the one hand, analytic to provide guidelines for research about the CCI sector in accordance with the criteria of consistency and comparability that are required from the statistical perspective; and on the other hand, it will serve as a framework to guide public policies.

1 From Cultural Industries to Creative Industries

The step prior to conceptual delimitation and the subsequent definition of the CCIs in Basque Country is intended to locate the starting point and contextualise the expansion of the term “Cultural Industries” which has been widened to refer to “Cultural and Creative Industries” as a whole.

We devote this first chapter to locating the debate. We analyse the evolution of the concept from the emergence of the Cultural Industries to the acceptance of the inclusion of the Creative Industries giving rise to the CCI sector. Thus, we put forward the implications generated by the widening of the field of play of the CCIs, identifying the aspects that generate controversy.

1.1 The starting point: Cultural Industries

Walter Benjamin was the first person to detect the effect of the application of industrial reproduction on aesthetic experience. He glimpsed the transformation brought about by the means of capturing the aesthetic object and the implication of its extension to large sectors of the population. His materialist theory of art, whose origins go back to studies on photography, gravitated around the idea of the loss of the aura. In fact, what Benjamin analyses is the radical transformation of the concept of art itself. Written in the form of “provisional reflections”, the thesis of the famous essay *The Work of Art in the Age of Mechanical Reproduction* (1935) is that the unlimited possibility of the reproduction of the image destroys the “aura”, that it makes it impossible to distinguish between original and copy and, in addition, it reduces distances and demystifies works by placing them within reach of anyone.

The theories of the Frankfurt School take up where Benjamin left off and take a step forward by defining for the first time the term Cultural Industry as “an activity that integrates cultural goods of any kind within the framework of financially gainful projects, favouring their conservation and dissemination” (1947). They regard technology and its capacity for reproduction at the base of the Cultural Industry, and stress the idea of the quest for economic profitability. Therefore, as is the case in other industrial activities, the products generated by the Cultural Industry are understood as merchandise. This clashes with what had been the function of art up until then. The logic of economics and trade entered artistic logic, limiting its function, power and autonomy.

They refer to the Cultural Industry in the singular because they state that culture imposes a similarity and each activity or field (cinema, radio, magazines) constitutes a single system conceived as a whole harmonised under the same logic. From their position, standardisation and homogenisation of cultural goods characterise this mass production culture. Therefore, there is an ideological control of cultural products. The Cultural Industry thus conceived also maintains links with industries from other fields, giving rise to an economic machinery dominated by big companies and monopolies.



The Frankfurt School put the relationship between technology, culture, power and economy under the spotlight. And the centre of their analysis is the Cultural Industry from the perspective of the product it generates, which is none other than mass culture.

Later on, it will be the economy of the culture of discipline that places the spotlight of attention on the analysis of the Cultural Industries based on the acknowledgement that there is an economic fact to explain. Accepting the industrial and mercantile nature of these industries, they are characterised by their symbolic content. Thus, the economy takes an interest in its forms of production, the analysis of the value chain, markets and consumers. Analyses have been made from different approaches, theories and schools.

It is worth referring to the precursors Baumol and Bowen with their analysis on the performing arts, and the French research on the economic analysis of sectors which form part of the Cultural Industries carried out in the 60s and 70s. The study of Cultural Industries has been deepened since then. Among many others, the investigations of the Australian David Throsby are outstanding, as are those of Bustamante and Zallo in Spain and those of García Canclini and Martín Barbero in Latin America.

It is worth pointing out that UNESCO began using the expression Cultural Industries in the 70s, acknowledging the role they have as a framework for creation, expression and access to culture. And it uses the term in plural to reinforce the singularities of the different cultural sectors who make them up. UNESCO is concerned about the lack of existing regulations in this regard and, at the Conference of Paris in 1978, it decided to create a specific programme to research the function and contribution of the Cultural Industries in the development of societies.

The results of these studies were published in 1982 under the title *Cultural Industries: A Challenge For the Future of Culture*. The text states that “a cultural industry exists when cultural goods and services are produced, reproduced, preserved and disseminated according to industrial and commercial criteria, that is, in series and applying an economic-type strategy, instead of pursuing a final aim of cultural development”. This first approach emphasises the industrial and mercantile aspect, which takes priority over the cultural aspect of these sectors.

It would be later on, in 2002, when a re-examination was made in these terms: “those industries which combine creation, production and commercialisation of contents which have a cultural nature, which are typically protected by intellectual property rights and which can take the form of tangible and intangible goods and services”. Thus, it opens up to any organisation which is devoted to creating, producing and distributing cultural events, goods, products and services; incorporate intellectual property; and extend the term industry to intangible services and goods. The concept is widened.

Lastly, continuing with UNESCO, one of the most widely used definitions of the Cultural Industries is that approved in 2005, which identifies them with those activities which “produce and distribute goods or services which, at the moment in which they are being created, are considered to have an specific attribute, use or purpose which embodies or transmits cultural expressions, irrespective of the commercial value they may have”. In addition to the traditional artistic sectors (scenic and visual arts, or cultural heritage, including the public sector), it also covers cinema, the DVD and video sector, television and radio, video games, new media, music, books and the press”.

As we can see, 70 years have gone by since the incipient analyses of the Cultural Industry. A concept which has evolved progressively in accordance with the socio-economic context, opening up from a strictly technical and mercantile perspective to include more strictly cultural elements and widening to absorb newer sectors. In fact, this extension has led to the concept of Cultural Industry becoming a synonym of the commercial private sector of culture and is used to refer to the private companies of any sector, including the arts.



1.2_ The breakthrough of the Creative Industries

The term Creative Industries is more recent, its use dating back over the last two decades. It burst on the scene with such force that it was first used as a synonym of Cultural Industries and, later, it practically gobbled them up.

It is advisable to find out how and why it arose. Globalisation, the transformation of production models and the technological environment have given rise to a new economic and social context. To a large extent, the emergence of the digital environment and the disruption it entails in the value chain and the life cycle of products, which are now digital, makes the idea of an industry associated with the concept of the ability to reproduce something obsolete and outdated.

To these factors must be added the digitalisation of many sources of economic growth, such as intellectual property rights, and the distribution of symbolic cultural goods. In this new framework, those which had been classic engines of creation such as manufacturing are being progressively replaced by creative communities whose raw material is the capacity to create and innovate.

The antecedents of the term Creative Industries can be found in the document *Creative Nation* produced by the Australian government in the 90s. The component which it adds to the traditional cultural sphere are the ICTs, which are incorporated into its cultural policy. The British government of New Labour took e they left off, starting out in the same decade on the road towards the mapping of the Creative Industries. The first map of the Creative Industries was published in 1998 by the Department for Culture, Media and Sport (DCMS), being the first exhaustive analysis of the economic contribution of creative activities in the general economic health of the country. Thus, they opened the official discourse on the creative from the political sphere.

From that moment, the question spread to the European Union and the OECD, who commissioned studies about the Creative Industries and their contribution to the European economy, such as that carried out by KEA in 2006.

Shortly afterwards, it was the UN who, at the Conference on Trade and Development (UNCTAD), came on board with this trend. They published a report on the Creative Economy, understood to mean the sum of creativity, culture, economy and technology, “an evolving concept based on the creative advantages generated by economic growth and development, which creates employment, exports, while promoting social inclusion, cultural diversity and human development”. The report was carried out thanks to the collaboration of five large international organisations (UNCTAD, UNDP, UNESCO, WIPO and ITC) and involved the official admission of the creative economy as a specific sector.

Lastly, it is important to point out that the British model and that of the UNCTAD are based on intellectual property which, although it was already included in Throsby and UNESCO’s concept of Cultural Industries, is more explicitly included by focussing the value of creativity on its capacity to exploit intellectual property rights.

Thus, the British model of the DCMS states that the Creative Industries are those which demand creativity, skill and talent as key components, which generate wealth and are a source of employment, by exploiting intellectual property rights; and the WIPO states that Creative Industries are those in which goods and services having copyright are created, produced and transmitted and/or distributed.

In short, the strategic condition of the Creative Industries is widely accepted to be one of the most dynamic sectors from the economic point of view, because they promote innovation throughout the whole economy and, therefore, competitiveness. The economic perspective takes precedence, that which considers the Creative Industries as a resource for growth, faced with the debates about the function and meaning of contents, which have been relegated to the background.

A clear example of this abrupt switch to the economic is that not long ago debates about what is culture were linked to the field of public intervention in culture, taking for granted that culture was that with which public policies for culture concerned themselves. Under the umbrella of this extension towards other creative sectors, departments charged with economic or industry promotion have begun to concern themselves with matters involving the the CCIs. What’s more, the debates themselves about the conceptualisation of the CCIs arise from public strategies and policies coming from economic or industrial areas. They are debates that have reached culture from outside and which oblige it to shift its position.



1.3 Debates revolving around the CCIs

Although the concept of the CCIs has been progressively assumed by international organisms, it is not free from controversy. In fact, the conflicting visions which arose in the 80s and 90s remain open. Criticisms arise because it relegates the place of culture in the economy and public policies, and is based on the liberalisation of the marketplace and the defence of intellectual property rights.

The main difficulty –and criticism– of the adoption of the CCIs model is that culture, in that extension towards other sectors, gains muscle in economic terms, but loses substance and becomes blurred. Strategies which use it as a resource are derived from its inherent capacity for cross-sectorialism, as an element purely instrumental to achieve non-cultural objectives (tourism, economy, ecology, education, etc.). It is the excuse “for”. Some people point out that, in this expansion, these adjacent fields benefit from the prestige surrounding culture. But, in addition, to give it a secondary role, albeit a luxurious one, means assuming that culture is relegated in public policies. This is the argument which lies at the bottom of the resistance to widening the framework of play in accordance with strictly economic criteria (such as growth, for example).

However, from a strictly cultural point of view, it is not viable to take up an immovable position, turning away from reality, turned into guardians of the essence of a sphere which is no longer what it once was. It is impossible to live without taking into account the changes in context caused by a disruption in the value chain, in the classical sectorial structure itself and in cultural uses and behaviours. Everything is now more of a hybrid, more diffuse and more difficult to contain within limits. That is why new models and tools which take these changes into account are needed.

One of the problems of the inclusion of the creative as an object of study is its vagueness, its imprecision and lack of consistency. The report by the working group ESSnet-Culture states this clearly: “the concept of Creative Industries is a very vague concept which is not clearly defined in the diverse documents which refer to them, and covers different sectors in the academic or national strategies”.

To begin with, they insist that artistic creation, one of the functions of the cultural value chain, as the concept of creativity. Cultural creation always involves creativity, but not all creativity is creation. That’s why the statistical model of ESSnet-Culture locates creation in the nucleus or heart of the group of activities (mastery and functions) it covers.

Secondly, the spheres of the CCIs do not coincide between the different models. To cite two contradictory examples, the models that favour the more creative side, such as that of the DCMS, can leave heritage aside, as happened in its initial formulation, although this was corrected at a later date. On the contrary, the more cultural models open their doors to fewer creative sectors, leaving out software and information technology services.

Thus it is necessary to put forward, delimit and define the CCIs’ own model which helps to contain the debates within limits and serves as a methodological reference point to guide future analyses and the support strategies for these industries.



2 Frames of reference to delimit the CCIs

Despite the strategic condition of the CCIs, it is widely accepted as one of the most dynamic sectors from an economic point of view. The debate remains open regarding the definition and delimitation of the conceptual framework for its study and analysis.

We will not concern ourselves with analysing the reports that both the UN and the European Commission have prepared over the last few years to underline their strategic importance, but rather we will focus our attention on the conceptual models which have gone to make up a dynamic sphere permanently under construction, which is characterised by having diffuse cross-sectional limits.

2.1 Conceptual models

2.1.1. British DCMS model

The United Kingdom has been a pioneering country in the use of the concept of creative industries, giving them a specific weight, from the point of view of both public support and its analysis. In the 90s, British public institutions set out on the road towards mapping the Creative Industries. The first map of the Creative Industries, published in 1998 was the first exhaustive analysis of the economic contribution of creative activities in the general economic health of the country. In addition to the mapping of the Creative Industries, the Department of Culture, Media and Sport of the United Kingdom produced a regular statistic (*Creative Industries Economic Estimates*) which analyses the Gross Added Value (GAV), employment and the number of companies that make up the Creative Industries. The analysis focusses mainly on industries.

The British commitment to the Creative Industries gave rise to a CCI model that has been modified since its initial formulation in 1998, as shown in table 1. Without wishing to intrude on the debate it provoked in other countries, and sticking to the question of the sectors it included, two matters are worth highlighting:

- The inclusion of software and information technology services, in both the initial version and the updated version.
- The inclusion of Museums, Galleries and Libraries in the 2016 version. The exclusion of cultural heritage was one of the criticisms that the the initial model attracted.

Table 1. CCI sectors included by the DCMS 1998-2016

1998	2016
1. Advertising	1. Advertising and marketing
2. Architecture	2. Architecture
3. Art and antiques	3. Crafts
4. Crafts	4. Design: Product, Graphic and Fashion Design
5. Design	5. Film, TV, video, radio and photography
6. Fashion	6. IT, software and information technology services
7. Film and video	7. Publishing
8. Entertainment software	8. Museums, Galleries and Libraries
9. Music	9. Music, scenic and visual arts
10. Performing arts	
11. Publishing	
12. Software and information technology services	
13. Radio and television	

2.1.2. UN/UNCTAD

UNCTAD proposes a CCI classification which includes the following sectors:

Cultural heritage: It is related to the origin of all forms of art and the soul of culture and the Creative Industries. Cultural heritage is the starting point of this classification, given that it brings with it cultural-historical, anthropological, ethnic, aesthetic, social aspects and influences creativity, in addition it is the origin of a number of heritage goods and services, as well as cultural activities, so in the same way this group is divided into 2 sub-groups.

- _ Traditional cultural expressions: crafts, festivals and celebrations
- _ Cultural places: museums, libraries, exhibitions, etc.

Arts: This group includes creative industries based purely on art and culture, inspired by heritage, values of identity and symbolic meanings. In turn, this group is divided into 2 large sub-groups.

- _ Visual arts: Painting, sculpture, photography and antiques
- _ Performing arts: live music, theatre, dance, opera, circuses, puppet shows, etc.

Media: This group covers 2 large sub-groups of media that produce creative content with the aim of communicating with large audiences (new media are separate)

- _ Publishers and printed matter: books, press and other publications
- _ Audiovisual media: films, television, radio and other types of dissemination

Functional creations: This group is oriented towards demand and goods and services with functional purposes.

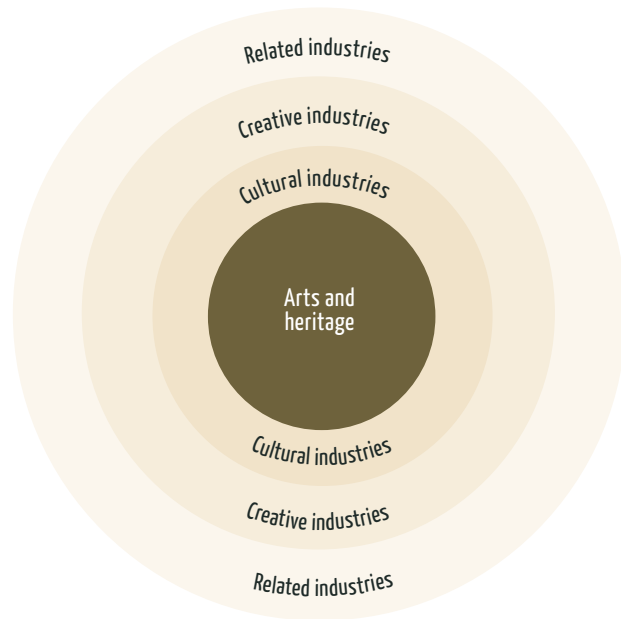
- _ Design: interior, fashion, jewellery, graphic design and toys
- _ New media
- _ Creative services: architecture, advertising, cultural and recreational services, creative research and development (R&D), digitalisation and other related creative services.

2.1.3. KEA

With the study carried out by the **KEA** consultancy. *European Affairs, The Impact of culture on creativity* in 2006, commissioned by the European Commission, the developed of the strategic weight of the concept “culture-based creativity” based on the statement that creative culture promotes innovation throughout the whole economy and, therefore, competitiveness. The concentric circle model put forward by the KEA consultancy has been adopted in Europe and describes a macro sector which includes the following areas: the core of the arts and heritage; the cultural industries of books, music, film and video, radio and television, video games and the press; the creative industries among which are found design, architecture and advertising, and other related sectors or industries in which cultural industries add value.



Figure 1: Delimitation of the cultural and creative sectors



Source: KEA-European Affairs

2.2 Statistical models

2.2.1. UNESCO

The 2009 version of the **UNESCO Framework for Cultural Statistics (FCS)** incorporates a series of concepts which have emerged in the field of culture since the initial Framework in 1986, among which are included new technologies, intangible heritage and cultural practices and policies in continual evolution. The logic articulated in the new FCS is based on two main aspects:

- Concept of “Cultural Domain”: From the viewpoint of the Framework, a domain includes all the connected activities, whether they are economic or social in nature.
- Creative-cultural debate: The Creative industries usually cover a broader scope than traditional artistic domains with the inclusion, for example, of all ICT industries or research and development. The Framework approaches this problem by means of the incorporation of two domains: Audiovisual and interactive media and Design and creative services.

Table 2. CCI sectors included by the FCS 1986-2009

FCS 1986	FCS 2009
<p>Ten cultural categories</p> <ol style="list-style-type: none"> 1. Cultural heritage 2. Printed matter and literature 3. Music 4. Performing arts 5. Plastic and visual arts 6. Film 7. Radio and television 8. Sociocultural activities 9. Games and sport 10. Nature and environment 	<p>Seven cultural domains:</p> <ol style="list-style-type: none"> 1. Cultural and natural heritage 2. Artistic presentations and celebrations 3. Visual arts and crafts 4. Books and the press 5. Audiovisual and interactive media 6. Design and creative services 7. Intangible cultural heritage (cross-sectional domain)
<p>Five cultural functions:</p> <ol style="list-style-type: none"> 1. Creation / production 2. Dissemination / communication / distribution / transmission 3. Consumption / reception 4. Preservation / conservation / registration / protection 5. Participation 	<p>Three cross-sectional domains:</p> <ol style="list-style-type: none"> 1. Education and training 2. Archiving and preservation 3. Equipment and support materials
	<p>Two related domains:</p> <ol style="list-style-type: none"> 1. Tourism: cultural tourism, spiritual tourism and ecological tourism 2. Sport and leisure
	<p>Five stages of the cultural cycle:</p> <ol style="list-style-type: none"> 1. Creation 2. Production 3. Dissemination 4. Exhibition / Reception / Transmission 5. Consumption / Participation



2.2.2. European Union

From the strictly statistical point of view, the European Union has shown throughout the years its will to establish the bases for a European cultural statistical model which allows us to discover the reality to provide support to states in the definition of promotional policies for the cultural sector. In this respect, a working group on cultural statistics known as LEG-Culture (*Leadership Group sur les statistiques culturelles*) was created in 1997.

The most recent phase with regard to the definition of the European statistical model was the creation in 2009 of the working group *European Statistical System Network on Culture* (ESSnet-Culture), under the coordination of the Culture Department of Luxembourg. The main aims of ESSnet-Culture were:

- To restart statistical cooperation between European states and to review the European statistical framework created by LEG-Culture.
- To improve the existing base methodology to develop a new culture of European statistics.
- To define indicators and variables which allow the description and study of the cultural sector in all its complexity.
- To provide a national experience to allow a more advanced analysis of the data.

ESSnet-Culture was organised from 4 task forces, one of them specifically devoted to the design of the Framework and definitions.

However, beyond the efforts made by the different institutions, it remains difficult to harmonise data regarding the creative sectors at the European level because the majority of the data that can be used are those produced by the member states themselves and therefore very difficult to compare.

With regard to the treatment of the CCIs in their statistical models, it is worth bearing in mind that the LEG-Culture model included Architecture; the ESSnet model has Crafts and Advertising as new inclusions, in addition to the function of management and regulation.

The new ESSnet model is insistent on two important matters:

- There are no priorities among domains: none of them is more important than the others.
- The centre of the concentric circles model is artistic creation.

Table 3. CCI sectors included in the statistical Framework of the European Union 2000-2011

LEG-CULTURE 1997-2000	ESSnet-CULTURE 2009-2011
<p>Eight spheres of reference:</p> <ol style="list-style-type: none"> 1. Cultural heritage 2. Archives 3. Libraries 4. Books and the press 5. Plastic arts 6. Architecture 7. Performing arts 8. Audio and audiovisual / multimedia 	<p>Ten cultural domains:</p> <ol style="list-style-type: none"> 1. Heritage 2. Archives 3. Libraries 4. Books and the press 5. Performing arts 6. Visual arts 7. Architecture 8. Audiovisual and multimedia 9. Advertising 10. Crafts
<p>Six cultural functions:</p> <ol style="list-style-type: none"> 1. Conservation 2. Creation 3. Production 4. Dissemination 5. Trade 6. Training 	<p>Six cultural functions:</p> <ol style="list-style-type: none"> 1. Creation 2. Production and publishing 3. Dissemination and trade 4. Preservation 5. Education 6. Management / regulation
	<p>Five dimensions</p> <ol style="list-style-type: none"> 1. Economy 2. Employment 3. Consumption 4. Financing 5. Practices and social participation



Lastly, it is worth pointing out the **exclusions** from the model:

- Manufacturing is not a cultural activity in itself, but rather an industrial activity which is auxiliary to culture. The decision to exclude the activity of manufacturing auxiliary products is due to the impossibility of measuring them from a cultural point of view. What is the cultural relevance of these products?
- Printing activities are also questionable: they are industrial activities for the primary production of cultural goods, but they are not actually cultural activities in themselves. Meanwhile, it is impossible to estimate statistically the cultural part in these activities. Reproduction activities are not cultural activities in themselves and only the production of original material is considered a cultural activity.
- General system software or software applications: The software industry and the economy of the sector are very important economically, but they cannot be considered a cultural sector.
- Information activities (telecommunications) are excluded for the same reasons.
- Leisure activities (games, entertainment activities, gambling games, etc.) are not cultural activities.
- Cultural tourism: there is no clear definition, it is not an identifiable activity, but rather a grouping of several cultural experiences which the visitor may have.
- Nature reserves, zoos or botanical garden cannot be considered cultural domains either. Nature is a sector in itself and the preservation of flora and fauna is far from being cultural creation.

- The manufacture of ornamental products (ceramics, jewellery, etc.) is not included in cultural industries because only original craftsmanship is cultural.



3_ Challenges and tools for measuring

Before moving on to defining the conceptual model and the definitions of the CCI sector for the Autonomous Community of the Basque Country, it is necessary to take into account the characteristics and singularities presented by the cultural and creative sector because they condition the type of approach to be made for their analysis. Thus, the features of the frameworks where the CCIs intervene are conditioned by two questions which are inherent to the sector.

- The pursuit of financial gain. We find ourselves with a context in which cultural activities whose viability in the free market is problematic, to which it is not appropriate to apply industrial methods of production (fundamentally, heritage and the arts) and which require financing and complementary support, co-exist alongside others who develop in the market, who aim to obtain financial profitability and aim to make a profit (the Cultural and Creative Industries, strictly speaking).
- The delimitation between the public and the private. The cultural sector is characterised by heavy intervention via public policies, whose aims have been widening over time and extending their support framework. In any case, that public intervention is not symmetric between sectors and is related to the limited financial viability of cultural activities about whose value there is a collective acknowledgement. On the other hand, the so-called third sector or non-profit private sector, also has a great tradition and deep roots in the cultural sector. Many cultural initiatives are promoted by the third sector. Finally, private for-profit companies are also key in the development of the activity of the cultural sectors, as can be clearly seen in both the Cultural and Creative Industries. The confluences and limits between these three types of agent are not always clear and they depend, as has been pointed out, on the sectorial dynamics or traditions of each context: more public weight in the continental European tradition, and more private weight, for-profit or non-profit, in the Anglo-Saxon tradition.

The CCI analysis models are based on the economic activity of the sector, understood as the process of exchange of products, goods or services to cover needs, which generates wealth in a community. Cultural and creative activities are those based on symbolic values and/or artistic expressions. They include activities aimed at the market or not aimed at the market, for-profit or not-for-profit, and carried out by any type of producer agent and structure (individuals, government, organisations, companies, groups, amateurs or professionals). Although there are many exceptions and the limits are confusing, in the concentric circles model which places Heritage and Art at the centre and expands towards Cultural, Creative and auxiliary Industries, it could be concluded that public intervention moves from higher (in the centre) to lower and private intervention from less to more (in the outer circles).



Starting out from the general conceptual framework which makes up cultural and creative activities, in a certain sector and in accordance with its function in the value chain, a theoretical description is made and related to statistical activities, which are mainly economic (CNAE (*National Economic Activities Classification*)). Thus, the CCI sector is the result of a set of cultural and creative economic activities.

That said, it is worth clarifying that it is not always easy to distinguish in European statistical sources between for-profit and not-for-profit sectors, although the national accounts differentiate between commercial sectors (those who sell their products at economically significant prices) and non-commercial (whose prices are economically insignificant). In addition, the European System of Accounts (ESA 95) establishes additional rules for the distinction between market and non-market producers, in accordance with the criterion that sales cover more than 50% of the production costs.

Neither is it possible to distinguish between public and private sector employment in the EU-LFS, the main statistical source on the market and the labour force. It could also be the case that the same unit (a museum, a theatre, a festival) is publicly owned but obtains profits through its private income. We are talking about a sector, the cultural sector, in which it is no easy task to establish precise limits. In any case, the distinction between mercantile and non-mercantile activities is useful given that it is used in the registers of companies and accounts systems.

With regard to the non-commercial or not-for-profit sector, as shown in the ESSnet-Culture report, comprise very different realities in the EU 27, both in legal terms, in their relationship to government, and in the type of activities they carry out. The differences can even be seen from the terminological point of view: social economy, third sector, non-profit sector, etc. The activities carried out are oriented towards covering the needs of its members or a wide public interest, which takes priority over the obtaining and distribution of profits. They supply free goods or services, or supply them at prices which are not economically significant. They can be public institutional units or private structures with legal forms such as non-profit organisations, foundations, associations, cooperatives, etc. They are characterised by the impossibility of being a source of income, profits or other financial gains for themselves or for the bodies that create, control or finance them. Or it could be that its sales do not reach 50% of its income and they must turn to funds or subsidies to cover their costs of production.

There is also the case that the sphere of voluntary and amateur activities can be included in the production of non-mercantile cultural goods and services; for example, volunteers' collaboration in the organisation of a festival. Another example is related to new technologies: when we disseminate cultural content via social networks we are acting as economic producers. It is worth specifying that the non-mercantile services offered by non-profit private institutions, especially important in leisure and cultural activities and which, in fact, have their own NACE-CPA code (949916 Services provided by cultural and leisure associations).

However, as stated by ESSnet-Culture, the compilation of non-commercial cultural services is not harmonised at European level and even has its lacunae at national level, unlike market-oriented activities.



Given the singularities and problems presented by the cultural sector when it comes to measurement, the objective of a conceptual model of analysis must be to compile reliable and comparable data. Thus, the information must be as objectively as possible. Therefore, the most feasible way to achieve these objectives is to relate cultural activities with existing statistical classifications: Statistical Classification of Economic Activities (NACE-CNAE), standard classification used in harmonised surveys in the EU. This is also the path chosen by UNESCO.

NACE-CNAE is the tool to organise and standardise information, a common tool which is used in non-statistical spheres such as social and fiscal regulation, tariff systems, trade agreements, etc. The economic statistics unit inherent in the NACE (business or institutional units) does not impede social observation or the consumption of cultural and creative goods and services of individuals, or cultural practices. In addition, adopting the approach of NACE does not mean that the analysis is guided exclusively from the point of view of the legal form: amateur work, non-profit organisations and the institutional sphere are linked to survey methodology (sampling, selection of variables) and not to statistical activities.

Lastly, we must point out that other useful classifications for selecting cultural activities exist: Classification of Products by Activity (CPA), directly connected to the NACE; and the International Standard Classification of Occupations (ISCO) used to analyse employment.

4 A CCI model for the Autonomous Community of the Basque Country

4.1 Three criteria and a premise

The design of the CCI model for the Autonomous Community of the Basque Country takes into account the following criteria:

Comparability. This is one of the main problems of the existing models, as stated repeatedly by organisations devoted to the analysis of information (ESSnet-Culture) and the different studies carried out up to now. If in the strict sphere of culture there are difficulties to harmonise data between different countries, by adding the Creative Industries the problem becomes more acute. It is necessary to define a common minimum, to which other spheres can be added. In this regard, the concentric circles model allows us to identify the core spheres as opposed to those of a more auxiliary nature. In the case of the Autonomous Community of the Basque Country, the European framework dictates guidelines and criteria to which it will be necessary to adapt.

Consistency. The models respond to different objectives and criteria which condition where the emphasis is placed. In the case of the CCIs, the balance inclines towards the inclusion of spheres (digital content) or functions (manufacture) which reinforce arguments about its contribution to economic development and employment. This can generate approaches of questionable consistency. It is necessary to clarify which sectors or domains are included

and what is its scope. Likewise, it is necessary to carry out an analysis of the practical viability allowed by the application of the current classifications of activities (CNAE) and occupations (NCO).

Adaptability. The design of a CCI model for the Autonomous Community of the Basque Country must take into account its own singularities: A clear example is the existence of two co-official languages, which makes it obligatory to include language industries. Another of the inclusions to consider is gastronomy, a distinctive feature of the Basque Country, although the viability of its inclusion by strictly statistical means could entail greater complexity. This gives cause to consider the inclusion of alternative methodologies for the study of spheres which are not looked at enough in the official classifications (CNAE).

But in addition to establishing criteria to guide the design, the model starts out from a fundamental premise: it includes all those spheres and sectors which are traditionally part of culture (heritage, arts and cultural industries). All of them are maintained, although it will be necessary to reflect and argue how they are connected, what are their internal limits and, in short, what activities are included in each of them.

Thus, the discussion will be guided by the sectors to be added. We start out from a central core which expands towards the creative industries, therefore the debate will focus on the limits of this expansion.



4.2 Definition of the CCI sectors

The objective of this study is to propose a conceptual model for the analysis of the CCIs. To this end, the first step lies in the definition of the study object. And in this regard, we see that the definitions of the bodies that have approached the matter vary:

DCMS: “those industries which have their origin in creativity, skill and individual talents and which have a potential to create wealth and employment through the generation and exploitation of intellectual property.”

UN/UNCTAD “The ‘creative industries’ can be defined as the cycles of creation, production and distribution of goods and services which use creativity and intellectual capital as primary materials. They comprise a set of activities based on knowledge and which produce intellectual goods and services or tangible artistic goods and creative content, economic value and market objectives.”

EUROPEAN UNION: “those which use culture as material and have a cultural dimension, although their production is mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as sub-sectors such as graphic design, fashion design or advertising.”

The European Union option is the closest to the model we propose. In its simplicity, it places the accent in the cultural, unlike the others whose base concept is creativity.

Opting for the cultural base means starting out from a settled concept. Although under permanent review and questioning from the point of view of the definitions and their perimeters, there is a high degree of consensus regarding the concept of culture. Thus, it is worth stating that culture is all that with which cultural policies concern themselves. Perhaps it is a slightly ambitious definition conceptually, but it serves to clarify very well. Following diachronic logic with regard to the expansion of the concept also involves basing oneself on the idea of culture as the axis from which the rest is developed. Thus, expansion is from the cultural towards other sectors where the cultural is still present, albeit in a functional way. The cultural is what characterises the CCIs.

With regard to the choice of the concept of creativity as the basis for the definition of the sector, understood as the capacity to create or invent is too generic would include all innovation. Any activity has an creative component and could be applicable to the majority of sectors.

The CCIs share three main features which characterise them:

- their link to the concept of cultural expressions. All cultural sectors generate cultural expressions, from heritage, the arts and the creative industries. But the creative industries also give rise to cultural expressions such as architecture, design, language, gastronomy, advertising, crafts, etc.
- They base their creation and communication on the symbolic. The value of use of the cultural and creative is intrinsic and symbolic, attributed by the user (subjective) and this characterises it and distinguishes it from other goods, whose value is technical (objective).
- they are related to intellectual property rights (mainly copyright). The majority of cultural content is protected by copyright and that is one of its characteristics. However, not all that which is protected is cultural, and not all the cultural (goods and services) is necessarily protected.



4.3 Guidelines and scope of the model: sectors

In this section we propose the structure of sectors of the CCIs which make up the CCI model for the Autonomous Community of the Basque Country, as well as the scope of the activities to be included in each of them. But before describing the structure, three general guidelines must be taken into account which explain both the inclusions and the exclusions of the model.

— With regard to the **value chain**: in the Cultural Industries the set of functions of the value chain are considered: Creation; Production-publishing; Distribution, Trade and Dissemination; Preservation; Education; Management and Regulation. However, when dealing with the Creative Industries only creation is considered, the creative activity that generates added value. Thus, architecture considers architecture services, not building; fashion includes the activities of design and pattern-making, not the whole of the manufacturing process or trade.

— With regard to the application of **subjective criteria**: although subjectivity is inevitable when placing perimeters around the Cultural Industries from the point of view of the application of cultural policies, from the statistical point of view, value judgements are not applied in the consideration of which activities to include. Basing ourselves on the convention established by statistical organisations devoted to the study of culture, activities are included which establish the economic activities they describe, but without applying subjective criteria. For example, publishing is including in its totality, without taking into account the type of content. On the contrary, the approach to the Creative Industries is to apply value judgements. Thus, only “haute cuisine” creative gastronomy is included in gastronomy, not all the activity of restaurants and food stalls. It must be taken into account that this subjective selection can bring about practical difficulties in the use of statistical tools (CNAE, CPA, NCO) and it can be deduced that qualitative approximations are needed.

— With regard to **auxiliary activities and services**: They are the connected

activities which, being necessary to carry out cultural and creative activities, are not themselves cultural or creative. Both productive auxiliary activities and services related to the CCIs are considered separately. This treatment allows them to be added or removed without altering the content of the “hardcore” of CCI sectors. The same can be applied to cultural education.

The general approach to sectors is as follows:

a) Cultural sectors:

- Heritage, archives and libraries: includes material and intangible heritage, museums, archives and libraries.
- Visual arts
- Music
- Books and the press
- Performing arts
- Audiovisual and multimedia (film, television, radio)
- Crafts

— The whole value chain is included in the cultural sectors and no restrictions are considered according to its content.

— Digital content is included in each of the sectors.

— Crafts have a special treatment; the route of statistical analysis by means of economic activities does not allow for the identification of solely artisan manufacture. It is the only one of the cultural sectors whose analysis requires different approaches to its economic activity: through administrative registers or occupations.

b) Creative sectors:

- Creative industries: architecture, advertising, video games, design
- Creative industries peculiar to the Autonomous Community of the Basque Country: language industries, fashion, gastronomy.

— The exclusion of the digital content sector (software and applications) is proposed because despite being a sector of undoubted economic interest, it cannot be treated as a CCI sector itself. In fact, the activities of digital content linked to the cultural are included in each of the sectors: from heritage to the audiovisual or music, among others. In fact the emergence of the digital in the cultural and creative sector has brought about the practice of digitisation in certain sectors.

5 Definitions and descriptions of activities

The information presented in this section reaches completion with the details of the analysis files included in the annex. A brief explanation of the tools used is presented, and then the sectors included in the proposals of CCI sectors of the Autonomous Community of the Basque Country are defined.

5.1 Analysis outline

In order to be able to understand the scope of each of the sectors both from the point of view of the value chain and from the activities which it includes, we will make a detailed analysis of each of them, following the structure proposed by ESSnet-Culture for two reasons: comparability and harmonisation of the applicable statistical tools.

The description of the sectors is made by means of the classification statistical tools:

- CNAE 2009-NACE Rev.2: to identify the activities we will use the 4-digit Classification of Economic Activities. This is the required level of detail to produce relevant data about cultural and creative activities.
- CPA-2008: Classification of Products which constitute the European version of the Central Product Classification (CPC) prepared and recommended by the UN. The CPA is legally binding in the European Community. It follows the criteria of the origin of production of the

products, that is, the products are grouped in accordance with the economic activity they come from. In this way, the structure of the CPA-2008 is adjusted to the European classification of economic activities NACE Rev. 2

- NCO 2011: the National Classification of Occupations, which follows the guidelines of the International Standard Classification of Occupations ISCO-08.



5.2 Definitions of the CCI sectors

5.2.1. Cultural sectors

Heritage, museums, archives and libraries:

Heritage, understood in the wide sense, is the legacy which we have received from the past, what we live in the present and what we transmit to future generations. Starting out from the concept of cultural good and the idea of the legacy to transmit, it is a macro-sector which covers a wide reality which includes buildings and movable objects of artistic and historical, palaeontological, archaeological, ethnographic and anthropological, scientific or technical, linguistic, industrial interest and the documentary and bibliographical heritage. It manifests itself through tangible forms such as objects, constructions or material manifestations of the landscape, as well as through intangible expressions of human creativity.

It includes, in addition to goods with an artistic and cultural value, museum, archive and library services. It is a sector with heavy public intervention and, in addition, the only one defined and regulated by specific laws.

Sector activities (CNAE 09)	Connected services
9102 Museum Activities	7219 Other research and experimental development services in natural and technical sciences
9103 Management of historic places and buildings	
9105 Library activities (NACE 9101)	7220 Research and experimental development services in other social sciences
9106 Archive activities (NACE 9101)	
4779 Retail trade of second-hand articles in authorised establishments	

Visual arts

Visual arts includes plastic arts linked to painting, sculpture, engraving and other artistic activities belonging to Fine Arts, as well as photography, digital art, or other artistic expressions such as performances, video installations, etc. Thus, new disciplines based on images and interactivity are added the traditional artistic activity related to manual creative work.

In addition to the creators, it includes activities and agents devoted to production, exhibition, dissemination and commercialisation.

Sector activities (CNAE 09)
9003 Artistic creation
7420 Photographic Activities
8552 Cultural education services
4778 Retail trade of new articles in authorised establishments

Performing arts

In addition to theatre and dance, it includes disciplines such as circus, opera, bertsolaris (Basque verse improvisers) and other similar disciplines which can be expressed on a stage. They are characterised by being consumed live, in an immediate manner and with the audience present when the show is held.

Between the activities and agents that form part of the performing arts are the creators, companies, distributors and programmers, which can be either the venues and spaces or festivals, circuits and events where they are performed.

Sector activities (CNAE 09)	Connected services
9001 Performing arts	7990 Other booking services and other activities related to the same
9002 Auxiliary activities to the performing arts	
9004 Management of venues and shows	9329 Other leisure and entertainment activities
8552 Cultural education services	



Music

The music sector is situated on the intersection between performing arts and industries, given that it includes both live concerts and the record industry. This is the reason why some models break it up, associating it as part of performing arts and the audiovisual. In this case, we have opted to treat it as an independent sector given its singularity and the characteristic specialisation of the sector.

The sector's distinctive features are the phonogram or recording unit, of any kind and any media, and the record industry which produces it, as well as the services associated the musical activity (publishing, management, concert promotion, etc.) Like the other cultural sectors, the set of functions of the value chain are considered

Sector activities (CNAE 09)	Auxiliary industries
5920 Sound recording and musical publishing activities	2640 Manufacture of electronic consumer products
9002 Auxiliary activities to the performing arts	3220 Manufacture of musical instruments.
9004 Management of venues and shows	268 Manufacture of magnetic and optical media
8552 Cultural education services	
4763 Retail trade of musical and video recordings articles in specialised establishments	

Audiovisual and multimedia (film, television, radio)

Although the emergence of digitisation has heavily affected cultural and creative sectors as a whole, the audiovisual sector is undergoing a radical transformation in the processes of production and distribution. It is a sector constantly being redefined and widened, with a tendency to incorporate the digital content sector, video games, advertising and even ICTs or internet service operators.

The proposal for the Autonomous Community of the Basque Country limits itself to considering the activities of audiovisual production, distribution, cinema screenings, television and radio within the audiovisual sector. Thus, it includes the production of films, videos, television programmes or television advertisements, post-production (publishing, transferring, titles, subtitles, credits, computer-produced graphics, animation and special effects, development and processing of cinematographic film, film laboratories and special laboratory activities for animated films). Distribution includes the distribution of films, videotapes, DVDs and similar productions to cinemas, television channels and operators, as well as the acquisition of the distribution rights for different productions. Lastly, it includes screenings in cinemas and other projection facilities (open air, film clubs, etc.)

With regard to radio activities, it includes transmissions of audio signals via radio transmitters and facilities for the transmission of radio programming by air, cable and internet. It also includes data transmissions integrated with radio broadcasts.

Television activities cover the creation of a complete television programme, from purchased programmes (films, documentaries, etc.), programmes produced in-house (local news, live transmissions) or a combination of both. A complete television programme can be transmitted by whoever produces it or by an external distributor such as cable or satellite television companies or providers. Programming can be generalised or specialised in nature (for example limited formats like news, sport, education or programming for young people) and can be open or pay-per-view. This type also includes data transmissions integrated with television broadcasts.





Sector activities (CNAE 09)	Auxiliary industries
5915 Film and video production activities	2640 Manufacture of electronic consumer products
5916 Television programme production activities (NACE 5911)	268 Manufacture of magnetic and optical media
5912 Film, video and television programme post-production activities	
5917 Film and video distribution activities	
5918 Television programme distribution activities (NACE 5913)	
5914 Film screening activities	
6010 Broadcasting activities	
6020 Television programming and broadcasting activities	
6391 News agency activities	
7722 Hiring of videotapes and discs	
4763 Retail trade of musical and video recordings articles in specialised establishments	

Books and the press

We group books and the press under the same sector, although the press, alongside radio and television, is usually grouped in the media section. We choose to split them up following European guidelines, for reasons of harmonisation and comparability.

The book sector comprises three activities: publishing itself, wholesale distribution and trade (bookshops and other retail sales centres). Publishing comprises both printed books and those in electronic format or audiobooks. It includes the publishing of books, catalogues, brochures, dictionaries and encyclopaedias, atlases and maps.

The press comprises newspaper publishing activities, including advertising publications, which appear at least four times a week; and periodical publications and other magazines, which appear fewer than four times a week. They can be in any format (paper, electronic or internet). This sector also includes news agencies who provide images and content to the media. As in the case of books, it also includes the value chain: publishing, distribution and retail trade of newspapers and magazines.

With regard to the auxiliary industry of graphic arts, a part of whose activity is devoted to the world of books, it will be taken into account, but it will be given a differentiated treatment, so that it can be included in or split up from the heart of the activity of books and press.

Sector activities (CNAE 09)	Auxiliary industries
5811 Book publishing	1811 Newspaper printing
5813 Newspaper publishing	1812 Other printing and graphic arts activities
5814 Magazine publishing	1813 Pre-printing and media preparation services
5819 Other publishing activities	1814 Bookbinding and related services
6391 News agency activities	Connected services
4761 Retail trade of books in specialised establishments	7312 Media representation services
4762 Retail trade of newspapers and stationery articles in specialised establishments	6399 Other information services not classified under other sections

Crafts

Crafts are a singular activity: on the one hand, over the last few years there is a consensus to add them as a CCI sector, although views vary between considering them from a more cultural or more industrial accent; on the other hand, it is an activity with its own regulations, regulated by the Regional Governments. The route of work for the analysis of craft activity is the registration of craftsmen and women with Regional Governments.



From the European perspective, it is understood as the creation of a single production, placing the emphasis on its artistic aspect, therefore industrial crafts are not included. Artistic crafts require traditional skills and technical and complex knowledge to transform materials to produce pieces or small series whose artistic character is real. They are usually classified by type of materials (wood, textiles, leather, ceramics, etc.) or by sectors in which crafts are essential (for example, performing arts costumes, restoration of works of art, violin makers, etc.).

In the Autonomous Community of the Basque Country, the definitions of crafts in the regulations of the regional governments have in common that craft activity has the result of an individualised product, excluding industrial production or stressing that the manual contribution prevails over the application of machinery. But the details differ: the most exclusive towards what is not strictly speaking cultural is that of Alava (it excludes crafts from consumer and complementary to industry and agriculture goods, and service crafts); Bizkaia includes them, except food consumer goods; and Gipuzkoa is the broadest.

Craft activities are not specified through the CNAEs, due to not being a viable analysis tool for this sector.

5.2.2. Creative sectors

Architecture

Within the framework of the CCIs only architecture services are considered, excluding engineering and building activities. From the point of view of services, its aim is to provide creative services, although the final product can not be considered cultural. Thus, only the creative function or activity provided by architecture services is considered.

This includes both architecture advisory services, which refers to both design and drawings (plans and sketches) of buildings and town planning, rural planning and landscaping architecture.

Sector activities (CNAE 09)
7111 Architecture technical services

Advertising

Advertising is understood to mean the supply of a wide range of advertising services (although they are subcontracted), including advertisements, creative services, production of advertising material and purchase. Thus, it comprises the creation and carrying out of campaigns (creation and insertion of advertisements in any media and on the internet; creation and insertion of outside advertising; aerial advertising, distribution or delivery of advertising material or samples, creations of stands or other structures and spaces); and the carrying out of marketing campaigns and other advertising services devoted to attracting and retaining clients: product promotion, direct marketing advertising; commercial spaces; marketing advice.

Although from the strictly cultural point of view there are objections when it comes to including the production of advertising material (stands, printed matter, etc.), and promotion and marketing, the practical viability of analysis means that both advertising design and the service of conceptual development, up to the supply of complete advertising services (planning, creation and execution services) are included.

Sector activities (CNAE 09)
7311 Advertising agencies

Video Games

It is proposed to give the video games sector a separate treatment, differentiated from the audiovisual and multimedia sector. It is defined as the development, distribution and sales of interactive entertainment software which allows the simulation of experiences on a screen. Development includes everything from the conception of the idea (genre, form of play and storyboard), the design (script, sound, mechanics and programming design), planning, production, tests, final production and maintenance.

Sector activities (CNAE 09)	Auxiliary industries
5821 Video game publishing	2640 Manufacture of electronic consumer products
4763 Retail trade of musical and video recordings articles in specialised establishments	268 Manufacture of magnetic and optical media



Design

Design can be defined from a wide and open perspective or from a more applied point of view, starting out from the sub-sectors that make it up. From the conceptual point of view, design can be conceived as a creative process of work structured to create objects, images or spaces, which is also used successfully to create services and, even more so, to create innovative business strategies. Although this vision, tied to innovation, better describes the concept of design, for the analysis of the design sector we propose opting for the path of design activities included in the standardised economic classification. Thus, specialised design activities include: furniture and other interior decoration objects, as well as other goods for the home; industrial design, that is, the creation and development of designs and specifications which optimise the use, value and appearance of products, including decisions about materials, mechanisms, shapes, colours and the surface finish of the product, taking into account the characteristics and needs of the clients, safety, market demand and distribution, use and maintenance, graphic design; and interior decoration.

Sector activities (CNAE 09)

7410 Specialised design activities

Language Industries

Those industries devoted to providing services or generating specific accompaniment and support products linked to translation, content, language teaching and language technologies, answering the needs generated by activity in the global market.

Sector activities (CNAE 09)

7430 Translation and interpretation activities

8559 Other education not elsewhere specified

Fashion

It is proposed to break up the specialised design activities linked to fashion, such as the design of textile fashion, clothing garments, footwear, jewellery, or other goods related to fashion and to give them their own space as the fashion sector. Manufacture is excluded, unless it is of an artisan character and made-to-measure. Trade is also excluded.

Sector activities (CNAE 09)

7410 Specialised design activities

Gastronomy

The inclusion of gastronomy as a sector of the CCIs involves the selection of the creative part of its activity. Therefore, it does not include the whole of the activity of restaurants and gastronomic services of the Basque Country, but only those activities which involve an added value to the activity due to their innovation and experimentation from the creative, research or applied technology point of view. Its study requires an alternative form of work to statistical tools.

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Annexe_ Sector analysis files

_ 1. Sector: Heritage, archives and libraries

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
	<ul style="list-style-type: none"> • Recognition of goods of cultural interest and historical heritage. • Acquisition and organisation of museum collections. • Acquisition of archive documents • Acquisition and organisation of library collections. 	<ul style="list-style-type: none"> • Museum exhibitions. • Museographical activities. • Trade in antiques (including electronic commerce). • Archive consultations. • Archive exhibitions. • Library lending activities. 	<ul style="list-style-type: none"> • Preservation of tangible and intangible heritage. • Restoration of protected goods. • Archaeological activities. • Preservation research and technical activities. • Restoration of museum collections. • Archive activities (including digitisation). • Library preservation activities. 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Administrative management (state, local or other agents).



Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
HERITAGE, ARCHIVES AND LIBRARIES ACTIVITIES		
9102 Museum Activities	910210	Museum services
	910220	Museum collections
9103 Management of historic places and buildings	910310	Management of historic places and buildings and similar
9105 Library activities (NACE 9101)	910111	Library activities
9106 Archive activities (NACE 9101)	910112	Archive services
4779 Retail trade of second-hand articles in authorised establishments	470068	Stamp and coin services and retail trade
	470069	Souvenirs and objets d'art services and retail trade
	470091	Antique services and retail trade
Connected services		
7219 Other research and experimental development services in natural and technical sciences	721913	Research and experimental development services in physical sciences
7220 Research and experimental development services in other social sciences	722019	Research and experimental development services in other social sciences (certification and authentication of works of art)

Heritage, archive and libraries occupations

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2911	Archivist and museum curators
2912	Librarians, documentalists and similar
3733	Technicians in art galleries, museums and libraries
3739	Other technicians and support professionals in other cultural and artistic activities
4210	Library and archive employees



2. Sector: Visual arts

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Creation of plastic and visual works • Photographic creation 	<ul style="list-style-type: none"> • Production of visual works of art • Publication of photographic works • Publication of graphic work 	<ul style="list-style-type: none"> • Organisation of events and activities related to the visual arts • Art galleries and other temporary exhibitions • Trade in visual art works (including electronic commerce) 	<ul style="list-style-type: none"> • Protection of visual works • Restoration of visual works 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents)

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
ACTIVIDADES ARTES VISUALES		
9003 Artistic creation	900311	Services provided by authors, composers, sculptors and other artists, except actors
	900312	Originals by authors, composers and other artists, except actors, painters, graphic artists and sculptors
	900313	Originals by painters, graphic artists and sculptors
7420 Photographic Activities	742011	Exposed photographic plates and films, except those developed
	742012	Exposed and developed photographic plates and films for their reproduction in offset
	742019	Other types of exposed and developed photographic plates and films
	742021	Photographic portrait services
	742022	Advertising photography and similar services
	742023	Events photography and video services
	742024	Aerial photography services
	742029	Other specialised photography services
	742032	Photography restoration and retouching services



CNAE-2009 Activity Code	CPA-2008 Code	Products and services
VISUAL ARTS ACTIVITIES		
8522 Cultural education services	855212	Fine arts schools
4778 Retail trade of new articles in authorised establishments	470069	Souvenirs and objets d'art services and retail trade

Occupations of visual artists

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2931	Plastic and visual works artists
2939	Creative and interpretive artists not classified under any other section
3733	Technicians in art galleries, museums and libraries
3739	Other technicians and support professionals for other cultural and artistic activities

3. Sector: Performing arts

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Choreographic, dramatic or other performing artwork creation • Creation of technical stage designs for live shows 	<ul style="list-style-type: none"> • Production and organisation of performing arts • Support and technical activities for the production of live shows 	<ul style="list-style-type: none"> • Live performance activities • Distribution services 	<ul style="list-style-type: none"> • Theatre documentation archives 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents) • Artistic representation agencies



Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
PERFORMING ARTS ACTIVITIES		
9001 Performing arts	900110	Performing arts services
9002 Auxiliary activities to the performing arts	900211	Production and presentation of performances services
	900212	Promotion and organisation of performances services
	900219	Other auxiliary services to the performing arts
9004 Management of venues and shows	900410	Entertainment venue management services
8552 Cultural education services	855211	Dance instruction and school services
Connected services		
7990 Other booking services and other activities related to the same	721913	Booking services for events, entertainment and leisure services, and other booking services not elsewhere specified
9329 Other leisure and entertainment activities	722019	Fireworks and light and sound show services

Performing arts occupations

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2933	Choreographers and dancers
2934	Film, theatre and similar directors
2935	Actors
2939	Creative and interpretive artists not classified under any other section
3739	Other technicians and support professionals for other cultural and artistic activities



4. Sector: Music

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Creation of musical works 	<ul style="list-style-type: none"> • Musical production and recording • Live concert production • Support and technical activities for the production of live music • Music publishing • Post-production activities 	<ul style="list-style-type: none"> • Organisation of music fairs and events • Organisation of concerts and tours • Music distribution • Trade in records (including electronic commerce). 	<ul style="list-style-type: none"> • Protection of activities related to musical works and instruments • Restoration of musical works and instruments 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents) • Artistic representation agencies

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
MUSIC ACTIVITIES		
5920 Sound recording and musical publishing activities	592011	Sound recording services
	592012	Live recording services
	592013	Sound recording originals
	592031	Printed scores
	592032	Electronic scores
	592033	Discs, magnetic tapes or other physical media for music
	592034	Other discs and magnetic audio tapes
	592035	Downloadable music
	592040	Services for the assignment of rights for sound originals



CNAE-2009 Activity Code	CPA-2008 Code	Products and services
MUSIC ACTIVITIES		
9002 Auxiliary activities to the performing arts	900211	Production and presentation of performances services
	900212	Promotion and organisation of performances services
	900219	other auxiliary services
9004 Management of venues and shows	900410	Entertainment venue management services
8552 Cultural education services	855212	Music school and music education services
4763 Retail trade of musical and video recordings articles in specialised establishments	470064* does not match any CNAE code	Audio and video recording retail trade services
Auxiliary industries		
2640 Manufacture of electronic consumer products	264031	Turntables, record players, cassette players and other sound reproduction equipment
	264032	Tape recorders and other sound recording equipment
	264033	Video cameras and other sound recording or reproduction equipment
	264041	Microphones and supports
	264042	Speakers, headphones, including those combined with a microphone
	264043	Electric sound frequency amplifiers; electrical equipment for the amplification of sound
3220 Manufacture of musical instruments.	322011	Pianos and other string instruments with a keyboard
	322012	Other string musical instruments
	322013	Pipe and keyboard organs, harmoniums and similar instruments; accordions and similar instruments; harmonicas; wind instruments
	322014	Musical instruments in which the sound is produced or needs to be amplified electronically.
	322015	Other musical instruments
	322016	Metronomes and tuning forks; music box mechanisms; strings for musical instruments
	322020	Components and accessories of musical instruments
322099	Subcontracting operations which form part of the manufacture of musical instruments	
268 Manufacture of magnetic and optical media	268011	Magnetic media without recording capacity, except cards with magnetic bands
	268012	Optical media without recording capacity



Occupations in music

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2932	Composers, musicians and singers
7612	Violin makers and similar; tuners of musical instruments
3831	Audiovisual recording technicians

_ 5. Sector: Audiovisual and multimedia

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Creation of audiovisual works • Creation of multimedia works 	<ul style="list-style-type: none"> • Production of animated images, video and audiovisual programmes • Production of television programmes (including internet) • Publication of films, videos (including via the internet) • Publication of multimedia works • Production of radio programmes • Audiovisual post-production activities 	<ul style="list-style-type: none"> • Organisation of film/video fairs and events • Dissemination of films, videos (including via the internet) • Film screenings • Distribution of films/videos • Video rental • Trade in audiovisual works (including electronic commerce). • Temporary exhibitions of audiovisual works 	<ul style="list-style-type: none"> • Protection of activities related to audiovisual and multimedia works • Restoration of audiovisual and multimedia works 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents) • Artistic representation agencies



Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
AUDIOVISUAL AND MULTIMEDIA ACTIVITIES		
5915 Film and video production activities	591111	Advertising film and video production services
5916 Television programme production activities (NACE 5911)	591112	Other television programme production services
	591113	Original film, video and television programmes
	591121	Cinema films
	591123	Films or other video content on discs, magnetic tape or other physical media
	591124	Downloadable films or other video content
	591130	Sales of advertising space or time in film, video and television products
5912 Film, video and television programme post-production activities	591211	Audiovisual editing services
	591212	Transfer and copying of originals services
	591213	Colour correction and digital restoration services
	591214	Visual effects services
	591215	Animation services
	591216	Title and subtitle insertion services
	591217	Design and music publishing services
	591219	Other film, video and television programme post-production activities
5917 Film and video distribution activities	591311	Assignment of film rights and their income services
5918 Television programme distribution activities (NACE 5913)	591312	Other film, video and television programme distribution services
5914 Film screening activities	591410	Film screening services
6010 Broadcasting activities	601011	Broadcasting services
	601012	Programming and broadcasting originals
	601020	Radiophonic channel programmes
	601030	Radio advertising spaces



CNAE-2009 Activity Code	CPA-2008 Code	Products and services
AUDIOVISUAL AND MULTIMEDIA ACTIVITIES		
6020 Television programming and broadcasting activities	602011	Programming and television live broadcast services, except pay-per-view
	602012	Other programming and television live broadcast services, except pay-per-view
	602013	Pay-per-view programming and television live broadcast services
	602014	Other pay-per-view programming and television live broadcast services
	602020	Television broadcasting originals
	602031	Television programmes, except pay-per-view
	602032	Pay-per-view television programmes
	602034	Advertising space on television
6391 News agency activities	639112	News agency services for audiovisual media
7722 Hiring of videotapes and discs	772210	Services for the hiring of videotapes and discs
4763 Retail trade of musical and video recordings articles in specialised establishments	470064* does not match any CNAE code	Audio and video recording retail trade services
Auxiliary industries		
2640 Manufacture of electronic consumer products	264011	Broadcast receivers (except for automobiles) which work with no exterior energy source
	264012	Broadcast receivers which only work with an exterior energy source
	264020	Broadcast receivers which only work with an exterior energy source
	264033	Video cameras and other sound recording or reproduction equipment
	264034	Screens and projectors which do not incorporate television reception equipment or are mainly used in information technology
	264041	Microphones and supports
268 Manufacture of magnetic and optical media	268011	Magnetic media without recording capacity, except cards with magnetic bands
	268012	Optical media without recording capacity



Occupations in audiovisual and multimedia

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2934	Film, theatre and similar directors
2935	Actors
2922	Journalists
2936	Radio, television and other presenters
3831	Audiovisual recording technicians
3832	Broadcast technicians

6. Sector: Books and the press

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Creation of literary works • Writing of cultural articles for magazines and periodicals • Translation and interpretation activities 	<ul style="list-style-type: none"> • Publication of books (including via the internet) • Publication of newspapers and magazines (including via the internet) • Press agency activities 	<ul style="list-style-type: none"> • Organisation of book promotion fairs and events • Book and press trade (including electronic commerce) 	<ul style="list-style-type: none"> • Protection of activities related to books and newspapers • Book restoration 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents) • Artistic representation agencies



Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
BOOK AND PRESS ACTIVITIES		
5811 Book publishing	581111	Text books
	581112	Professional, technical and academic books
	581113	Children's books
	581114	Dictionaries and encyclopaedias
	581115	Atlases and other books with maps
	581116	Hydrographic maps and charts and similar printed matter, except in book form
	581119	Other books, brochures, prospectuses and similar
	581120	Books on disc, magnetic tape or other physical media
	581130	Online books
	581141	Advertising space in printed books
	581142	Advertising space in electronic books
5813 Newspaper publishing	581150	Publishing and printing services on commission or by contract
	581160	Services for the assignment of rights for publishing
5814 Magazine publishing	581310	Printed newspapers
	581320	Online newspapers
5819 Other publishing activities	581411	General interest printed magazines
	581412	Business, professional and academic magazines
	581419	Other printed magazines
	581420	Online magazines
	581431	Advertising space in printed magazines
	581432	Advertising space in electronic magazines
	581912	Prints, drawings and photographs, printed



CNAE-2009 Activity Code	CPA-2008 Code	Products and services
BOOK AND PRESS ACTIVITIES		
6391 News agency activities	639111	News agency services for newspapers
4761 Retail trade of books in specialised establishments	470061	Book retail trade services
4762 Retail trade of newspapers and stationery articles in specialised establishments	470062	Newspaper and magazine retail trade services
Auxiliary industries		
1811 Newspaper printing	181110	Newspaper printing services
1812 Other printing and graphic arts activities	181212	Catalogue, prospectus, advertisement and other advertising product printing services
	181213	Printing services for magazines and periodicals published fewer than four times a week
	181214	Printing services for books, atlases, hydrographic maps and similar, paintings, drawings, photographs and postcards
	181219	
1813 Pre-printing and media preparation services	181310	Other printing services not elsewhere specified
	181320	Pre-printing services
	181330	Printing plates or cylinders or other printing elements
1814 Bookbinding and related services	181410	Auxiliary services related to printing
Connected services		
7312 Media representation services	731211	Sale of advertising space or time on printed media on commission or by contract
	731211	Sale of advertising space or time on television or radio on commission or by contract
	731212	Sale of advertising space or time on printed media on commission or by contract
	731213	Sale of advertising relating to an event
	731214	Other type of sale of advertising space or time on commission or by contract
6399 Other information services not classified under other sections	639910	Information services not elsewhere specified
	639920	Original compilations of facts or information



Books and press occupations

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2651	Advertising and commercialisation professionals
2921	Writers
2922	Journalists
2923	Philologists, interpreters and translators
3731	Photographers
7621	Pre-printing process workers
7622	Printing process workers
7623	Bookbinding process workers



7. Sector: Crafts

NOTES: In Europe, ESSnet-Culture includes it in its conceptual model but does not specify the statistical analysis tools. The sector analysis path is via the registers of Regional Governments.

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
• Creation of craft pieces	• Production of craft pieces	• Exhibition of and trade in craft works (including electronic commerce).	• Restoration of craft pieces	• Formal and informal education: artistic and cultural teaching activities.	• Administrative management (state, local or other agents)

Occupations in crafts

CNO11	Section
7613	Jewellers, goldsmiths and silversmiths
7614	Ceramics workers, potters and similar
7615	Glass blowers, modellers, lamination workers, glass cutters and polishers
7616	Sign painters, glass engravers, decorative painters of diverse articles
7617	Artisans in wood and similar materials; basket weavers, brush makers and similar workers
7618	Artisans in fabrics, leather and similar materials, fibre-preparation workers and weavers
7619	Artisans not classified under other sections

Only those included in the Observatory analysis. In any case, there are other occupations liable to be understood as partially artisan (blacksmiths, cabinetmakers, etc.). Artisan occupations included in other sectors have not been included (violin makers, in music; bookbinders in books and press)



8. Sector: Architecture

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Architectural creation 		<ul style="list-style-type: none"> • Temporary architecture exhibitions • Exhibitions in galleries 	<ul style="list-style-type: none"> • Architectural preservation activities. 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Administrative management (state, local or other agents) • Rights management support activities

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
ARCHITECTURAL ACTIVITIES		
7111 Architecture technical services	711110	Plans and sketches for architectural purposes
	711121	Architectural technical services for building projects
	711122	Architectural technical services for non-residential building projects
	711123	Historical restoration architectural services
	711124	Architectural consultancy services
	711131	Town planning services
	711132	Rural land planning services
	711133	General project planning services
	711141	Landscape architecture services
	711142	Landscape architecture consultancy services

Architecture occupations

CNO11	Section
2451	Architects (except landscape architects and town planners)
2452	Landscape architects
2481	Technical architects and town planning technicians



_ 9. Sector: Advertising

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
• Creations of advertising works		• Distribution of advertising campaigns		• Formal and informal education: artistic and cultural teaching activities.	• Rights management support activities

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
ADVERTISING ACTIVITIES		
7311 Advertising agencies	731111	Complete advertising agency services
	731113	Advertising creation services and advertising agency concept development

Advertising occupations

CNO11	Section
1222	Advertising and public relations managers
2651	Advertising and commercialisation professionals



10. Sector: Video games

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Creation of video games 	<ul style="list-style-type: none"> • Publication of multimedia works (including via the internet) • Audiovisual post-production activities 	<ul style="list-style-type: none"> • Organisation of video game fairs and events • Trade in video games (including electronic commerce). 	<ul style="list-style-type: none"> • Protection of activities related to video games 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents) • Artistic representation agencies

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
VIDEO GAMES ACTIVITIES		
5821 Video game publishing	582110	Computer games on physical media
	582120	Downloadable computer games
	582130	Online games
	582140	Services for the assignment of rights for video games
4763 Retail trade of musical and video recordings articles in specialised establishments	470064* does not match any CNAE code	Audio and video recording retail trade services



Auxiliary industries		
2640 Manufacture of electronic consumer products	264060	Video game consoles (used with a television set or with a built-in screen) and other games of skill or chance with an electronic screen
268 Manufacture of magnetic and optical media	268011	Magnetic media without recording capacity, except cards with magnetic bands
	268012	Optical media without recording capacity

Video game occupations

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2713	Analysts, programmers and web and multimedia designers
2719	Analysts and designers of software and multimedia not classified under other sections



11. Sector: Design

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Design creation 		<ul style="list-style-type: none"> • Organisation of events and activities related to design • Temporary exhibitions about design 		<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents)

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
DESIGN ACTIVITIES		
7410 Specialised design activities	741011	Interior design services
	741012	Industrial design services
	741019	Other specialised design services
	741020	Original design projects

Design occupations

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2482	Product and garment designers
2484	Graphic and multimedia designers



12. Sector: Language industries

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Translation and interpretation activities 				<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Administrative management (state, local or other agents) • Rights management support activities

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
LANGUAGE INDUSTRIES ACTIVITIES		
7430 Translation and interpretation activities	743011	Translation services
	743012	Interpretation services
8559 Other education not elsewhere specified	855911	Language school services

Language Industries Occupations

CNO11	Section
1326	Education service managers
2322	Unregulated language education teachers
2923	Philologists, interpreters and translators



13. Sector: Fashion

Functions of the value chain

Creation	Production / Publishing	Distribution, trade and dissemination	Preservation	Education	Management and regulation
<ul style="list-style-type: none"> • Fashion creation and design 		<ul style="list-style-type: none"> • Organisation of events and activities related to fashion • Temporary exhibitions about fashion 	<ul style="list-style-type: none"> • Conservation and restoration of fashion fabrics and garments 	<ul style="list-style-type: none"> • Formal and informal education: artistic and cultural teaching activities. 	<ul style="list-style-type: none"> • Rights management support activities • Administrative management (state, local or other agents)

Statistical analysis tools

CNAE-2009 Activity Code	CPA-2008 Code	Products and services
FASHION ACTIVITIES		
7410 Specialised design activities	741019	Other specialised design services

Fashion occupations

CNO11	Section
1501	Directors and managers of leisure, cultural and sporting activities companies
2482	Product and garment designers
7831	Dressmakers, couturiers, furriers and milliners
7832	Patternmakers for textile and fur products
7833	Fabric, leather, fur and other product cutters
7834	Hand-sewers, embroiderers and similar
7836	Tanners and fur preparation workers
7837	Shoemakers and similar

Conceptual delimitation and definition of the CCI sectors in BASQUE COUNTRY



Kulturaren
Euskal Behatokia
Observatorio Vasco
de la Cultura



EUSKO JAURLARITZA
GOBIERNO VASCO

KULTURA ETA HIZKUNTZA
POLITIKA SAILA

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Y POLÍTICA LINGÜÍSTICA