

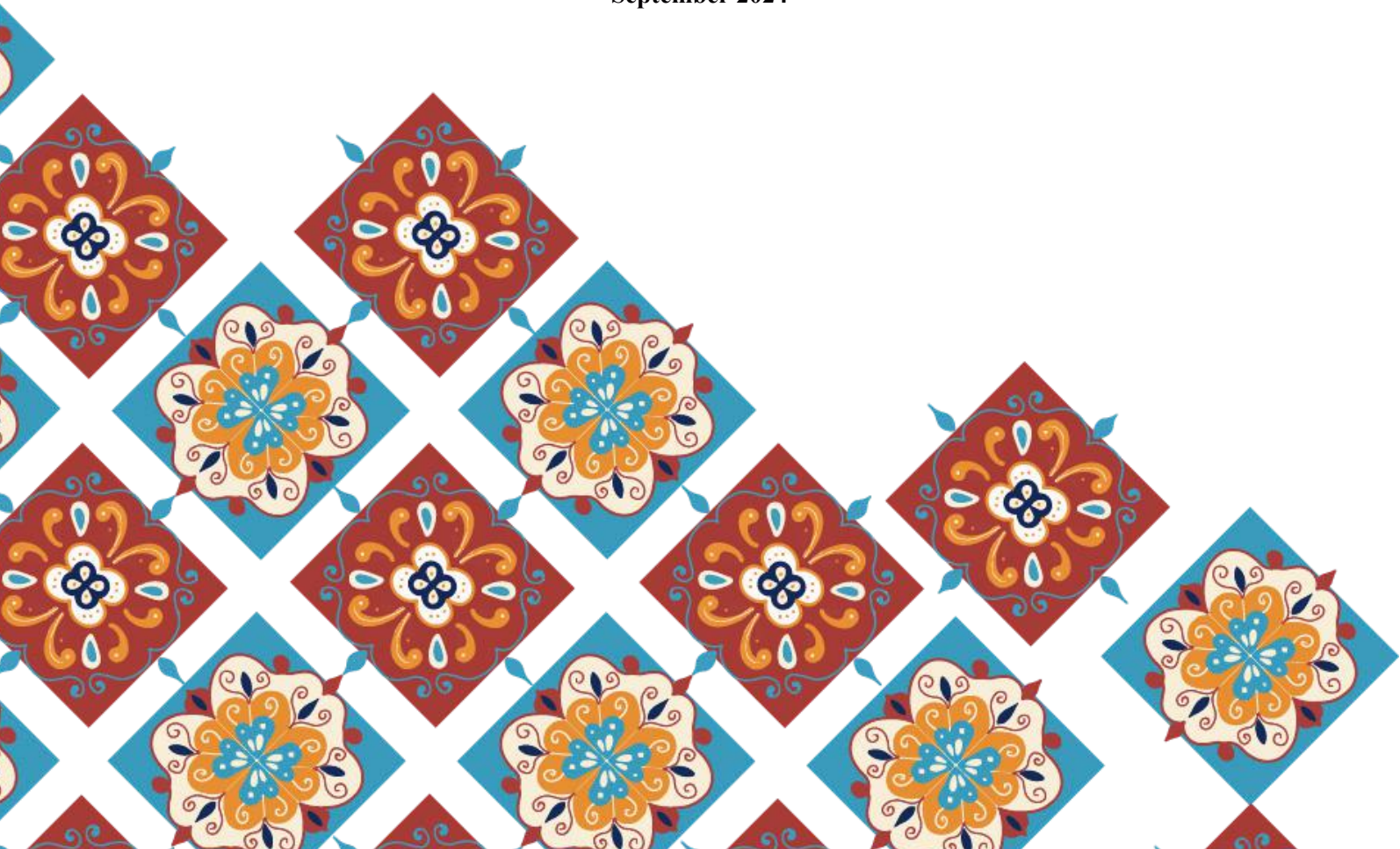


Improving Data Collection among National and Provincial Statistical Agencies to Strengthen Policymaking for the Cultural and Creative Industries

DEFINING THE CANVAS: CULTURE AND CREATIVE TRADES IN CONTEXT

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This report offers a comprehensive overview of the activities executed by the project team in pursuit of a key deliverable: the formulation of inclusive and synthesized definitions of "Culture," "Creative Trades," and "Cultural Goods" tailored specifically for Pakistan. Serving as a supplementary document to the midterm report, this submission extensively delineates each activity undertaken by the team, providing insight into the methodologies, processes, and outcomes achieved.

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EXECUTIVE SUMMARY

This report presents a comprehensive exploration of the cultural and creative industries (CCIs) in Pakistan, aiming to bridge the gap in data collection and enhance policymaking to bolster these vital sectors. Funded by the International Fund for Cultural Diversity (IFCD) of the United Nations Educational, Scientific and Cultural Organization (UNESCO), this initiative is a pivotal step toward understanding and quantifying the contributions of CCIs to Pakistan's economic growth and sustainable development.

Chapter 1 delves into the intricate landscape of culture and creative trades within Pakistan, offering a nuanced understanding of the constitutional, policy, and historical context shaping these sectors.

Through a meticulous analysis, the chapter provides insights into how cultural policies and definitions have evolved, drawing parallels with regional and international examples to propose a refined, localized framework for Pakistan.

Chapter 2 shifts the focus to the methodology of measuring the economic and social impacts of CCIs. It introduces a robust framework, influenced by UNESCO's Culture|2030 Indicators, to assess the economic significance of cultural activities. This chapter not only highlights the methodological approaches but also discusses the challenges and potential solutions in capturing the multifaceted nature of CCIs.

Following the methodological groundwork laid in Chapter 2, the report introduces a series of tailored survey instruments for key industries such as music, textiles, food, art & crafts, gaming, and festivals. These tools are designed to meticulously capture the economic and social metrics pertinent to CCIs. Developed with precision, these instruments are crucial for conducting fieldwork that will yield actionable data, providing a solid foundation for evidence-based policy making and strategic planning within Pakistan's cultural and creative sectors. However, it is important to mention that these instruments are designed with flexibility in mind, allowing for iterative refinement and adaptation to ensure their alignment with evolving sector-specific realities and data collection objectives.

In Chapter 3, we embark on a comparative journey, exploring global-to-local database survey instruments used in various sectors, offering a rich repository of tools that can inform Pakistan's approach to data collection in CCIs.

Chapter 4 encapsulates the collaborative essence of this project, documenting the insights and recommendations garnered from a consultative workshop with over 70 domain experts from diverse backgrounds. This collaborative effort underscores the report's commitment to inclusive and participatory research, ensuring that the proposed strategies resonate with the stakeholders and are grounded in the local context. As the project progresses to its next phase, focusing on field testing and mapping exercises, this report stands as a testament to the collective endeavor to harness the power of culture and creativity for sustainable economic development. The findings and recommendations set forth in this report are not only aimed at informing policymakers but also at inspiring further research and dialogue among all stakeholders involved in the cultural and creative sectors of Pakistan.

DEFINING THE CANVAS: CULTURE AND CREATIVE TRADES IN CONTEXT

Chapter 1: Introduction

At its core, culture is an elusive entity, existing beyond tangible parameters and transcending traditional boundaries. Its elements – languages, beliefs, social norms, etc. – combine to make it resistant to rigid categorization. It is fluid and malleable; constantly adapting to external influences, technological advancements, and changing societal landscapes. But to relegate it to the realm of the abstract when making national level policies is to ignore its contributions to the economy and socio-political landscape of the country.

This poses a specific challenge; while it seemingly defies precise quantification, it must be measured academically to study its effects and its scope in pushing the economy forward, and in subsequent policy making. Cultural manifestations are deeply ingrained in the subjective experiences of individuals and communities, so standardized metrics do not always suffice.

With globalization (and the intercultural exchanges it has made possible) and technological advances, most cultures today are evolving at a pace that surpasses the methodical strides of academic inquiry. This means that static standardized metrics for cultural inquiry, whether local or global, can often become obsolete when measuring culture and the creative trades it produces.

However, despite this state of perpetual flux, it is important to attempt such a feat.

This is because culture has a profound impact on the economy of any country; it is not merely ornamentation, but a catalyst for economic growth and sustainability, and the various industries associated with it (such as the arts, entertainment, literature, etc. contribute significantly to national economies.) Creative sectors also foster innovation, generate employment, and stimulate tourism. Rich cultural environments enhance the average quality of life, they foster social cohesion and propel individuals to form a firmer sense of identity.

Grappling with the complexities of measuring culture means navigating a dynamic terrain that holds the key to sustainable economic progress and societal health. While it is true that there will always be a certain degree of dilution when the richness of diverse cultural tapestries is reduced to numerical values, one can reach an approximation of culture and its contributions through a multidisciplinary approach. One document that forms the basis for a global investigation into culture and creative trades is the UNESCO Framework for Cultural Statistics (UNESCO, 2009), established in 2009. This provides a comprehensive and standardized approach to collecting, organizing, and analyzing cultural data at the national and international levels. The idea is to support evidence-based policymaking, and foster international cooperation in the cultural domain.

The framework parses culture into different subcategories or “domains.” It attempts to recognize the unique attributes of tangible and intangible cultural heritage and the diversity of cultural expressions and creative industries. Tangible cultural heritage is simple enough to understand, since it involves physical artifacts, monuments, and sites with historical, artistic, scientific, or cultural significance. Intangible cultural heritage is more elusive; it includes local practices, different expressions of cultural beliefs through language or folklore, indigenous knowledge, and valuable skills passed down through different generations. Categorizing and measuring both is a herculean task.

The domains identified by the framework include:

- cultural and natural heritage
- performance and celebration; such as festivals, rituals and traditional performances
- visual arts and crafts; such as painting, sculpture, handicrafts, and other kinds of artistic production
- books and press; especially those involving local literature (distinct from works of scientific inquiry, for instance)
- audio-visual and interactive media; radio, television, digital content, video games, etc.
- design (architecture, fashion, industrial design, etc.) and creative services including tangential activities such as event promotion. (This essentially recognizes the economic dimension of culture, and the potential for job creation within it.)
- tourism, measured by charter travel and tourist services available and the hospitality industry
- sports and recreation.

Multiple factors influence these domains; for instance, freedom of expression and access to information determine the literature and media that is produced. In turn, this media shapes cultural narratives and fosters new dialogue, leading to an ever-shifting cultural landscape. Censoring indigenous narratives for instance can lead to them being phased out of mainstream culture over time. Hence, the factors that influence these domains are also extremely important for policy makers.

To ensure that data collection is done uniformly, the framework provides standardized definitions and classifications for cultural indicators. This ensures consistency across different regions. Within each domain, data can be collected on multiple fronts. For example, in the domain of cultural heritage, data may be collected on tangible heritage (e.g., monuments, museums) and intangible heritage (e.g., traditional practices, oral traditions). The frequency of data collection varies based on the specific indicators being measured.

The framework also recommends that participating countries use as many sources of data as possible, including administrative records, surveys, censuses, and any other relevant sources that are quantifiable.

It makes inter-country collaboration a central tenet of the process, since this encourages the sharing of best practices, a more rigorous development of common methodologies, and the establishment of international standards. Countries are also encouraged to embrace technological advancements such as digital platforms and data analysis.

UNESCO encourages countries to develop training programs and expertise among statisticians and administrators in the cultural domain to ensure that this data is collected with few inconsistencies. However, it also recognizes that both the public and private sector are involved in cultural activities and trades, and stresses the need for the involvement of all stakeholders in the data collection.

Applying this framework to Pakistan is certainly valuable. It serves as a guiding instrument for developing standardized methodologies. Currently, gaps in measuring the creative economy arise due to various factors.

Artisans who operate outside formal channels may not be fully reflected in official statistics. Government departments may be plagued by limited resources, have outdated methodologies, or insufficient infrastructure for data collection.

Intangible cultural heritage may be underrepresented by virtue of the difficulty of measuring it. Digital platforms may begin to affect creative industries as globalization gains steam, and this would require more nuanced assessments of the creative sector than what government departments traditionally carry out.

Pakistan stands to gain much by attempting this calculation. As an example, consider the domain of tangible cultural heritage, specifically museums. Using the framework, Pakistani authorities may define key indicators such as the number and types of museums, and further divide them into categories such as art museums, history museums, etc. The framework would recommend that Pakistan draw its museum data from diverse sources, encompassing administrative records from the museums, data obtained through national surveys such as those conducted by the Pakistan Bureau of Statistics, and relevant census data. This multi-source approach would ensure a comprehensive and nuanced understanding of the museum landscape.

The framework would also regulate the frequency of data collection, and call for periodic assessments which track changes over time. For example, annual data collection on the number of visitors to museums would allow analysts to see how the population engages with culture. In addition to the intangible benefits, this would allow policy makers to see which policies in the cultural sector are effective in driving museum visits over time.

Pakistan would build capacity by conducting training programs that focus on the utilization of standardized definitions, classifications, and methodologies specific to museums, for instance. The framework would encourage the use of digital tools and platforms for data collection, management, and dissemination, such as federally or provincially managed databases that log museum visits. Although the benefits of leveraging modern technology would have to be driven by a cost-benefit analysis.

And finally, by engaging with international organizations and collaborating with other countries, Pakistan would contribute to the harmonization of cultural data globally.

On paper, this framework is exhaustive and comprehensive. It enhances the quality and comparability of cultural data globally, and provides a systematic approach to collecting information on cultural activities. However, it does beg the question: does following global best practices in data collection yield the best possible and most accurate results in local contexts?

A strategy that yielded success in one geographical location may prove incompatible or impractical in another due to differences in regulatory frameworks, socio-cultural norms or even the behavior of consumers. Additionally, the myopic application of global best practices disregards the wealth of local knowledge and expertise that countries possess. Local stakeholders have an intimate understanding of their unique environment, and their insights can provide invaluable inputs for refining and customizing global best practices to align with specific needs and challenges.

This conundrum is the basis for this literature review. In Chapter 2: Pakistan and its Cultural Policies, we provide historical context for Pakistan, and discuss the policies that coincide with the domains of culture that UNESCO identified in its 2009 framework. In Chapter 3: Regional and International Examples of the Development of Cultural Policies and Definitions of Culture, we consider five different countries' cultural policies, as well as some collaborative regional frameworks, and cover the subsequent definitions and standards that various countries have adopted to discuss culture. Finally, in Chapter 4: Culture Redefined for Pakistan, we look at how Pakistan can do the same, and attempt to come up with an adapted and rigorous definition for culture and creative trades.

Chapter 2: Pakistan and its Cultural Policies

In the early years after Pakistan's independence in 1947, Pakistan faced an imminent fiscal collapse since pre-partition resources and assets were allegedly unevenly divided between itself and the neighboring behemoth Indian state. The earliest political leaders in the fledgling state banked on a strong narrative and the idea of a distinct national identity to keep the nation united and under control. And so, efforts were made to integrate various ethnic and linguistic groups through different policies.

English was initially the official language, and Urdu was promoted as the principal language for communication and administration, leading to tensions in regions where the latter was not the native language. According to representatives of small ethnic communities, this policy helped the Punjabi and Mohajir elites consolidate and retain power and was seen as a form of internal colonialism. According to Tariq Rahman, "In reality, since it was English, not Urdu, which was used at the highest level in all central services, the rule of English-knowing people was ensured, and Urdu was, if anything, only a minor threat to the domination of this English-using élite. However, the Urdu policy did favor the Mohajirs and Punjabis at the lower levels of power. Moreover, it elevated the status of Urdu vis-à-vis the other languages of Pakistan. This enhanced the status of the urban, Urdu-using culture and brought about a corresponding devaluation of indigenous vernacular-using rural cultures." (Rahman, 2002)

A hastily drawn and poorly conceived one-unit policy (first implemented in 1955) further convoluted the issue. It attempted to eliminate provincial boundaries, and so it combined present day Punjab, Sindh and Khyber Pakhtunkhwa into one administrative unit. However, the government did little to address the cultural differences within these regions, and even less to adequately apportion resources across the whole unit. (Toor, 2005)

The 1956 Constitution did include provisions recognizing the rights of provinces and different linguistic and cultural groups, and subsequent constitutions and amendments tried to address the regional disparities present in the country. (The Government of Pakistan, 1956) However, Pakistan has been notoriously bad at doing so sufficiently, or to the satisfaction of marginalized groups.

In the 1960s and 70s, the successive governments of Ayub Khan and Zulfikar Ali Bhutto invested in several cultural initiatives. Khan's industrialization and urban development schemes led to the development and expansion of several urban centers, sprawling areas that Mike Davis refers to as megacities in his book *Planet of Slums*. They developed cultures that were distinct from pastoral ones. Davis goes on to say that since 1980, economic informality has returned to areas that can be described as slums, and cites a study that estimates that 75% of Karachi's citizens now operate in the informal sector. (Davis, 2007)

(It is pertinent to note that several scholars have established a link between local cultures and the informal sector in a country.) Khan also made educational reforms meant to expand the educational infrastructure, improve literacy rates and modernize education. He claimed that giving in to “geographical distances, linguistic disparities, local loyalties, cultural pulls...parochial pressures, would result in “an ideal hotbed for the germs of discontent, disaffection and disunity to flourish and thrive in.”(Saigol, 2003)

This ideology was prevalent in his cultural endeavors too, since he promoted festivals that celebrated unity amongst different linguistic groups, although he did make some efforts to promote literature in the regional languages as well.

His government also established Pakistan’s first media channel, Pakistan Television (PTV). Over the years, PTV has become notorious for parroting state propaganda, since it actively pushes the state narrative on socioeconomic and political issues. This is often described as a positive development by more conservative scholars such as Awan, who claim that PTV fights for the Pakistani people and protects Pakistan from Indian propaganda at the domestic, regional, and international levels. (Awan, et al., 2018)

Some historical and heritage sites, such as the ancient archeological sites in Mohenjodaro , Taxila, Harappa, and Uch Sharif, and forts like those in Rohtas and Lahore were preserved or restored during Khan’s regime. Finally, his modernization drive (while primarily an economic initiative) included the modernization of agriculture. This meant that traditional farming methods and cultures evolved significantly or were replaced.

Some of his policies led to political turmoil and heightened tensions with groups who saw traditional cultures and values as absolute, and sought to preserve them as such. His attempts at promoting regional languages and cultures were ridiculed for being half-hearted and insignificant. The one-unit policy, the erosion of political autonomy, and the imposition of Urdu as a national language were all sources of discontent. In East Pakistan (now Bangladesh), where Bengali was widely spoken, the forcible imposition of Urdu was seen as a means of cultural and linguistic hegemony. Ayub also tried impose a common Roman script for Urdu and Bengali, to enhance cohesion, another measure which was not well-received. (Nisar, 2019)

Khan’s government was followed by that of Zulfikar Ali Bhutto, a socialist and populist leader who began a nationalization drive to bring all of the country’s industries under government control. This included newspapers, publishing houses, media centers, and educational institutes. Some critics argue that this led to the production of works that aligned with the political ideology of the government, and was a form of state patronage that led to cultural homogenization. He did establish some cultural institutes like the Lahore Arts Council, that exists as a fairly independent body today, even though the same could not be said of it under his rule.

Bhutto was widely criticized for the stifling of Bengali culture under his rule, and for the subsequent secession of Bangladesh as a separate country. (Coates, 1972) His stint still serves as a cautionary tale for the policy makers who ignore the effects of repressing local culture and ideologies with totalitarian means, and his rule came to a tumultuous end amid allegations of election rigging and civil unrest. He was deposed by a military coup, and later hanged for conspiracy to commit the murder of a political opponent.

Bhutto's era was followed by the military regime of General Zia ul Haq in the 1980s, and this came with yet another drastic shift in cultural policies. In a series of increasingly performative shows of piety, Zia began to implement conservative measures that reflected a rigid, orthodox version of Islam. The press and media were heavily censored and forced to follow rigid "cultural" guidelines. One such absurd rule mandated that news anchors and actresses could only appear on TV if their heads were covered, and news entertainment channels were forced to develop all new programming to follow these stipulations. (Dawn, 2011) Criticisms of the government and its repressive policies, specifically with regards to women and minorities, could not get any air time, and individuals who did so faced fines, imprisonment, and torture. (Noman, 1989) And even forms of entertainment that were not political suffered; sports scholarships in public colleges were replaced with scholarships for students who were Hafiz-e-Quran (who had memorized the Quran in its entirety in Arabic).

The financing and development of madrassas that churned out candidates for jihad in Afghanistan increased; this was quid pro quo for the military aid Pakistan was receiving from the U.S. Since support for the Americans in the Soviet-U.S. cold war was bringing dollars into the economy, multiple cultural shifts were deemed acceptable to continue this endeavor. In a vivid retelling of this era, Kathy Gannon recounts how American propaganda even made it into Afghan nurseries in the form of alphabet books that stated "I is for Infidel, J is for Jihad, K is for Kalashnikov." (Gannon, 2006)

This kind of myopic, revisionist treatment of Islam to further Zia's political agenda had lasting effects. Even in the face of vehement and violent disagreements, Zia's policies led to a significant shift in the collective consciousness of the country, and even in the practitioners of certain creative trades. (For instance, fewer sportsmen and women could go to universities and colleges on sports scholarships, and critics have lamented the long-term effect this has had on the country's sports scene. Five decades later, sports scholarships still have not been reinstated in the country's public universities.) NGOs perceived as promoting secular or liberal values had to contend with severe restrictions on funding and promotion.

The imposition of Hudood Ordinances, which implemented Islamic punishments for adultery, false accusations of adultery, theft, etc. disproportionately affected women and minorities. (Asian Human Rights Commission, 2024) Even the financial landscape changed, as Shariah compliant banking was introduced and vigorously promoted, starting with the hosting of the Organization of Islamic Countries (OIC) in Lahore in 1974, during summit members agreed to establish an Islamic Development Bank. (Rammal & Parker, 2013)

The 1990s saw a relative relaxation of some of these policies following the Zia era. The two democratic governments of Benazir Bhutto (of the Pakistan People's Party) and Nawaz Sharif (of the Pakistan Muslim League), allowed for greater cultural expression, and the arts experienced a revival. However, since Bhutto and Sharif were both allegedly restricted by the military-industrial complex's involvement in politics, some censorship and periodic restrictions persisted. The two parties were also caught in fractious politics; their governments were often deposed amidst allegations of corruption and mismanagement. Sectarian militant organizations gained traction, and violence became common. Despite all of this, and a conflict that almost erupted into a full-scale war with India at Kargil, the Sharif government did manage to privatize many industries (Jaffrelot, 2015). Economic difficulties still plagued the country however, and cultural institutions did not receive significant funding for the development or protection of culture or creative trades. This was a reflection of the idea that that in times of economic stress, financing cultural developments was unnecessary.

When Sharif was deposed by a military coup by General Pervez Musharraf, journalists and cultural commentators expected that freedom of speech would be further restricted. Instead, Musharraf gave multiple liberties to media organizations, allowing for more vocal critiques of the state. He devised policies to promote women's participation in the labour force, specifically the education sector. During his tenure, the Women's Protection Bill also reinstated some of the rights that women were stripped of due to the Hudood Ordinances. (Lau, 2007) He pursued economic liberalization policies, encouraging foreign investment and privatization, revived cultural festivals such as Basant (Jashn-e-Baharan) and the Hay Festival, but critics claimed that he was merely creating a myth of liberal dictatorship. (Shahid, 2023)

He also fostered the growth of information technology, promoted tourism, and tried to project a "softer" image of the Pakistani state. Despite being significantly different from the policies of his predecessors, his were sometimes poorly executed. However, his liberalization of the media did mean that when he accumulated power under a new title that he devised for himself and delayed elections, he was liberally criticized for his restriction of the democratic process. (Jaffrelot, 2015)

The different civilian governments that followed this time have largely been preoccupied with a financial crisis that turned critical during and after the pandemic of 2020. However, many of them have still made expansions in the cultural domain, increasing funding to cultural and heritage sites, promoting regional languages, arts and literature, and increasing cultural diplomacy and promoting tourism. In 2010, with the devolution of powers to provinces under the 18th Amendment to the Constitution (Government of Pakistan, 2010), provincial governments gained more autonomy in cultural matters. This led to diverging and unique cultural policies in different regions.

Over time, successive Pakistani governments have devised several distinct policies that target cultural development and the creative industry. It must be noted that Pakistan is a highly legislated country; its weakness lies in the implementation of said legislation. Like many countries in the developing world, it also lacks a cohesive framework that determines what lies in the cultural domain, and how to measure its contribution to the economy. In present day, with the economy

teetering on the brink of collapse, these measurements have become even more important. Tourism alone accounted for roughly 5.9% of Pakistan's GDP in 2019, and cottage industries that produce traditional cultural crafts and art remain largely unregulated and unaccounted for.

This legal framework, and the various federal and provincial level policies that address the cultural domains identified by UNESCO in different ways, are discussed below.

The Constitution of Pakistan

There are several articles within the constitution that touch on cultural domains, such as:

- a) Article 20, which gives all citizens the freedom to profess religion and manage religious institutions
- b) Article 25, which gives all citizens equality regardless of gender
- c) Article 28, which gives all citizens having a distinct language, script or culture the right to preserve and promote the same and establish institutions for that purpose
- d) Article 31, which promotes the Islamic way of life, making it the state's responsibility to promote Islamic moral standards or organize the collection of Zakat, etc.
- e) Article 33, which discourages parochial and other similar prejudices
- f) Article 34, which encouraged the full participation of women in national life
- c) Article 35, which protects the family
- d) Article 36, which protects minorities, including their representation in Federal and Provincial services
- e) Article 37, which promotes social justice, and encourages the educational and economic interests of "backward" classes or areas, and protects them from exploitation
- f) Article 38, which promotes the social and economic well-being of the people and the eradication of all social evils
- g) Article 251, which declares Urdu as the national language, and English as the official language (with arrangements to eventually replace it with Urdu), and allows provincial assemblies to devise ways to teach, promote, and use a provincial language in addition to the national language.
(Constitution of Pakistan, 1973)

National Heritage and Culture

There are various policies and acts that transverse all three domains on the federal and provincial level. These include, but are not limited to:

Pakistan Culture Policy, 2018:

This is the only policy that specifically addresses culture, and so contains a definition for culture:

“A society’s culture encompasses its spiritual material, intellectual, emotional features, including ways of living together, value systems, traditions and beliefs. People’s cultural rights include the right to expression, creativity, choice of language, participation in cultural life, respect for one’s cultural identity, subject to respect for fundamental human rights and conventional freedoms.”
(Culture Policy of Pakistan, 2018)

It goes on to cite the definition provided by the UN Commission on Economic, Social, and Cultural rights.

Besides being the only current government document that includes a definition of culture, the policy is a list of suggestions for how cultural development should take place, but does not necessarily provide a list of comprehensive actions that the government can do, nor does it explain how to measure the contribution of cultural activities and trades to the economy.

Some of its suggestions include prioritizing democratic values where they clash with traditional culture, refocusing the national narrative towards peace and tolerance and reducing militant expressions of culture, making culture an integral part of policies that govern other sectors like health, education, etc., recognizing that culture is not static and evolves consistently, exploring and recording Pakistan’s ancient history, creating inter-provincial linkages for cultural exchange, rejuvenating previously neglected cultures, highlighting progressive spaces for women within cultural traditions, promoting culture among the youth through university engagement, building cultural infrastructure like museums, theatres, art galleries, cinemas, libraries, auditoriums, etc. It identifies potential challenges and existing strengths.

It suggests doing so by promoting visual arts, theatre, music and other performing arts, folklore and traditional culture, protecting and promoting tangible culture like archeological sites, intangible culture like literary traditions, film, radio and television, and safeguarding the cultures of minorities and neglected communities, and endangered cultures, etc.

Essentially, this document provides a rudimentary definition of culture. It does not have an exhaustive list of creative trades, and provides no outline for creative trades or how the contribution of culture should be measured in the Pakistani economy. It does, however, suggest that it should be done. An earlier version of the Cultural Policy, proposed in 1994 during Prime Minister Benazir Bhutto’s reign, includes a much more detailed description of culture. The document contends that:

Culture is “human response to the forces of Nature and History. It is cognitive comprehension and adjustments to the environment and historical experience. It involves different categories, plans, and rules people use to understand their surroundings and then to relate to their world and act purposefully within. Many a times, culture is confused with social behaviour but it is deeper than that which is merely a manifestation of that culture, the underlying rules, the principles that are used to construct and interpret behaviour from the essence of culture. It is not instinctive but acquired...”

(National Commission on History and Culture, 1995)

The document goes on to discuss how culture is passed down through socialization, to trace the history of cultural growth in Pakistan, and to clarify the policy’s objectives and proposals. It intends to both promote culture, and to discourage negative aspects of local cultures such as violence and fanaticism as well as those adopted from foreign cultures via film and TV. It is a policy that does not resemble any of the current frameworks for cultural statistics; its focus is largely anthropological, and like the present cultural policy, while it focuses on growth of the cultural sector, it does not delineate the boundaries of this sector nor attempts to measure it.

Curiously, this policy has all but vanished from current government sources; in fact, in 2004, Punjabi Congress Chairman Fakhar Zaman claimed that the government was creating the false impression that no cultural policy existed in Pakistan “in order to get aid from international donor agencies for a new policy.” (Business Recorder, 2004)

Whether or not there is any truth to the allegation, the policy no longer exists on current government websites.

The Antiquities Act, 1975:

The Antiquities Act does provide an exhaustive definition of two of the instruments of culture i.e. antiquities and national monuments. These definitions are reproduced in full below:

- (i) *any ancient product of human activity, movable or immovable, illustrative of art, architecture, craft, custom, literature, morals, politics, religion, warfare or science or of any aspect of civilization or culture,*
- (ii) *any ancient object or site of historical, ethnographical, anthropological, military or scientific interest,*
- (iii) *any national monument, and*
- (iv) *any other object or class of such objects declared by the Government by notification in the official Gazette, to be an antiquity*

It further defines “immovable antiquities” as follows:

- (i) *any archaeological deposit on land or under water*
- (ii) *any archaeological mound, tumulus, burial place or place of internment, or any ancient garden, structure, building, erection or other work of historical, archaeological, military or scientific interest.*
- (iii) *any rock, cave or other natural object of historical, archaeological, artistic or scientific interest or containing sculpture, engraving, inscription or painting of such interest, and includes—*
- (iv) *any gate, door, window, panelling, dado, ceiling, inscription, wall-painting, wood work, metal work or sculpture or any other thing which is attached or fastened to an immovable antiquity;*
- (v) *the remains of an immovable antiquity;*
- (vi) *the site of an immovable antiquity;*
- (vii) *such portion of land or water adjoining the site of an immovable antiquity as are reasonably required for fencing or covering or otherwise preserving such antiquity;*
- (viii) *any urban site, street, group of buildings or public square of special value which matter of public interest by reason of its arrangement, architecture or materials of construction, by notification in the official Gazette, declares to be an immovable antiquity for the purposes of this Act;*

Meanwhile, “national monuments” are defined as

“any building, structure, erection, place of internment, garden, portion of land or any other place or thing of national importance as may be determined and notified as such from time to time by the Government in consultation with the Advisory Committee”

The act determines which antiquities are de facto property of the government, which can be privately owned, the rules of ownership, sale, export, the regulation of mining, quarrying and archeological excavations, protection, etc. For instance, it prohibits new construction of excavation around protected monuments within a distance of 200 feet. (Department of Archeology and Museums, Government of Pakistan, 1992) The exhaustive list of what constitutes antiquities is certainly an important step in moving towards a rigorous framework. Another policy, titled the Archeological Excavations Rules of 1978, builds on this to determine when, how and by whom excavations may be done. However, these policies as yet do not contain a methodology through which the economic value of tourism, sale, purchase, export, or promotion of antiquities can be measured. There have been several federal and provincial acts that regulate antiquities, but these provide the most comprehensive definitions for the purpose of this literature review. The other policies include those that pertain to National Landmarks (earlier versions of the Antiquities Acts in 1947 and 1968, Major Amendment in Antiquities Act 1975, National Fund for Cultural Heritage Act 1997, Transfer of responsibilities and power from federal to provincial governments 2011), and those that pertain to Provincial Landmarks (Conservation Cell in Punjab 1960, Punjab Special Premises Act 1985, Sindh Cultural Heritage Preservation Act 1994, Khyber Pakhtunkhwa Antiquities Ordinance 1997, Karachi Building and Town Planning Regulations 2002, Punjab Heritage Foundation Act 2005, Balochistan Antiquities Act 2014, Khyber Pakhtunkhwa Antiquities Act 2016).

Ordinances Establishing Specific Museums and Institutes:

Some ordinances establish museums and cultural institutes geared towards the protection of a specific cultural domain. These go into great detail about the planned objectives of that particular institute, and often encourage the collection of data that can be used as proxy for its economic contribution. However, these ordinances rarely mention the specific indicators needed to make these calculations. One example of these is the *National Institute of Folk and Traditional Heritage (Lok Virsa) Ordinance of 2002* (Government of Pakistan, 2002), which gives Lok Virsa the status of an autonomous organization with the following objectives (copied in full):

- a) *to engage in research, systematic collection, documentation, scientific preservation projection and dissemination of oral tradition, folklore and other aspects of indigenous cultural heritage;*
- b) *to aim at strengthening and nurturing the roots of Pakistan culture and to achieve fundamental objectives regarding its rediscovery and reinterpretation to project the true identity of Pakistan;*
- c) *to establish cultural complexes and museums for the purpose of displaying living arts and crafts, cultural artifacts and rare objects from all parts of Pakistan;*
- d) *establish cultural industries, art and craft galleries, artisan villages and to hold and organize festivals;*
- e) *to retrieve advance knowledge of the general public and promotion of cultural heritage and cultural industries of Pakistan;*
- f) *to carry out studies, investigations, surveys, to collect data to prepare feasibility report about schemes, projects and programmes to the extent required for fulfilling the objects;*
- g) *to arrange and provide training and technical assistance to its staff as well as participating NGOs and communit- based organizations, educational institutes through training programmes, purchase of existing services, workshops, seminars, publications and training programmes and scholarships within Pakistan or in such other countries as the Board may deem appropriate;*
- h) *to improve knowledge, understanding and practices of different aspects of indigenous cultural heritage and to devise ways and means for a broader dissemination through employment of modern media technologies;*
- i) *to establish centers of excellent and to activate existing institutions and build or innovate new institutions and forge mutually beneficial private/public sector partnerships;*
- j) *to prepare and implement such other plans and programmes to promote cultural heritage of Pakistan;*

- k) *to promote cultural heritage such that it plays its rightful role in developmental issue such as economic reforms, investment, industry, education, literature, poverty alleviation, human rights and human development;*
- l) *to cause to be prepared and implemented such schemes and programmes for the promotion of welfare of its employees; and*
- m) *to do all such other things as are necessary or incidental to the promotion or advancement of the objects of the Institute.*

The institute's mandate is to "promote cultural heritage and augment its role in economic reforms, investment, industry, education, literature, poverty alleviation, human rights, and human development." (Government of Pakistan, 2002)

This is a fairly exhaustive list that recognizes the impacts culture and creative trades related to culture can have on the socio- economic and political situation of the country. Although its establishing documents do not define culture per se; they do list the kinds of activities covered under folk culture. For instance, NIFTH's research cell purportedly publishes books and research about "folk songs, folk tales, folk romances, epics, folk entertainment, folk poetry, Sufi poetry, cultural information, cultural surveys, folk classics, oral traditions and rare reprints." It primarily seems to be an effort at the documentation of all these traditions and stories, and it is unclear what the cultural surveys measure.

Additionally, NIFTH has a media cell that produces CDs, DVDs and cassette tapes of traditional music, its heritage museum presents oral histories and culture, and its heritage library is open to the public. This poses the opportunity for the collection of several data points to calculate culture and creative trades related to folklore; such as the number of museum visits, the number of library books issued, the number of CDs or DVDs sold, etc.

Other examples of heritage sites that whose regulation is monitored through specific ordinances include the Quaid-e-Azam Mazar Management Board, The National Library of Pakistan, The Pakistan Academy of Letters, The Pakistan National Council of the Arts, etc.

[An Act to Establish the National Fund for Cultural Heritage](#)

This Act was first introduced in 1994, with the objective of preserving and conserving cultural heritage that had historical and architectural value. It also regulated how such material or property would be acquired or leased, and aimed to provide technical and financial assistance in preserving and maintaining these properties and the discourse surrounding them, strengthen cooperation between stakeholders at various levels within the government, undertake promotional activities, and research and publish all publicity materials such as posters, pamphlets, etc.

It established that the fund could be financed through public and private sources, national and international agencies, and income from properties. Most importantly, it made the Fund exempt from tax. (Government of Pakistan, 1994)

Performance and Celebration/ Visual Arts and Crafts/ Design and Creative Services

The ordinances and acts regulating Visual Arts and Crafts are largely those that establish institutions such as Pakistan National Council of the Arts, and give them the power to regulate these markets. At the provincial level, there are policies that encourage the promotion of these domains. For instance, the **Punjab Culture Policy/ Arts and Culture Policy Framework for Punjab** outlines strategic objectives and specific measures to support various sectors, including performing arts, visual and digital media arts, tangible heritage, festivals and tourism, traditional crafts, folklore and traditions, gastronomy, design, and creative entrepreneurship.

It proposes that visual and digital media arts be enhanced through affordable art education, the establishment of institutes for visual and digital arts, the promotion of art appreciation in schools, international exhibitions, support for art galleries in fundraising and event organization, while performing arts be developed through the organization of talent hunt programs, promotion of local artists through media, provision of social insurance programs for financial support, and the development of audience engagement strategies. It also suggests that a Museum for Modern/ Contemporary Arts be established in Punjab.

It also emphasizes that Punjab preserve and revive its intangible heritage, including language, traditional crafts, folklore, and gastronomy. Recognizing the significance of traditional crafts, the policy aims to provide artisans with better market access and capacity development opportunities. It proposes initiatives to support research on cultural traditions, promote indigenous architecture, revive traditional games and sports, document intangible heritage, and organize festivals and cultural events.

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As for tangible heritage, the strategies proposed include developing art and history museums at different levels, upgrading existing facilities, and promoting cultural festivals like Basant. The policy also emphasizes creating an annual cultural events calendar, supporting provincial film archives, and facilitating the reactivation of film departments for community development initiatives.

The policy aims to support the growth and development of traditional crafts by providing training, improving product design, and developing entrepreneurship programs. Emphasizing intellectual property rights enforcement and exploring international markets is also considered vital.

Finally, it encourages creative and cultural entrepreneurship and aims to empower the youth. To support aspiring entrepreneurs, the policy proposes training and skills development, incorporating culture in education, establishing networking platforms, piloting incubators, offering small business loans, and enforcing intellectual property rights. By nurturing creative talent and facilitating access to global markets, Punjab aims to boost entrepreneurship and promote its cultural products worldwide. (Planning and Development Board, Government of the Punjab, 2023)

Tourism/ Sports and Recreation

Provincial Tourism Policy

With the 18th Amendment to the Constitution, the Federal Ministry of Tourism was dissolved, and tourism was transferred under the purview of the provincial governments. These provinces are now responsible for their own individual policies.

The Punjab Tourism Policy intends to harness the province's rich cultural and historical heritage, with the aim of revitalizing the tourism sector and fostering the growth of the cultural and creative industries. Despite being home to a 5000-year-old civilization, along with significant historical landmarks, Punjab's tourism sector has not fully realized its potential.

According to the World Travel and Tourism Council's Economic Impact report for Pakistan, in 2017, the travel and tourism sector contributed approximately PKR 930+ billion directly to the national economy, accounting for 2.9% of the total GDP. However, Punjab's share in the global tourism market remains below its potential, with foreign tourists visiting Pakistan comprising only 0.09% of the global total in 2014.

Punjab's cultural heritage holds immense economic potential. Government estimates indicate that Sikh and Buddhist tourism alone could generate nearly PKR 20 billion annually and create around 40,000 jobs. To unlock this potential, the policy prioritizes the preservation and promotion of religious and heritage sites, making them attractive destinations for domestic and international tourists.

A key focus of the policy is to develop the necessary tourism infrastructure, such as hotels, restaurants, and hospitality facilities, to cater to the growing number of visitors. This presents significant opportunities for private sector investments, leading to job creation and economic growth. (Government of Punjab, 2018)

In fact, each of the provinces now have tourism policies that play to their strengths. The Khyber Pakhtunkhwa and Gilgit Baltistan Tourism departments place far greater emphasis on mountaineering expeditions and environmental sustainability. (Tourism, Sports, Culture, Archaeology & Museums Department, n.d.) (Tourism Department Khyber Pakhtunkhwa, n.d.) Meanwhile, the Sindh Tourism Development Corporation has recently begun ramping up security for visiting tourists, in an attempt to attract more visitors. (Web Desk, Times of Karachi, 2024) Balochistan, home to a gorgeous coastal belt, is set to begin development along this route via the China Pakistan Economic Corridor (although this has been a contentious development, with locals claiming that the federal government of Pakistan, and the Chinese government, will exploit the province under the initiative.) (Malik, 2023)

The benefit on individual strategies is that provinces are now able to direct localized initiatives for tourism growth. However, it is unclear whether this separation will lead to an equitable share of the development budget for tourism in each of these places.

Books and Press + Audiovisual and Interactive Media

There are several acts that influence the creative trades that fall under these domains.

- **Newspaper Employees Act, 1973:** This act regulates working conditions for newspaper employees, laying out guidelines for salaries, entitlement to leaves, medical care, provident funds, termination, etc. It is meant to protect journalists and administrative employees at newspapers. (Government of Pakistan, 1973)
- **The Pakistan National Council of the Arts Act, 1973:** This act establishes the PNAC, and makes the body responsible for advising the federal government on “matters of policy on artistic activity and their implementation;” increasing regional activity; coordinating, evaluating and supervising activities of cultural organizations and individuals; advising and assisting provincial governments in setting up their own arts councils; planning and running art academies, folk museums, and exhibition halls; organizing exhibitions of arts and crafts and performances nationally and internationally as well as cultural fairs and festivals; helping to establish a unions of artists within different genres of art; implementing cultural pacts and programmes, liaising with counterparts in other countries; setting up panels of experts where needed.
- The act also establishes a board of directors for the Council with representatives from the ministries of Culture, Foreign Affairs, the department of Archeology, the Pakistan Television Corporation and the Pakistan Broadcasting Corporation, and people “eminent in the fields or art and culture, to be nominated by the Chairman.”

Curiously, “artistic activity” is defined as “any activity so declared by the Federal Government by notification in the official Gazette... unless there is anything repugnant in the subject or context.” Meanwhile, the gazette of Pakistan does not explicitly use the word “artistic activity” at all. (Government of Pakistan, 2021) However, this language has the

(perhaps intended) effect of giving the incumbent federal government the ability to define what is and is not artistic, and retaining the right to censor certain forms of “artistic activity” since repugnancy is subjective and not clearly defined. Neither are “creative trades” or “cultural trades” mentioned. In fact, the only addendum to this information provided by the Gazette is a list of cinematographic equipment imported into the country, and a directive that states that the Ministry of Information, Culture and Broadcasting must certify that the imported goods were as per the “requirement” and work with Pakistan Customs under the Customs Act of 1969 to organize the import. It further states conditions for their resale. (Government of Pakistan, 1973) This list may be used as a proxy or indicator for the capacity of cinematographers in Pakistan, but this is not its intended effect.

Essentially, while the PNAC Act does define the functions of the body, it does not help to establish the definition of culture, artistic activity, or creative trade.

- Pakistan Broadcasting Corporation Act, 1973: This act states the functions of the PBC are to provide broadcasting services through programmes which are informative, educational and entertaining and “which maintain a proper balance in their subject-matter and a high general standard of quality and morality.” Additionally, it borrows language from the Constitution of Pakistan to state that programmes should “promote Islamic ideology, national unity and principles of democracy, freedom equality, tolerance and social justice as enunciated by Islam, discourage parochial, racial, tribal sectarian, linguistic and provincial prejudices and reflect the urges and aspirations of the people of Pakistan.” It also makes the PBC responsible for raising public awareness, impartially presenting news or events, maintaining and acquiring stations, apparatus, and equipment, and ensuring that all the applicable policies of the federal government are upheld. It also states conditions for the PBC’s financial matters, such as funding, accounting, borrowing, and tax exemptions, etc.

It brings Radio Pakistan staff under its purview. It also forms an interesting Board of Directors, which include the Director General ISPR (the military’s information wing), the Additional Foreign Secretary, the Additional Secretary Finance, a representative from the interior division, and representatives from the four provinces, etc. The Secretary to the Government of Pakistan, Ministry of Information and Broadcasting, is the PBC’s Chairman. (Government of Pakistan, 1973)

- The Indecent Advertisements Prohibition Act, 1963: Although most government documents fail to adequately define cultural products or trades, perhaps the most rigorous definitions of “advertisements” and what constitutes “indecent” is provided by this act. These definitions are furnished in full below:
 - *“advertisement” includes any notice, circular or other document, displayed on any house, building or wall, or published in any newspaper or periodical, and any announcement made orally or by any means of producing or transmitting light or sound, but does not include trade circulars issued by manufacturers of drugs to medical practitioners;*

- *“indecent” includes whatsoever may amount to any incentive to sensuality and excitement of impure thoughts in the mind of an ordinary man of normal temperament, and has the tendency to deprave and corrupt those whose minds are open to such immoral influence, and which is deemed to be detrimental to public morals and calculated to produce pernicious effect, in depraving and debauching the minds of persons.*
- *“taking any part in the publication of any advertisement’ includes- (i) the writing, typing, stamping, drawing, announcing, printing or transmitting of the advertisement (ii) the publication of any advertisement outside Pakistan by or at the instance of a person residing in Pakistan;*
- *“public place” means any place where an advertisement can be seen or heard by members of the public. (Government of Pakistan, 1963)*

Although indecency is still largely subjective, and likely to be interpreted differently by the relevant authorities over time, this definition of advertisements (which are media products and fall under the creative domain) provides a fair amount of clarity. The rest of the act discusses penalties for showing the aforementioned material and the act’s jurisdiction, etc.

- **The Right of Access to Information Act, 2017:** This act is meant to promote transparency and accountability in government institutions by granting citizens the right to access information held by them. It outlines the procedures for making requests, the timeframe for responding to such requests, the appeals process in case requests are denied, and the setting up of posts within the organization that deal specifically with these requests, the penalties for refusing valid requests, etc.

Perhaps most importantly, the act makes certain categories of information exempt from disclosure, such as anything that can damage international relations, lead to an offence, hinder the investigation of a particular case, reveal a confidential source, harm the security of any building, vehicle, computer or communication system, invades the privacy of any individual, poses a danger to the economy of Pakistan (such as through premature disclosure of a new interest rate policy), damages the organization’s financial interests, harms the defense or national security of Pakistan, endangers the life or liberty of any individual, falls within the purview of privileged information (such as that disclosed to doctors or lawyers), includes information about immigration protocols including exit control lists, etc. (Government of Pakistan, 2017) All of these exemptions effectively make it very easy for the relevant government departments to withhold information where they wish to do so.

As with most of the Pakistani laws considered so far, there is considerable ambiguity of language. For instance, who determines what threatens national security? Are Baloch journalists looking for information on missing or detained Baloch citizens threatening national security? If someone wishes to obtain information on the number of deaths in a

particular ward in a government hospital where negligence is suspected, does that information damage the financial interests of the institution?

The act applies to all citizens, but it must be noted that journalists and media organizations have no more right to government information than the average civilian, and must operate within the same boundaries. Critics argue that under the guise of promoting free flow of information, this act essentially allows government bodies to withhold information by citing exemptions, and stifles the free press. In doing so, it limits one of the cultural domains identified by UNESCO.

- Motion Pictures Ordinance, 1979: This establishes the board, underlines the guiding principles for certifying films (these once again borrow heavily from the language of the constitution, and withholds certification if (in the opinion of the board) the “film or any part thereof is prejudicial to the glory of Islam or the integrity, security or defence of Pakistan or any part thereof, friendly relations with foreign States, public order, decency or morality or amounts to the commission of, or incitement to, an offence.” It also lays out related fines and procedures. (Government of Pakistan, 1979)
- Pakistan Electronic Media Regulatory Authority (PEMRA) Ordinance, 2002: This ordinance also exhaustively defines several products created through cultural trades such as advertisements, or mediums of disseminating programmes such as cable TV, media enterprise, etc. For instance, broadcast media is defined as “*such media which originate and propagate broadcast and prerecorded signals by terrestrial means or through satellite for radio or television and includes teleporting, provision of access to broadcast signals by channel providers and such other forms of broadcast media as the Authority may... specify.*”

However, it does not define culture or creative trades as a separate category. The ordinance aims to improve the standards and variety of programming available to the general public, and improve the access of people to mass media at the grass roots, in a transparent manner. It is primarily concerned with licensing, logistics, and penalties. (Pakistan Electronic Media Regulatory Authority, Government of Pakistan, 2002)

- Associate Press of Pakistan Corporation Ordinance, 2002: This ordinance establishes the Associate Press of Pakistan (APP) as the official news agency, and exhaustively defines its role in creating and disseminating the news to different media outlets inside and outside Pakistan. However, since it does touch upon the kinds of media APP can produce, we can use this list as an official (or government approved) container for everything that falls within the term “news media.” This includes “print, cyber-net, audio, video, still and any other methods of photography required,” where print media is further described as “papers, magazines, periodicals, books, circulars.” As with other ordinances concerned with the setting up of an institution, it also defines funding terms, licensing, logistical issues, etc. (Government of Pakistan, 2002)

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 - *“newspaper” means a paper containing public news, intelligence or occurrences or remarks or observations or containing only, or principally, advertisements, printed for distribution to the public and published periodically, or in parts or number, and includes such other periodical works as the Government may, by notification in the official Gazette, declare to be newspaper;*
 - *“Publication” means the communication of the words to at least one person other than the person defamed and includes a newspaper or broadcast through the internet or other media*
 - *“Publisher” means a commercial publisher, that is, a person whose business is issuing material to the public, or a section of public, who issues material containing the statement in the course of that business.*
 - *Broadcasting” means the dissemination of writings, signs, signals, pictures and sounds of all kinds, including any electronic device, intended to be received by the public either directly or through the medium of relay stations, by means of*
 - *a form of wireless radio-electric communication utilizing Hertzian waves, including radio telegraph and radiotelephone, or*
 - *cables, computers, wires, fibre-optic linkages or laser beams, and “broadcast” has a corresponding meaning;*
 - *“editor” means a person or operator having editorial or, equivalent responsibility for the content of the statement or the decision to publish circulate it, (Government of Punjab, 2002)*

Once again, while there are several creative trades, products, and occupations within the media domain that are rigorously defined here, they are not identified primarily as *cultural* products. All provinces have similar ordinances against defamation.

Here it is important to note that the ambiguity inherent in the language of these acts, ordinances and rules, allows government organizations to censor creative tradesmen and women, and limits freedom of expression. It also allows the government to push state narratives or agendas, even at the expense of local cultures being stifled, as in the case of Bengali language before 1971, or Baloch movements today.

A side note on interprovincial issues: Despite the 18th Amendment ostensibly transferring many powers to provincial governments, provincial conflicts have remained, and in some cases escalated recently. Multiple governments have employed censorship to prevent dissent or the spread of ideas deemed contrary to their agenda. Fiscal federalism remains a contentious issue, with provinces expressing dissatisfaction over the mechanisms governing the distribution of financial resources. Control and ownership of natural resources, particularly in the context of provinces endowed with resources such as natural gas and minerals, have also contributed to these tensions. Additionally, provinces feel underrepresented in federal decision making. The repression of provincial culture or language, or the relegation of provincial languages to secondary languages which do not have the same status as Urdu or English, is hence a politically charged issue that does not exist in a vacuum. It is only one of the grievances that “neglected” provinces have.

This merits a larger conversation about the impact of the repression of culture on security situations within the country, which in turn affects the economic situation of the country, in cases where violence and discontent hinders economic activity or investment. These debates are important for long term peace or prosperity, since creative industries play a vital role in economic development and cultural vitality. However, within the UNESCO framework, “(t)he culture cycle is not concerned with making judgements on how 'cultural' any particular aspect of the cycle is. Rather, what is important is to understand and being able to track the totality of activities and necessary resources that are required to transform ideas into cultural goods and services that, in turn, reach consumers, participants or users.” (2009 UNESCO Framework for Cultural Statistics, 2009)

In other words, we are undertaking the development of a definition for culture and cultural trades merely for the purposes of assigning monetary value to these trades, so that policy makers can make informed decisions for growth. While it is important to acknowledge that laws and policies that restrict cultural expression can hinder the development of cultural trades, such repression does not change the indicators needed to formulate these definitions and make these assessments.

A Note on the Legal and Policy Framework for Culture in Pakistan

Although Pakistan does not have one cohesive framework that lists everything that could potentially fall within the domain of culture and creative trade, it does seem to have a fair amount of legislation for each domain. Some of it is aimed at promotion and growth, some is protective of small industries and actors, while some is restrictive. This mixed bag of rules and laws makes it difficult to navigate the legal landscape for culture and creative trades in Pakistan. However, it does mean that a limited degree of measurement is taking place, and that the resources currently available can be combined when devising a new framework to incorporate existing data.

Chapter 3: Regional and International Examples of the Development of Cultural Policies and Definitions of Culture

This section looks at how several countries with similar resources or sociopolitical setups to Pakistan have focused on key components within culture and creative trades to revitalize their economies and foster development. It also looks at countries that have pivoted significantly in recent years to recenter culture in different ways in their economies. These include Nicaragua, Chile, South Korea, Saudi Arabia, India, and a few other notable examples that are discussed briefly. **By doing so, we ask what Pakistan can learn from these regional examples, and how it can modify the UNESCO framework to define culture and its various components.**

Nicaragua

Nicaragua is a low-income, Central American country which is primarily agrarian, but has been in a perpetual food deficit for decades. Having been colonized by both British and Spanish forces in its past, Nicaragua's population has mixed European and indigenous ancestry. Much of its economic activity and population is concentrated in the West, and central and Eastern Nicaragua remains largely underdeveloped.

In undertaking this literature review, we found Nicaragua's example to be interesting, primarily because it counters several popular narratives about culture. The first is a claim that public officials running for office in underdeveloped countries frequently make; that focusing on culture and creative trades in the face of a destitute population with limited access to basic resources is an extraneous, distracting endeavor. Second, it flies in the face of the narrative that autocratic regimes are incompatible with the development or protection of culture and creative trades. Third, it lends itself well to the idea that focusing on cultural development can and should provide a blueprint for infrastructure development in general.

From 1936 to 1979, the country was led by the family of Anastasio Somoza Garcia. Somoza's dictatorial regime was toppled by the socialist Sandinista National Liberation Front (FSLN) in 1979, which introduced several educational, economic, and land reforms. However, FSLN was at odds with the U.S. government, and was voted out of power by a U.S.- backed coalition in the 1990 elections. In 2009, amidst widespread poverty and the lack of a cohesive economic plan, the FSLN came back into power with promises to reignite the socialist reforms it had initially encouraged. Overtime though, the neoliberal economic policies of the Sandinista government came to be enforced in increasingly dictatorial ways. (Scruggs, 1998)

Given this background, the focus on culture and creative trades over time, and the government infrastructure developed to retain this focus, is of special interest to this study.

“To those who believe that dictatorship is incompatible with cultural accomplishment it may come as a surprise that the Somoza dynasty promoted (or even permitted) cultural expression... but in the years of Anastasio Somoza Garcia, who seized power in 1936, then dominated Nicaraguan politics until his assassination in 1956, there was a small cultural renaissance...”

(Stansifer, 1981) Even though Garcia's patronage of the arts has been criticized for the way it attempted to rewrite history and create a culture based on political ideology, it nevertheless "was not unlike that in other Latin American countries at the time, and Nicaragua's cultural performance – the country's artistic contributions – given the country's small population (1,109,000 in 1950 for example), its per capita income (about \$500 in 1950) and its literacy rate (no more than 30% in 1950) were, if not outstanding, certainly respectable." (Stansifer, 1981)

Cultural institutions such as museums, libraries, educational institutions and archives did not exactly flourish, since they had what Stansifer describes as "spartan" budgets and little to no governmental oversight. It was when Somoza's sons took over that those cultural institutions began to evolve, propelled by the growth of the cotton industry, general economic prosperity, and a less repressive government. According to Whisnant, "the capacity of museums to convey certain constructions of the past, and their consequent usefulness in the general reformation of consciousness" (Whisnant, 1995) meant that the Sandinistas began to focus more on museums than libraries, since audio-visual presentations reached more people than the information in books.

The state bank however, did begin to acquire books and art collections and developed its own library. Even private banks turned into "cultural forces," and several intellectuals and artists were appointed as diplomats. Universities began to push back against censorship, literary magazines and journals cropped up, and wealthy conservative families began to donate funds for cultural preservation and activities. By the time the Sandinista came into power, a cultural policy fueled by "an ideology of anti-dependency and anti-imperialism" was being formulated.

This meant that earliest formal (or governmental) conceptions of Nicaraguan "culture" were those that prioritized popular, indigenous, folk culture and ridiculed imported cultural ideas from the West, specifically the United States. The focus was also on the basic education of Nicaraguans, and the cultural policy resulted in the formation of a National Literary Crusade in the 1980s.

The Sandinista government "devoted little energy to defining the concept of cultural dependency which it is attacking," but statements made by its politicians defined culture in exclusionary terms; Nicaraguan culture did NOT include the following; "abstract art, scholarly or elitist literature, meaningless poetry, disco dancing and disco music, and in general culture influences from the US and Western Europe. Spanish cultural institutions are associated with imperialism. Sandinistas approve primitive painting, folk art, poetry workshops, popular literature, posters and murals. The artistic accomplishments of the people of Mexico, Vietnam, Venezuela, North Korea, Yugoslavia, and Cuba, heretofore not available in Nicaragua, are especially promoted." (Stansifer, 1981) In addition, Sandinistan conceptions of culture excluded the ideas put forth by the previous autocratic regime of Somoza. **This raises an important point about the formulation of national level cultural policies that are reactionary in nature; rather than focus on what constitutes culture in any productive way, they tend to focus on what is abhorrent to the constructed national identity of a nation, especially as perceived by those in power. Pakistan's focus on Islamization under Zia led to a similar jumble of policies, as did successive attempts by different governments and radical political parties to distance the country from the imperial West, as**

witnessed above. There was no concrete way to measure what comprised culture and cultural trades, nor any practical means of assigning value to these trades. This kind of reactionary definition may be an important step in the development of a post-colonial cultural identity, and a rallying force during elections. Cultural trades and artistic output may even increase because of it, but it does not exhaustively define culture for our purposes.

In Nicaragua, the Sandinista government began to find ways to formalize the promotion of culture, forming the Ministry of Culture and appointing a revolutionary poet to lead it. Poetry was taken very seriously, and poetry workshops that promoted revolutionary themes were conducted; cultural magazines were introduced; the national archive was given more funding under the leadership of an ambitious new leader. With the rise of the Ministry of Culture, however, the influence of universities on cultural activities reduced. What was formally recognized as culture was a very pro-Sandinista affair. Both in the Somoza and Sandinista eras, newspapers had literary supplements that extensively covered the arts. With a “near monopoly of the instruments of cultural promotion,” (Stansifer, 1981) the governments put forth an idea of what constituted true Nicaraguan culture based on their ideology, but no formal means to capture what kind of activities and creative trades could be part of this.

Peter Ross described the Nicaraguan state at this time as a “transitional state” – “one in which political power has been won by the revolutionary forces, but where economic organization has not yet been transformed.” (Ross, 1990) Perhaps this is why “ideological hegemony” is prioritized over a rigorous framework for those cultural activities which can be measured in fiscal or economic terms. The same has been true of Pakistan at multiple junctures in its short history when it introduced policies related to cultural preservation and creative traits, as outlined above.

This background is seminal in understanding the cultural policies of Nicaragua today, formed by another Sandinista government, after an interlude of a coalition of political parties backed by the U.S. During this interlude from 1990 to 2009, there was heavy U.S. involvement in Nicaraguan politics, society, and culture. It stands to reason then, that the current governments, harkening to the pre-1990 Sandinista eras, are beginning to focus more on local culture once more.

However, before we delve into the present cultural framework, it is important to note the legal framework that supports it, and the interventions (local and foreign) that bolster cultural development.

All Nicaraguan policies are developed on the basis of the constitution, which has several stipulations regarding culture and creative trades. One of the basic human rights that Nicaraguans enjoy under this constitution is access to education and culture under Article 58. The constitution recognizes that the country is a multiethnic one, and therefore allows indigenous populations to hold strong to their own distinct cultural identities, and to self-govern, “to have their own forms of social organization and administer their local affairs, as well as to preserve the communal forms of land property and their exploitation, use, and enjoyment, all in accordance with the law” under Article 5. This gives some indigenous societies autonomy within the constitution.

Meanwhile, Article 90 states that these communities will have “the right to the free expression and preservation of their languages, art and culture. The development of their culture and their values enrich the national culture.

The State shall create special programs to enhance the exercise of these rights.” The state is also bound to recover, develop and strengthen national culture, and to pursue this with the active involvement of the people. It must support “national culture in all its expressions.” It is important to note the ambiguity of language; these rights seem absolute, but culture is not defined clearly within the constitution.

However, Article 127 does technically allow “free and unrestricted” cultural creation, and gives creators full freedom to choose their forms and modes of cultural expression. The state must protect their copyrighted property and their authorship (Constitution of Nicaragua, 1987, Revised 2014)

In fact, all the countries mentioned in this literature review have some form of constitutional protections for culture in their constitutions; since they are similar to those discussed so far, it is not essential to reproduce all of these constitutions. What is noteworthy, is that the constitution of any country, as an instrument, provides protection to culture, but does not hold the scope for a rigorous definition or breakdown of the phenomenon.

Given these rights, and the fact that the debate about culture has been at the forefront of Nicaraguan political narratives, many of the country’s economic and development policies hinge on culture. The National Human Development Plan, which focuses on reducing poverty and inequity, recognizes that varied cultural expressions and forms exist, and that the government must promote and respect them. There are areas of focus, such as gender equity, environmental policies that protect natural resources in indigenous areas, the development of infrastructure etc. within the plan that reinforce the idea of cultural protection. Meanwhile, the Cultural Policy of Nicaragua, reestablishes the “right of people to create and enjoy art and national culture.” The policy further establishes that the government must:

- *Rescue, validate, defend and promote:*
 - *National identity, the evolutionary history of our culture, and our diverse and multiple cultural experience.*
 - *All the features of the national identity and culture, in their multiple expressions of ethnic groups, languages and signs of the different peoples and races that comprise it.*
 - *The traditions, languages, customs, rites, beliefs and manifestations that are still visible and alive, as well as those relevant to national and local identity.*
- *Rescue, validate, defend and promote:*
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- *All the features of the national identity and culture, in their multiple expressions of ethnic groups, languages and signs of the different peoples and races that comprise it.*
- *The traditions, languages, customs, rites, beliefs and manifestations that are still visible and alive, as well as those relevant to national and local identity.*
- *Recognize the right of the population to create and enjoy art and culture, through the opening of spaces, instruments, exchanges and possibilities from the local level, for: knowledge and appreciation, education and specialized training, recognition , appropriation, valuation and defense of all forms of art and culture.*
- *Recognize and value all the manifestations of thought, ingenuity, creativity and talent of Nicaraguans.*
- *Promote the interrelation between Tourism and National Culture, to further affirmour (UNESCO Intangible Cultural Heritage, 2020)*

Here, while culture is not explicitly defined, the tools by which it is spread and/ or kept alive are mentioned in great detail.

The government has an organizational framework in place that is responsible for the preservation of cultural heritage and the implementation of the 2003 Convention and Nicaragua’s own constitutional rights pertaining to culture. This includes the Nicaraguan Institute of Culture, and within it, the Directorate of Cultural Heritage. The Institute of Culture continuously devises new laws to safeguard culture.

In the National Plan of Human Development, which involves multiple State ministries, culture is recognized as a strategic component of development. Local communities and authorities are regularly engaged in workshops that train them in managing living heritage.

There is also significant and detailed print documentation on intangible cultural heritage held at several public libraries (National Library Rubén Darío (BNRD), the National Network of Public Libraries and the General Archives of the Nation (AGN)) and cultural documentaries produced and compiled at the National Cinémathèque. The departments of History, Anthropology, and Sociology at different universities have also worked with the Nicaraguan government with the objective of preserving heritage. For instance, the Bluefields Indian and Caribbean University maintains records of indigenous culture, and “the traditional and sustainable economic activities of the Caribbean coast” of Nicaragua. While detailed records are not available online, an examination of the websites suggests that the University simply lists the activities of the region. It is unclear whether the different types of activities are also measured in economic terms.

Under UNESCO, Nicaragua has embarked on inventorying activities, such as with the implementation of a \$100,000 project (Inventory of the intangible cultural heritage of traditional and religious festivities in the municipalities of Bluefields, Diriamba, León, El Viejo and Masaya, 2023) in 2023 that intended to report on the traditional and religious festivities in the municipalities of Bluefields, Diriamba, León, El Viejo and Masaya.

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The Institute for Culture also funds coursebooks and research projects on ICH, and engages communities through a “National Network of Heritage Defenders”; 39 disparate groups of people, which include 52% women, and raise awareness about safeguarding indigenous intangible cultures. Municipalities cooperate with these groups to establish places where local cultural expressions can be promoted, such as in existing museums and community centers. (UNESCO Intangible Cultural Heritage, 2020)

Meanwhile, a multilingual education system ensures that indigenous and afro-descendent languages are protected and used, and “cultural classrooms” use existing schools to impart education about local culture. The Ministry of Family, Community and Associative Economy helps artisans and craftspeople to sell their products in local and international trade fairs. Nicaragua also cooperates with other countries in the region to promote, for instance, the Garifuna language, dance, and music, under another UNESCO program. (UNESCO Intangible Cultural Heritage, 2020)

Pakistan stands to learn much from Nicaragua’s example, a country which has low levels of development, but has recognized and harnessed indigenous cultures as assets. These indigenous communities largely inhabit the Caribbean Coast in Nicaragua as well as river banks. They are engaged in subsistence level activities such as mining, logging, and fishing and are largely isolated from the developed regions. Most of these communities do not have access to safe drinking water, electricity, or basic health or education. This isolation and lack of development also means that they experience political exclusion, much like the indigenous population of interior Sindh and Balochistan in Pakistan. Nicaragua’s coastal population also demands autonomy and has managed to gain a foothold in this direction, but the electoral process is still largely beneficial for developed regions.

Recently, Nicaragua has targeted this region through interventions that would lead to economic development, and empower African descent groups like the Miskitus, Mayangnas/Sumus, Ulwa, Ramas, Creoles, and Garífunas. With the establishment of a Research Fund for Cultural Revitalization, a cultural promotion network, community centers, secretaries for culture, and the development of a system of 123 cultural indicators, it aims to make cultural preservation a key component of economic development. (SDG Fund, n.d.) The program also trained hundreds of individuals in artistic creation and tourism entrepreneurship, and trained another 118 cultural managers and 5000 “promoters” of culture.

Since the program had close community engagement, it included “assessments conducted on the cultural and creative supply in the area for each participating population. This involved cultural mapping and training local organizations in the assessment methodology. The program prioritized intangible cultural heritage in danger of disappearing, addressing language, traditional celebrations,

cultural knowledge, and artisanal knowledge.” (SDG Fund, n.d.)

What is interesting for Pakistan, and for other countries that have culturally rich indigenous populations that are isolated and have low measured economic outputs, is that the program supposes that plans for cultural development can influence plans for infrastructure development, even in places with highly restrictive federal budgets.

The program identifies places with tourism potential, and in addition to encouraging locals to formulate their own norms for the usage of cultural public spaces, it also develops a plan for the building of community infrastructure and a road network. In other words, it argues that places with high tourism potential must be connected to the developed regions of Nicaragua with viable road networks. While these communities do not have the capacity to contribute highly manufactured goods to Nicaragua’s economic output, the country recognizes the potential for cultural goods and tourism development to the degree that it intends to design a road network that connects such culturally rich communities to potential tourists. By doing so, it not only centers the cultures of otherwise marginalized groups and alleviates their fear of being steamrolled by urban Nicaragua in federal policymaking, but also empowers them.

Pakistan could potentially do the same in remote regions of Sindh and Balochistan, where tribal groups still rely on subsistence level agriculture and fishing to survive. Many of these communities are already engaged in activities that are culturally unique, but lack the resources and knowledge to reach out to urban centers. **For instance, a poaching village on Manchar Lake in rural Sindh currently relies on trapping and selling migratory waterfowl to make a living. This is both illegal and damaging to the population of many endangered waterfowl. The village dwellers make several traditional patchwork quilts, but since they have been unable to find a dependable and affordable way to reach Karachi’s markets, they continue to rely on poaching instead. This gets them a pitiable income, which we cannot measure or include in the national output.**

Revitalizing the cultural sector by connecting groups like this to local and international markets will greatly improve the measurement and inclusion of cultural outputs in these areas, and Nicaragua’s methodology can be adapted to do so. It is also worth considering whether the development of road networks should be designed in a way that connects cultural hubs, rather than connecting areas with physical resources.

Nicaragua has also embarked on “cultural diagnosis and mapping of indigenous and Afro-descendant peoples in the Autonomous Regions on the Caribbean Coast of Nicaragua,” which maps over 2400 cultural expressions and resources of its indigenous population. Currently, no such effort exists for Pakistan.

It is also worth noting that Nicaraguan policies do not explicitly define culture, but list the instruments through which it can be measured. However, since Nicaragua’s many cultural development programs are part of UNESCO’s endeavors, or of the UN’s Sustainable Development Goals, and it ratifies the 2003 Convention, it is assumed that these policies stem from the UN definition of culture.

Chile

As a country that saw decades of drastic political upheaval, Chile's cultural development is also tied closely to its political and economic history. The country declared its independence from Spain in 1818, following several revolutions against its Spanish colonizers. Conflicts between liberals and conservatives shaped early Chilean politics, leading to instability and occasional civil strife.

These conflicts primarily revolved around differing visions for the country's governance, economy, and social structure. They were rooted in the aftermath of independence from Spain and persisted well into the 19th century. The liberal faction in Chile advocated for progressive reforms such as the separation of church and state, freedom of speech, and greater political participation for the middle and lower classes. They often drew inspiration from Enlightenment ideas and sought to modernize Chilean society along democratic and secular lines. Meanwhile, the conservatives emphasized traditional values, hierarchical social structures, and the preservation of Catholic influence in politics and society. They aligned with the Catholic Church and the landed elite, seeking to maintain their privileged position in Chilean society. (Kaufman, 1972)

Where liberals favored a more centralized form of government to promote national unity and facilitate economic development, conservatives championed a more decentralized federal system that granted greater autonomy to regional authorities, and benefitted the landed elite. Where liberals supported free trade policies to stimulate economic growth and attract foreign investment, reducing tariffs and other barriers to international commerce, conservatives favored protectionist measures to shield domestic industries from foreign competition and preserve local economic interests. Finally, where liberals advocated for land reform to break up large estates and promote land ownership among smallholders and peasants, conservatives (who often came from the landowning class) resisted such reforms, fearing they would undermine their economic and social power. (Silva, 2011) (Kaufman, 1972)

In essence, early Chile had a landed elite that acted in much the same way as Pakistan's landed elite. Early Chilean politics also mirrored the contentious ways in which Pakistani politics currently functions, with elections often marred by fraud, violence, and polarization. Periods of liberal rule were met with resistance from conservative factions, and vice versa, leading to coups, rebellions, and even civil wars.

At this time then, because of the presence of strong polarizing views about the direction in which the country needed to go, Chile's cultural policies focused on unifying the country and hence at assimilating indigenous populations into mainstream Chilean society. This often involved efforts to suppress indigenous languages, traditions, and practices in favor of the Spanish language and Catholic religion.

Through the 19th and early 20th centuries, Chile experienced rapid spurts of economic growth fueled by advances in mining, agriculture, and nitrate extraction. This period consolidated the wealthy oligarchy that controlled much of the country's wealth and political power. It also resulted in the addition of more players to the field, but social inequality continued to spiral and deepen. Eventually, labour movements gained enough steam to morph into popular socialist and communist movements. (Calderón-Seguel, et al., 2021) At the same time, there were movements that began to recognize Chile's cultural diversity and promoted national identity and heritage. Cultural policies during this period focused on supporting the arts, literature, and indigenous cultures, and on preserving historical sites and monuments.

In 1970, a revolutionary leader emerged in the form of Salvador Allende, a socialist, who was democratically elected as president. Allende's government nationalized industries and redistributed land, which drew both domestic and international opposition. (Office of the Historian , n.d.) Allende embraced the vision of cultural pluralism and social inclusion that had propelled him into power. His cultural policies sought to empower marginalized communities, including the indigenous, and promote cultural expression as a means of social change. He provided funding and support for several cultural initiatives. (Culliney, Peterson, & Royer, 2013)

In 1973, amidst escalating political tension and a deepening economic crisis, Allende was overthrown by a U.S. backed military coup led by General Augusto Pinochet. (The U.S. involvement was part of broader U.S. Cold War policies aimed at preventing the spread of communism in Latin America and maintaining American influence in the region.) However, there is debate about whether the U.S. was directly involved, and a Senate Committee report in 1975 acknowledged that while the U.S. had previously engaged in covert actions in Chile, there was little evidence to link it to the coup. (Office of the Historian , n.d.)

During Pinochet's regime, which lasted until 1990, there were widespread human rights abuses, censorship, and economic neoliberalism. In this way, the 1980s in Chile were very similar to the 1980s in Pakistan under General Zia-ul-Haq's U.S. backed regime, which also aimed to reduce the influence of the Soviet Union on the subcontinent. The Pinochet regime also repressed political dissent through violence and state terrorism, during which hundreds of Chileans were killed, tortured, or disappeared. (Freire, Meadowcroft, Skarbek, & Guerrero, 2019) However, it differed from Zia in its focus on free-market policies and the privatization of state enterprises.

Pinochet's brand of strict censorship and control over cultural expression meant that many artists, writers, and intellectuals were persecuted or forced into exile, and cultural institutions were tightly regulated.

In the late 1980s, as international pressure mounted and local groups developed strong internal resistance, the country began to move back towards democracy. In 1988, the country voted against extending Pinochet's rule, and in 1990, Patricio Aylwin became Chile's first democratically elected president since Allende.

Today, Chile continues to experience economic growth marred by inequality. Indigenous communities continue to fight for recognition and land rights. Environmental concerns have intensified, particularly regarding water scarcity and mining pollution, because mining has led to environmental degradation and triggered conflicts with local communities, particularly in the Atacama Desert. (Calderón-Seguel, et al., 2021)

Since the return to democracy in 1990, Chilean cultural policies have focused on promoting cultural democracy and diversity. There has been a renewed emphasis on supporting the arts, literature, and cultural heritage, as well as expanding access to cultural opportunities for all Chileans. Government policies have sought to promote the rights and autonomy of indigenous peoples, protect their cultural heritage, and support initiatives for indigenous language revitalization and cultural preservation.

But Chile has also increased its focus on the economic aspects of culture, including the development of cultural industries such as film, music, and tourism. It is this that should be of specific interest to Pakistan. Chilean government policies that regulate the growth and promotion of these newer forms of cultural expression through the media have also increased their breadth and scope to include concerns like intellectual property rights, the effects of globalization, and cultural sustainability as outlined below.

Additionally, within Latin America, Nicaragua, despite all its creative endeavors, has the lowest per capita spending on cultural heritage as a percentage of the GDP, while Chile has the highest. (UNESCO Institute for Statistics; Sustainable Development Goals, 2022) This might be a function of Chile's focus on the creative industrial sector, specifically film and video games, which require heavy investment. Chile has also been a member of the OECD since 2010, while its tax rates are much lower than in other OECD countries, which attracts foreign investment, some of which filters into the creative industries.

A presidential decree in 2015 established the inter-ministerial Committee for Creative Economy, and sought to make creative economies a significant part of the public agenda. This has meant that Chile has also been more focused on measuring the creative economies; it is not coming from the same resource-constrained position as Nicaragua. The National Institute of Statistics had been publishing data about the cultural sector since 1997, but the Council of Culture began actively mapping creative industries in Chile in 2014. Based on the Council's work, **it was determined that the creative industries contributed to more than 2% of the GDP in 2014, and had a growth rate of almost 25% between 2010 and 2013, which was higher than the national growth rate of 14%.** (Severino, 2018)

Chile also measures employment in the creative sector through the National Institute of Statistics' Casen survey, and categorizes professions using the ISCO revision 08 codes of UNESCO's 2009 framework. In 2015, the number of people employed in creative industries was determined to be 496,425, almost 6.6% of the total labor force. (Severino, 2018)

By 2017, the National Plan for the Promotion of the Creative Industry (Plan Nacional de fomento a la economía creativa) was launched, which focused on the coordinated development of the cultural

sector and involved multiple ministries, including Economy, Development and Tourism, External Relations, Education, Social Development, Labor and Social Welfare, Agriculture, Finance, and Culture.

This has resulted in the rapid growth of certain sectors within the cultural domain. For instance, gaming and animation have torpedoed and produced prolific outputs. Chile's audiovisual sector had been developing since the 1990s, but by 2007, Chile had only a handful of animated films and series. Now, this number has exploded. (Severino, 2018)

The Chilean Ministry of Education estimates that there are 17 career paths taught in higher education institutes for the animation and video game career. In 2016, over 2000 students were enrolled in these paths that pursued animation. (Severino, 2018) The self-taught animation of the early 2000s quickly changed into the ambitious projects being churned out by these students after years of methodical study at animation schools.

These institutions include Universidad Mayor (Digital Animation), Instituto Profesional Santo Tomás (Digital Animation and Multimedia), Arcos (3D Animation), Universidad del Pacífico (Digital Animation and Video Game Design), Duoc UC (Digital Animation) and UNIACC (Digital Communication). The UTEM design degree is also relevant.

It was fortunate that when Chile began to focus on cultural development, local independent producers were influenced by international animation studios, such as those in Canada, which contributed significantly to the national GDP and helped develop the country's image. Investment poured in, and was reflected by an increase in specialized courses that taught animation at the higher level. Projects with commercial potential were initially also supported by the state. (Severino, 2018)

Later, Chile's television channels were able to finance animations without the support of the government, even though they were operating with significant losses. At present, they have withdrawn this investment, but this has only made Chile's animation studios more dynamic. They now rely on foreign investment to finance their productions, and include products that are intended for the web and international markets. Chile has also produced several products for Nintendo.

Coordinated policies at the federal level have supported the industry over time. The Production Promotion Corporation (CORFO) holds contests to finance different stages of development of projects of fiction, animation, documentary or video games. CORFU relies on the Ministry of Economy (not Culture) and so the commercial potential of a project is one of the key factors in determining who wins the contests. Funding ranges from \$26,000 to \$123,000 per project. (Severino, 2018)

Meanwhile the Audiovisual Fund of the National Council of Culture and Arts (CNCA) finances hundreds of cultural projects too. It has developed guidelines for financing the animation industry, and has been responsible for the increase in its output. Its awards range from \$6500 for script development to \$320,000 for the production of an animation film. (Severino, 2018)

Finally, the Ministry of Foreign Affairs has a department dedicated solely to the creative industries, and supports them in international markets.

So how did Chile, a country stuck in a similar socio-political situation as Pakistan in the 1990s, pivot to make the creative industries one of its most prolific sectors, and increase both local and foreign investment to the degree that it did?

The creative industries became central to the Chilean development strategy in recent years. It began as a replication of the UK'S Department of Culture, Media and Sport's mapping of the creative sectors, as conducted by the Creative Industries Task Force (CITF). (Department of Culture, Media and Sports, UK, 1998) The CITF measured the creative industries' contribution to Britain's overall economic performance and identified policy measures that would improve them further. Chile adapted the framework to its domestic industry, copying its ideas of culture and creative trades and pushing the economically lucrative ones.

This meant that Chile focused specifically on creative entrepreneurship, innovation, financing and exports, and came up with rigorous and organized policies to address the same.

Perhaps one of the reasons why Chile focused solely on more "modern" creative industries, is because the UK's framework did the same. In fact, critics of the UK's DCMS approach have argued that the inclusion of sectors like the software industry artificially inflate the calculation of creative and cultural trades in the UK. They do make up a significant portion of the UK's total creative output, since "Software, computer games and electronic publishing' accounted for 37 percent of the economic output of the UK creative industries, 36 per cent of its exports, and 33 percent of creative industries jobs" in 2011. (Zhang)

Meanwhile, the framework excludes sectors like heritage, tourism, and sport, contrary to the UNESCO framework, and the global understanding of creative trades. The economic contribution of Galleries, Libraries, Archives and Museums (GLAM) in the UK is significant, so it is difficult to understand why it is not included in the framework. (Zhang)

This might be explained by the politics of the Tony Blair era, in which a heavy-handed modernization drive sought to distance itself from old Britain. Curiously, as Chile adopted the British framework, it also adopted its focus and reliance on the more modern creative industries, which included sectors that produced audiovisual outputs like film and games.

In the 2010s, when the global distribution markets of these products matured, they flourished even more. In the past, while Chilean producers focused on the production of video games, audiovisual, music, publishing, design and other creative content industries, they have not yet begun to focus on research and development of the underlying technologies. In fact, most of their growth had been dependent on the "exogenous rate of technological change, which has also accelerated tremendously." (Cominetti, 2020)

More recently, Chile aims to create a Research and Development Center for Creative Industries in Chile "to coordinate the adoption of almost continuously changing technologies and a more

integrated worldwide supply chain for creative content production.” (Cominetti, 2020)

Researchers in Chile suggest upgrading the country’s definitions of R&D and innovation so that they are more suitable when discussing creative industries. Chile’s R&D subsidies and tax breaks follow the definitions of the OECD manuals, notably the Frascati and Oslo manuals. (OECD, 2015) (OECD; Eurostat, 2018) Meanwhile, Chilean economist Cominetti has suggested that these definitions of R&D be redefined along the lines of Bakhshi and Lomas’ research that defines R&D for creative industries. Their proposed definition is as follows:

“Research and experimental development (R&D) comprise creative and systematic work undertaken in order to increase the stock of knowledge – including knowledge of humankind, culture and society – and to devise new applications of economic, cultural or social value of available knowledge. Basic research is experimental or theoretical work undertaken primarily to acquire new knowledge of the underlying foundations of phenomena, observable facts and behaviours, without any particular application or use in view. Applied research is original investigation undertaken in order to acquire new knowledge. It is, however, directed primarily towards a specific intended practical aim or objective. Experimental development is systematic work, drawing on knowledge gained from research and practical experience and producing additional knowledge, which is directed to producing new products, experiences or processes or to improving existing products, experiences or processes.” (Cominetti, 2020)

This kind of systematic, organized delineation of not just culture and creative trades, but also the research and development for these creative trades, means that while Chile initially adopted prescriptive definitions from the UK or the UN, it has now begun to focus on rigorous local definitions for the creative industries it has chosen to focus on. Even with definitions being suggested by local academia or the private sector, the increase in the level of specificity for the audiovisual sector and its related fields can introduce a level of rigor that is not attained by broad prescriptive definitions. Pakistan does not have a clear pathway to developing its own media industry. It does, however, have a budding software industry and a freelance economy that includes video game development. Were it to focus on these sectors within creative industries, it would benefit from adapting the Chilean definitions and rigor for audiovisual industries.

Chile poses interesting questions for two other reasons: a) its creation of the concept of “cultural cartography” and b) its development and adoption of a local, more rigorous framework of measuring the economic component of culture and creative industries in Latin America known as *Cultural Satellite Accounts*.

The Chilean government defines the cultural cartography project as *“a territorial information system that aims to generate information that will contribute to the decentralization of the administration of culture, while simultaneously improving the cultural registry systems.”* (Organization of American States, n.d.)

Latin American governments had been toying with the idea of implementing a regional cultural information network since the early 1990s. This program germinated from that idea, intended to measure “cultural supply” and the ways in which such an information network could be developed. It began in 1997 with data collection to develop a registry of cultural actors and results were published 1999. The Consejo Nacional de Cultura y Artes of Chile identified the cultural practices of its population using its own methodology of cultural cartography. It was a geographic information system that linked all cultural activities sponsored by the state, which could be easily managed and updated by the government. Its visualizations included “tables, graphics, and maps that cross-reference volume, frequencies, and territorial distribution, as well as contextual information built from secondary sources.”

(Organization of American States, n.d.)

This data is constantly revised because a network of informants keeps feeding it. The data collection tools, such as questionnaires, are also constantly revised, and a network of monitors administers them in formal institutions and non-formal settings across the country. The data is cleaned and inserted into the National Directory and Cultural Atlas. While it was a funded program, it also relied on voluntary networks to reach as much of Chile as possible with a limited budget.

(Organization of American States, n.d.)

The same document reports that the program is instrumental in recognizing the needs of local cultural actors, and has a passionately informed team. It has also fed policy initiatives in Chile over the years, exchanged information on an international level, and tracked Chileans living abroad and engaged in cultural activities.

However, maintaining this network has not been easy for Chile, since it now depends entirely on volunteers. It did not provide an exhaustive, definitive framework for Chile, but it was important because it was a localized effort that generated discussions about how to measure culture in Latin America. The British Council also replicated this through different programs in Colombia.

The second area of interest, Cultural Satellite Accounts, were developed by an intergovernmental organization called the Convenio Andrés Bello (CAB) (Andrés Bello Organization Agreement), which works in several Hispanic countries and is headquartered in Colombia. **The satellite account helps to measure the economic contribution of cultural industries and activities to a country’s Gross Domestic Product. Hence, it is a narrower description of culture and creative trades than UNESCOs, but is more focused on the economic aspect of culture.** For instance, when considering the production of goods and services, it excludes activities developed “within the household or within a restricted framework in which those that produce those services or knowledge-capturing products are not considered as being at work.” (Convenio Andrés Bello; Organization of American States, 2020)

Essentially, since services produced and consumed within households have “little interaction with the rest of the economy,” the framework posits that it is both difficult and senseless to give them an economic value, and removing them from the framework keeps measurements consistent with the employment statistics.

(Convenio Andrés Bello; Organization of American States, 2020) This is its primary difference with the UNESCO framework.

For this reason, its basic guidelines are worth reproducing here.

The document claims that by “framing the Culture Satellite Accounts within the System of National Accounts, it is possible to study the effects on the economy induced by the creation, production, dissemination, transmission, consumption, participation, preservation, management and appropriation of symbolic contents related to the arts and the cultural heritage.”

It refers to the same cultural cycle developed by UNESCO, by which cultural goods and services are created, but then differs in its calculations. It makes no differentiations between mass and elite culture, nor does it acknowledge the quality of a good or service. What is of special interest to Pakistan, is that it includes the economic measurement of informal and illegal production, since they do have an economic impact and measurable value. It uses different tools to collect data, such as household surveys and flows of foreign trade, etc.

This document includes several valuable definitions. For instance:

“Creative Industries: UNCTAD characterizes the creative industries as the set of activities based on knowledge, able to generate income in relation to the market and the intellectual property rights, whose fundamental base consists of creativity and intellectual capital. According to this definition, the cultural industries include tangible and intangible products and the artistic services with creative content. (Creative Economy Report 2010: 34).”

“Copyright industries, according to the World Intellectual Property Organization (WIPO), are those related directly or indirectly with the creation, production, representation, exhibition, communication, distribution or sale of products protected by copyright.”

“The Orange Economy is the group of linked activities through which ideas are transformed into cultural goods and services whose value is determined by their contents of intellectual property. The orange universe includes the cultural economy and the creative industries, as well as the creativity support industries (I.A.D.B., 2013).” This includes content industries, entertainment industries, information industries protected by copyright.

The document then lists the six parameters of culture identified by UNESCO and their definitions, and also adds industries identified by the World Intellectual Property Organization (WIPO):

- (i) “The **core copyright industries** are industries that are wholly engaged in creation, production and manufacturing, performance, broadcast, communication and exhibition, or distribution and sales of works and other copyright protected matter.
- (ii) The **interdependent copyright industries** are industries that are engaged in production, manufacture and sale of equipment whose function is wholly or primarily to facilitate the creation, production or use of works and other protected subject matter.

- (iii) The **partial copyright industries** are industries in which a portion of the activities is related to works and other protected matter and may involve creation, production and manufacturing, performance, broadcast, communication and exhibition or distribution and sales.
- (iv) The **non-dedicated support industries** are industries in which a portion of the activities is related to facilitating broadcast, communication, distribution or sales of works and other copyright protected matter and whose activities have not been included in the core copyright industries.”

It also separates products which can be statistically identified (**characteristic products**) and those which cannot (**connected products**), and suggests that for the latter, the satellite account should “show the way these goods and services are produced, what kinds of producers are involved, what kinds of labor and fixed capital they use and the efficiency of the production process and, hence, of the allocation of resources.” This is essentially an input-output table.

Further, it differentiates **market products**, which are sold in markets at economically significant prices, from **non-market products**, which are produced by governments or NGOs and are available for consumption at negligible prices or are free. Since they are usually funded by government subsidies and these have an economic measurable value, even though the product does not, it argues that they should be included in satellite accounts.

It recommends that each government maintain production accounts of characteristic productive activities, supply and use balances of all cultural products and services, copious notes on the structure of the productive sector and employment in characteristic productive activities; and national expenditure in culture classified according to those who finance it, and those who purchase it.

The domains within culture differ slightly from UNESCO's and are listed below:

Table 1: Convenio Andres Bello Framework for Cultural Domain

Creation, Copyrights	Literature, Music, Theater
Design	Architecture, Industrial, Graphic, Textile, Fashion, Jewellery, Advertising, Web
Games and Toys	Games and Toys (Except On-line Games and Video Games)
Performing arts	Theater, Dance, Other Forms of Performing Arts (Circus, Puppetry, Pantomime, etc.)
Visual arts	Fine Arts (Including Multidisciplinary Art Forms), Photography, Graphic Arts and Illustration
Music	Live Musical Performances, Music Editing, Phonographic Production
Audiovisual and Interactive Media	Film and video (including animation), Radio, Television, On-line Games, Video Games
Books and Press	Books, Newspapers and Periodicals, Libraries
Cultural Education	Non formal Cultural Education (Directed Towards Recreational Activities), Formal Cultural Education (Including Superior Education, Training in Fine Arts, Design, etc.)
Tangible Cultural Heritage	Museums, Historical Cultural Archives, Other Immovable Cultural Properties (Historical Centers, Historical Monuments Archeological Heritage), Other Movable Cultural Objects (Antiques, Historical Paintings, etc.)
Intangible Cultural Heritage	Traditional and Historical Celebrations, Traditional food preparation, Crafts, Languages

Each of these domains is *exhaustively* defined, and these tables are reproduced in the Appendix.

Since this framework provides a means of including non-measurable cultural products, it can be especially helpful for Pakistan during this study. It then goes on to define how to produce and generate income accounts for all these domains using different indicators, how to measure supply and use balances for cultural goods, and how to measure the national financing and expenditure in culture. These guidelines are reproduced in the last section, since the author recommends adopting them for Pakistan.

Chile first began producing reports using this framework in 2005, and has since worked consistently towards improving its measurements using the tools and information available to it.

South Korea

South Korea is yet another OECD country that has recently turned its focus towards culture and creative trades. **However, unlike the cash-strapped countries of the developing world, South Korea was not forced to turn its attention to culture because of a dearth of resources. In fact, it had been on a frenzied development drive since the first war with North Korea in the 1950s.**

Before that, South Korea's economy had teetered on the brink of collapse for decades. It had been a feudal society, entirely dependent on subsistence level agriculture and set on an iron-fisted course of isolation from the world until Japanese colonial rule forced it open between 1910 and 1945. This colonization brought with it both modernization and unchecked exploitation, which ranged from the economic to the cultural. (Kim K. S., 1991) Japan had aimed to completely assimilate Korean culture into its own, banning the use of its language in schools, government departments, and places of business, and enforcing Japanese cultural practices such as Shinto worship. (Ryu, 2016) It was only when Japan surrendered to the Allied powers during World War II that the United States took over South Korea, and the Soviet Union took over North Korea.

This divergence eventually led to the Korean war between 1950 and 1953, which ended in a stalemate and left both countries devastated. However, South Korea underwent a remarkable transformation after the war, stemming from post-war reconstruction drives in the 1950s and 60s which pursued the building of infrastructure at breakneck speed. Unlike North Korea, the South was poor in natural resources and had limited fertile land.

Under President Park Chung-hee, South Korea implemented policies that would increase investment in key industries, improve overall education, and build roads and networks. Park took full advantage of the geopolitical position Korea found itself in. Since it was a key proxy in the US-Soviet cold war, it had "preferential access" to the US market, and could send almost 63% of its exports to the US duty free. At the same time, the wave of capitalism and globalization that swept the world meant that free trade was burgeoning, and provided a ready global market for Korea's exports. (Kim K. S., 1991)

Meanwhile, the Korean government aggressively promoted exports through devaluation of the currency and a free trade regime. "South Korea... provided different types of incentives to exporters such as accelerated depreciation (since 1966), reduced rates for infrastructure, electricity, rail and road transportation services (since 1967), reduced rates of income taxes, subsidized credit. Moreover, as a wastage allowance, exporters were permitted (since 1965) to buy duty free inputs in quantities greater than what are required for production for exports and use these for production for the domestic market... The government also intervened to reduce the risks and uncertainties facing the exporters." (Chaudhuri, 1996) Additionally, it deregulated all foreign direct investment that was meant for the export market, and provided marketing services for Korean exports.

With little to no local infrastructure, focusing on exports also entailed increasing the imports that Korean manufacturers would need for production. Financing such a herculean endeavor meant that Korea had to take on large-scale debt, but its growth and industrialization and the meteoric rise in its

exports meant that debt-servicing was feasible (Kim K. S., 1991), and its trade deficit turned into a surplus in a matter of years.

Throughout this time, Korea's principal focus remained education, infrastructure development, and industrialization, and cultural expression was somewhat restricted. This was a direct result of Park's policies. His government had established the Ministry of Public Information, which managed all kinds of artistic and cultural activities, and which had a clear agenda. His goals were clear; South Korea needed stability in a time of extreme hardship, and creating a cohesive national identity that would make Koreans embrace modernity and be more conducive to authoritarian rule would help the country immensely. (Kim H. , 2015) This meant that only those cultural activities that fostered a fierce nationalism and an anti-Japanese stance were promoted, and culture became a tool that allowed South Korea to distance itself from the communism of the North.

He faced increasing opposition from young civil rights activists. After Park was murdered in 1979, and 200 people were killed in demonstrations in Gwangju in 1980, Park's successor decided to liberalize his policies, but was criticized for largely providing lip-service to the idea of liberalization. Chun Doo-hwan, the army general who had usurped power after Park's assassination in a military coup d'état, held it for another eight years via an election that was largely believed to be rigged. In what critics described as an embarrassingly transparent attempt to differentiate himself from North Korea's Kim Jong Un, Chun had allegedly directed just one member of South Korea's 2525-member strong electoral college to vote against him. (Lee, 1980) His regime was equally authoritarian in many ways, and was marked by organized violence and arrests without warrants that led to indefinite imprisonment in concentration camps known as "re-education" camps.

It was no surprise then that his cultural policy echoed Park's, in its use of culture as a political tool to accumulate power and further a tightly controlled federal narrative. The state "actively support(ed) culture and cultural production to promote national pride in preparation for the 1986 Asian Games and the 1988 Summer Olympic Games (Kyong Hyang ilbo 1987). Chun's regime continued to use cultural policy to strengthen its authoritarianism, thus continuing the approach of his predecessor, Park Chunghee." (Park, 2015)

It was only when Roh Taewoo came into power in February 1988, and the 24th Summer Olympics were held in Seoul, that the South Korean government began to recognize how powerful culture could be in the international sphere, according to many observers. His government began to make a concerted effort to improve cultural exchange with other countries in a bid to capture more soft power and facilitate international relations.

This era of democratic rule witnessed a cultural renaissance of sorts, and different Korean art forms were given breathing space to develop and flourish. Korean cinema, literature, and music became popular in wider Asia in the 1990s, although it had nowhere near the level of global fame it does now.

This cultural transformation was "motivated by economics rather than politics" (Park, 2015); democratically elected governments did not need to rely on authoritarian control of national

narratives to legitimize their rule, so cultural development could align more closely with globalization. In fact, globalization became a slogan of Kim Yungsam's political platform, known locally as Segehwa. Culture was now officially considered a national asset, and the government began to support creative endeavors such as films. (Park, 2015)

By 1998, it seemed as though Korea's robust industry was recession-proof, but the Asian economic crisis debilitated it once more. In response, the Kim Daejung government developed a neo-liberal bent, focusing on culture as an economic product as well.

His government expanded funding for the Korea Creative Content Agency (KOCCA), set up by the Ministry of Culture, to support creative industries. These included "television and radio broadcasting, computer games, animated series, comics, films, music, fashion design and licensing the rights to use the images of culture celebrities. KOCCA is also responsible for the global expansion of cultural goods, the development of human capital, support for the implementation of new technologies and the incubation of entrepreneurship." (Park, 2015)

By 2005, the Korean cultural space was thriving, and a joint public-private investment fund was set up for TV and film. By 2015, the size of this fund exceeded \$1.8 billion. The 2000s also saw rapid technological advancement and globalization, which facilitated the spread of Korean cultural products worldwide. K-pop music, Korean dramas (K-dramas), and films gained immense popularity internationally, first in East and Southeast Asia, and later in the world.

This wave of Korean culture that swept the globe was so powerful and unprecedented that it merited a name— Hallyu – and cemented South Korea as a leading exporter of pop culture and entertainment trends. The global fashion and beauty industries also followed suit and began to pick up on Korean trends.

In a matter of mere decades, South Korea went from focusing primarily on heavy industries and manufacturing in the 60's and 70's to broadening its economic ambit to include a burgeoning cultural and creative market at the turn of the millennium. Its leaders went from seeing culture as a political tool for unification to acknowledging its economic potential, and introducing multiple programs like the Creative Economy Initiative. (OECD, 2015) Throughout this time, South Korea's focus on exports endured shifting political landscapes and agendas.

This focus on penetrating global markets, carried over from the import substitution and export promotion days of the 1960s, has allowed Korea to gain significant revenue streams from overseas sales and licensing agreements. It has also allowed Korea to build strong international relationships, fostered positive perceptions of the country, and driven tourism.

Meanwhile, Korea also continues to invest in research and development, integrating cutting-edge technology to create immersive and interactive experiences. For instance, virtual reality and augmented reality technology has been integrated in everything from K-pop concerts to museum exhibits, and the country continues to focus on the "entertainment" aspect of culture to drive growth.

It is important to note, when considering Korea's example, that when the country joined the OECD in 1996, the Korean cultural and creative industries were in their infancy. The growth of these sectors was propelled not just by domestic leaders and policies, but also because of the policy recommendations of the OECD. The 1997 financial crisis, which devastated the Korean economy, had opened room for debate and fierce criticism, and many in the opposition pointed to the "premature" decision to join the OECD, given that it was a club of rich and developed

However, Korea's earlier drives to promote patriotism paid off during this time with ordinary citizens joining a nation-wide gold collecting campaign to repay the country's debts.(Kim K. S., 2000) (Song-Bum, n.d.)(Pakistan has also tried and failed to crowdfund large projects, such as when Nawaz Sharif's government tried to fund debt-servicing through donations collected from citizens in the 1990s, or when Imran Khan's government, in cahoots with its judiciary, tried to crowdfund the construction of a dam that would solve Pakistan's water shortage crises. Both times, despite a burst of donations, these projects failed to collect enough funds.)

In Korea too, these led to nominal contributions, but the Korean government took the willingness of the public to tighten its belts as a sign that it could put the economy through painful measures that would strengthen the economy in the long term, and follow the OECD guidelines. Instead of protecting domestic industries, the government's ruthlessness fueled a fierce competitiveness at the international level, and Korea managed to repay its IMF debts earlier than its deadlines stipulated. (Song-Bum, n.d.)

Hallyu – the Korean wave – was born during this time. And so, even though the Korean government's liberalization of policies that pertained to culture were initially met with a fierce resistance (sometimes in the form of Korean distributors staging protests, setting fire to theatres or releasing snakes when a foreign film was allowed to debut locally), it eventually led to the development of local cultural products that could compete with foreign ones. (Song-Bum, n.d.) And these local films and TV series not only did so in local markets, but also in international ones.

Similarly, the Korean government's decision to liberalize imports of Japanese cultural products also led to concerns that Japan's movies and games would obliterate Korean competition. Instead, the Korean wave spread through Japan as well. A similar thing happened upon the decision of the Korean government to liberalise the import of Japanese cultural products from 1996 to 2004. Before then, many voiced their concerns that the inundation of Japanese movies, games and other cultural content would demolish the nascent Korean CCS. (Song-Bum, n.d.) In fact, *Hallyu* began to flourish in Japan and other Asian countries afterwards.

This also has lessons for Pakistan; Pakistan has an equally, if not more, hostile relationship with neighboring India, rooted in both history and contemporary political differences that have escalated to several full-scale wars in the past. As hostilities with India ebb and flow, Pakistani governments often issue bans on Indian content like Bollywood films in elaborate displays of patriotism, each time relations sour. However, Pakistan's own nascent film industry has been unable to compete with the global popularity of Indian films, barring a few exceptions. It is worth considering how the local film industry would fare if Indian films were allowed to

infiltrate the market, and whether this forced competition would improve the local industry and propel it to compete in the global markets, or sink the boat.

However, this liberalization of the market in Korea was not accomplished without giving local producers some form of protection; the government did not simply push them into a ruthlessly competitive market and wait to see the results. Instead, it invested in building “multi-million dollar concert auditoriums, refining hologram technology, and even helping regulate noeraebangs — karaoke bars — to protect the interests of K-pop stars.” (Chow, 2015)

Even so, Hallyu’s popularity has far exceeded the expectations of Korea’s own cultural policy makers. The entertainment industry in Korea is largely private, and its government’s reforms have clearly been instrumental in propelling it forwards, especially those that have reinforced the digital infrastructure, enforced copyrights policies, and opened up the domestic market to foreign competition.

Improving the digital infrastructure involved a coordinated effort to upgrade its Internet infrastructure after the 1997 crash, and enabled music companies to produce digital products while many countries’ industries were still analog. **The recent OECD report shows that the country’s digital infrastructure, as measured by the percentage of households that have access to broadband, is still higher than all other OECD countries, and is fairly equitable across all territories and regions.** In Pakistan, this territorial equality does not exist, and in addition to a rural-urban divide, there are also discrepancies between the internet access afforded to different provinces.

It is worth considering how Korea defines culture today, by inspecting the departments under its Ministry of Culture, and its linkages with other ministries.

The Ministry of Culture and Tourism was originally a department within the Ministry of Education in 1948. The Ministry of Transportation set up its own tourism department, which was not initially understood to be a cultural affair. In 1961, the Ministry of Information was also established to oversee the administration of art and cultural affairs. This became the Ministry of Culture in 1990, and in 1993, it was merged with the Ministry of Youth and Sports to become the Ministry of Culture and Sports. In 1998, following the Asian financial crisis, it was replaced by the Ministry of Culture, Sports and Tourism, and its largest area of focus (in financial terms) became the entertainment industry.

The Ministry also developed an advisory committee directly supported artists. In 2013 alone, the Ministry invested some US \$280 million in Hallyu. (Oh & Lee, 2014)

Its subsidiaries also include departments that are traditionally understood to be associated with culture, such as the National Theater, the National Library, and the National Museum. This at least, is similar to how Pakistan’s Ministry of Culture functions. However, **it is clear by how the Korean ministry is set up, that Korea understands culture to be a far broader realm than traditional conceptions of culture.** It also has several supporting departments that exist to promote the Korean culture; for instance, the Korean Culture and Information Service is a department with the Ministry of Culture, Sports and Tourism that focuses entirely on exporting Korean culture, and has set up

more than 20 Korean Cultural Centers in other countries.

Korean culture, and has set up more than 20 Korean Cultural Centers in other countries. The ministry's "workplan" defines this as a specific goal; it *must* spread the appeal of K-content around the world. Its other goals include establishing a fair and blind support system for artists which is based on meritocracy, promoting sports for everyone, promoting tourism within Korea, and preserving and enhancing the value of traditional cultural heritage as future cultural assets. It is interesting to note that this is written in terms of "welfare"; equal access to sports is a "welfare" endeavor and "cultural welfare enriches daily life." (Ministry of Culture Sports and Tourism Work Plan, n.d.) An English language version document released by the Ministry lists its goals as follows:

"to improve the quality of cultural life and the physical health of Korea's citizens, and to play a role in developing the nation into a culturally advanced country of the 21st century. It will achieve these aims by preserving and passing on the traditional culture, as well as supporting its modernization, expanding the nation's cultural and art domains, cultivating the cultural content industry, developing sustainable tourism resources and promoting tourism, cultivating the international tourism industry, and promoting elite sports as well as sports for all." (Ministry of Culture, Sports and Tourism Korea)

These goals, specifically the ones that encourage supporting the modernization and expanding of traditional culture and cultivating the content industry, that differentiate Korea from countries like Pakistan, which have traditionally viewed culture as a historically defined asset that needs to be preserved instead of developed further.

The document further states that:

"The vision is to ensure that all citizens can enjoy a culturally rich life and create a 'Happy Korea' through culture. The Ministry will establish an autonomous and creative cultural environment by expanding the cultural welfare of Korea's citizens and promoting cultural donation/ sharing programs, extending education on culture and art, supporting real-life-centered creative activities, and assuring fair competition and opportunities."

To strengthen national competitiveness, the Ministry will develop the infrastructure of the contents industry, support the development of the tourism industry as a major growth engine, and strengthen the international competitiveness of sports in Korea."(Ministry of Culture, Sports and Tourism Korea)

This focus on a supporting mechanism and education is also missing from the ambit of the Ministry of Culture in Pakistan, which may be why the country lacks a robust mechanism to measure different aspects of culture. In general, countries that are hyper focused on the development of culture, tend to define ways to measure it with more specificity and accuracy.

For instance, one of Korea's goals is to improve the cultural welfare of the neglected; which entails voucher programs that give them access to cultural facilities, allow them to attend performances, and encourage travelling cultural projects that can visit more isolate or remote areas which do not

generally see the cultural activities that are exhibited in large metropolises like Seoul. Under this program, the Ministry also tries to increase the social integration of immigrants and multicultural families.

Since this is a focal goal of the ministry, improvements must be measured. To ensure that this takes place, the ministry measures “cultural enjoyment by citizens” in percentage form, spread over four indicators outlined in the table below, alongside their measurement from 2003 to 2010.

Table 2: South Korea’s Indicators for Measuring Cultural Enjoyment

Indicator	2003	2006	2008	2010
Attending Art Events	62.4%	65.8%	67.3%	67.2%
Use of Cultural Facilities	38.9%	41.9%	45.2%	52.2%
Visiting Cultural and Historic Sites	49.1%	51.4%	51.5%	47.1%
Participating in Local Festivals	74%	71.4%	76.5%	77.1%

These indicators were measured using a survey; the 2010 Cultural Enjoyment Survey by the ministry, and show high levels of engagement amongst citizens. While an exact counterpart of this survey does not exist for Pakistan, it is safe to assume that over 70% of Pakistan’s population does not participate in local festivals, for instance.

While this kind of measurement does not give an idea of the economic value of cultural activities or trades, it does give an indication of the interest that Korean citizens take in culture and creative trades. The fact that these surveys are regularly conducted by the Ministry, and local policies to promote culture are devised on the basis of these outcomes, makes Korean cultural policy very dynamic and responsive to local markets.

Other statistics collected by the Ministry of Culture, Sports and Tourism also indicate its areas of focus:

Table 3: Statistics collected by the South Korean Ministry of Culture, Sports and Tourism

Area	Measurement
Performing Arts	Sales in Performing Arts Market Share per Genre of Performing Arts (split into Musical, Classic, Theatre, Dance, Opera, Korean Traditional, Complex) No. of Audience in Performing Arts (measured by ticket sales)
Entertainment Culture	Total Market Value as evidenced by sales revenue across all sectors
Intellectual Property Rights on Music and Images	Trade balance (imports and exports) of intellectual property rights on music and images
Intellectual Property Rights on Service Business related to Sports (Arts) & Recreation	Trade balance (imports and exports) of these rights
Sports	Trade balance (imports and exports) of sporting goods or equipment
Broadcasting Service / Digital Contents / Publishing & Media Reproduction	Total Market Value as evidenced by sales
Tourism	Revenue collected from tourism Expenditure on tourism by the government Balance of Revenue and Expenditure No. of Entries & Exits of Tourists (number of departure passengers/ number of arrival passengers) Note that it is unclear whether all passengers are included, or just those with tourist visas.

Although the statistics collected by the Ministry of Culture are not as detailed as those outlined in the guideline that Latin American countries intend to adopt, it is important to remember that the Chilean government, and many other Latin American governments have yet to completely adopt the rigorously defined frameworks to calculate culture. **In practical terms, South Korea, with its homespun definitions of culture and relevant statistics, is collecting a sufficient level of data to inform its cultural policies.** It is also worth noting that we do not have access to several South Korean surveys that are only available in Korean.

The policies that it has been able to devise with just this data are clearly indicative of how much even basic cultural data and measurement can inform good economic policies. Further, while Chile recognizes that different forms of culture and creative trades exist because of the guidelines it adopts, its Ministry of Culture is far more limited in its purview. In fact, the departments included in any country's Ministry of Culture can often provide a clear view of what it considers to be the most important constituents of its culture.

The inclusion of diverse fields in the purview of the Ministry of Culture, Sports and Tourism in Korea is indicative of Korea's broad understanding of culture and creative trades, unlike places like Pakistan, Nicaragua and to a degree, even Chile. A list of these is given below:

Planning and Coordination Office

- Policy Planning Bureau
 - Organization and Management Innovation Division
 - Finance Division
 - Regulation Reform and Legal Affairs Division
 - ICT Management Division
 - Gender Equality Policy Division
 - Data-based Policy Team
- Emergency and Security Management Bureau

Culture and Arts Policy Office

- Culture Policy Bureau
 - Cultural Policy Division
 - Korean Language Policy Division
 - Traditional Culture Division
 - Culture and Arts Education Division
- Arts Policy Bureau
 - Arts Policy Division
 - Performing and Traditional Arts Division
 - Visual Arts and Design Division
 - Artist Support Team
 - Culture and Arts for the Disabled Division
- Regional Culture Policy Bureau
 - Regional Culture Policy Division
 - Cultural Infrastructure Division
 - Library Policy Division
 - Cultural Facilities Planning Division
- Hub City of Asian Culture Division

International Cultural Affairs and Public Relations Office

- International Cultural Affairs Bureau
 - International Cultural Affairs Policy Division
 - Hallyu Support Division
 - International Cultural Affairs Promotion Division
- Global Public Relations Bureau
 - Global Public Relations Planning Division
 - Global Media Relations Division
 - Global Public Relations Content Division
 - Global News Analysis Team

Religious Affairs Office

- The 1st Religious Affairs Division
- The 2nd Religious Affairs Division

Content Policy Bureau

- Cultural Industry Policy Division
- Film and Video Content Industry Division
- Game Content Industry Division
- Popular Culture Industry Division
- Content Industry Financial Support Division

Media Policy Bureau

- Media Policy Division
- Broadcast and Advertisement Policy Division
- Publication, Printing and Reading Promotion Division

Former Jeonnam Provincial Hall Restoration Bureau

- Restoration Cooperation Division
- Restoration Facility Division

Former Jeonnam Provincial Hall Restoration Bureau

- Restoration Cooperation Division
- Restoration Facility Division

Public Communications Office

- Public Communication Policy Bureau
 - Public Communication Policy Division
 - Public Communication Coordination Division
 - Public Communication Support Division
- Public Communication Support Bureau
 - Public Communication Content Management Division
 - Public Opinion Division
 - PR Analysis Division
- Digital Media Communication Bureau
 - Digital Media Communication Policy Division
 - Digital Media Communication Management Division
 - Policy News Portal Division
 - New Media Communication Support Division

- Sports Bureau
 - Sports Policy Division
 - Sports Promotion Division
 - Sports Industry Division
 - Sports Cooperation Bureau
 - International Sports Division
 - Sports for the Disabled Division
 - Sports Legacy Division

Tourism Policy Bureau

- Tourism Policy Division
 - Domestic Tourism Promotion Division
 - International Tourism Division
 - Tourism Service Enhancement Division
 - Tourism Industry Policy Bureau
 - Tourism Industry Policy Division
 - Convergence Tourism Industry Division
 - Tourism Development Division
 - Strategic Tourism Export Division
- (Ministry of Culture, Sports and Tourism)

Hence, merely comparing the hierarchies of the Ministries of Culture in Korea with countries such as Pakistan, Nicaragua, or Chile, is illuminating.

It is also important to note that South Korea's membership of the OECD means that it has automatically adopted the use of certain indicators to measure cultural activities as laid out by the OECD guidelines.

For instance, when it comes to cultural, sports, and business events, the OECD recommends that countries measure their impact through economic, social, and environmental impact indicators. (OECD, 2023) These are broadly defined as follows:

Table 4: OECD Indicators for Measuring economic, social, and environmental impacts of cultural, sports, and business events

Global Event Impact Indicators	Area	Core / Additional	Indicator
	Economic	Core	<ul style="list-style-type: none"> Total net economic impact (net direct, indirect, and induced impact on host economy) Total jobs created / supported % of value paid to local suppliers, SME's and social enterprises
		Additional	<ul style="list-style-type: none"> % increase in visitors after the event Number of people trained in new skills through event related programmes M² of unused spaces repurposed for event-related activities
	Social	Core	<ul style="list-style-type: none"> % of target groups reporting increased frequency of participation (in culture, sports, business, etc.): <ul style="list-style-type: none"> Sport: participation in sport; increase in physical activity Culture: active participation; passive participation Business: B2B meetings; new partnerships
		Additional	<ul style="list-style-type: none"> % of target groups reporting change in health and well-being % of event participants from underrepresented groups Change in % of community residents reporting a sense of local pride Change in % of public reporting positive perception of underrepresented groups % of volunteers motivated to volunteer more
	Environmental	Core	<ul style="list-style-type: none"> Total carbon footprint (without discounting carbon offsetting) % of waste diverted from landfill % of target groups reporting a change towards more sustainable behaviours
		Additional	<ul style="list-style-type: none"> % of value of contracts awarded in compliance with sustainability standards Water footprint % change in air pollution levels linked to event

Korea strives to follow OECD guidelines, and while all of these indicators are not measured, their breadth and scope are much wider than those used by Chile, with the latter's focus on economic impacts alone.

Saudi Arabia

This is yet another robust economy, that has only recently pivoted towards prioritizing culture because of potential economic threats. Like Korea (which first focused on heavy industries and electronics), Saudi Arabia also initially focused on traditionally lucrative economic goods (oil) to develop its economy.

Oil was discovered in commercial quantities in Saudi Arabia in March 1938. This discovery was made at the Dammam No. 7 well, located in what is now known as the Eastern Province. This laid the foundation for Saudi Arabia's transformation into one of the world's leading oil-producing nations and allowed it to accumulate vast quantities of wealth and global political power and leverage. (Hiro, 2020)

First, the discovery catapulted the country from being a primarily agrarian society (with very limited fertile land) into one of the wealthiest nations in the world. Oil revenues allowed the Saudi government to invest heavily in infrastructure, education, healthcare, development projects, social programs, etc., and allowed it to modernize. Oil was the backbone of the Saudi economy for decades.

It also led to the growth of downstream industries such as petrochemicals, refining, and manufacturing. (Hiro, 2020) This diversification of the economy, while still tied to a solitary primary product, helped create jobs and stimulate economic growth beyond the production phase. It also fueled urbanization, and large cities like Riyadh, Jeddah, and Dammam experienced significant growth.

The country's vast oil reserves have made it a key player in international energy markets and allowed it to wield considerable geopolitical influence. Over the course of its history, Saudi Arabia's dependence on oil has also significantly affected its own culture. Oil and religion have shaped the country into what it is today.

First, it is the birthplace of Islam, with the Prophet Muhammad founding the religion in the city of Mecca. This had a profound impact on the cultural and political landscape of the region. Over time, this has meant that political movements have also been deeply intertwined with religious movements. In fact, the first Saudi state was established in the 18th century by Muhammad bin Saud, who formed an alliance with the religious leader Muhammad ibn Abd al-Wahhab. This alliance laid the foundation for the Wahhabi movement, a puritanical version of Islam that dismisses all developments after the death of the Prophet, prescribes strict adherence to the commands laid out in the Quran, and has often been at the heart of several geopolitical conflicts with ideologies that differ from it. In fact, Saudi Wahhabism and Irani Shi'ism have led to both countries engaging in multiple armed proxy wars in different regions in the Middle East and Pakistan over the last century. (Hiro, 2020)

At the time the state was founded however, its reach was not so wide nor varied. In the 19th century, the Ottoman Empire controlled most of the Arabian Peninsula, including the region that is now Saudi Arabia. The Ottomans only began to face resistance from the Saudi state and other tribal groups once it was established. The second Saudi state was established in the early 19th century by Muhammad bin Saud's descendants. This state expanded its control over the peninsula before being destroyed by the Ottomans in 1818. It remained split into fractious tribal territories through most of the early 20th century, and this only changed with Abdulaziz Ibn Saud, who succeeded in unifying much of the region under his rule. (Hiro, 2020)

The discovery of oil in the 1930s had a lot to do with this unification. In 1932, Abdulaziz Ibn Saud formally established the Kingdom of Saudi Arabia, with himself as the king. The economic and political power that the newly discovered resource afforded the country could no longer be ignored or resisted by small Bedouin tribes. The country has been ruled by the House of Saud ever since. (Hiro, 2020)

Since the country is an absolute monarchy, with the king holding ultimate authority over the country, it has an authoritarian history. For most of its existence, its system of governance has been based on Islamic law, and political power has been concentrated in the hands of the royal family. This has meant that there has not been limited focus on cultural developments.

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When the kingdom was ruled by Shah Faisal between 1964 and 1975, the monarch did focus on education and modernization. He established universities, expanded educational opportunities for both men and women, and supported cultural exchanges with other countries. He also encouraged the preservation of Saudi Arabia's traditional cultural heritage.

Between 1982 and 2005, King Fahd's reign also saw significant investment in infrastructure and education. He founded the King Fahd University of Petroleum and Minerals and supported the establishment of cultural institutions, such as museums and libraries. Additionally, under his rule, efforts were made to modernize the country's legal system (by expanding legal education and establishing specialized courts for handling commercial disputes) and administrative structures (by establishing new ministries for Municipal and Rural Affairs, Higher Education, and Sports, for instance).

His successor, King Abdullah, who ruled until 2015, increased efforts to promote cultural development and interfaith dialogue within the country by establishing the King Abdullah Center for National Dialogue, although these friendly overtures did not practically extend to different sects within Islam as much. He established the King Abdullah University of Science and Technology, invested in heritage preservation projects, and supported initiatives to promote Saudi culture internationally.

While these rulers focused on cultural initiatives to varying degrees, it was not until Muhammad bin Salman (MBS) came into power that Saudi Arabia began to recognize and harness culture as a significant economic asset. (Hope & Sheck) (The only cultural factor the kingdom consistently focused on was religious tourism, since Muslims from around the world have always travelled to Islam's holy sites for Hajj and other pilgrimages across the year. These visits bring significant tourism revenue to the country. Besides this, culture was relatively ignored as a significant asset.) **MBS' Vision 2030 placed a particularly strong emphasis on cultural development as part of broader efforts to diversify the economy and modernize Saudi society. (Saudi Vision 2030, 2016)**

Under this, the entertainment and cultural sectors have seen significant and at times, controversial, overhaul. Tourism has been aggressively promoted, and even local Saudi citizens have access to more cultural opportunities. Women's participation in public life has also increased.

This is especially notable. As outlined in Vision 2030, Saudi Arabia intends to double female participation in the workforce, going from 15% in 2018 to a projected 30% in the future. This will still be lower than global average of 39%, but a significant improvement for the country.

Saudi women are now also able to legally start their own businesses and have wider access to government services, jobs, education and health care. Under the country's repressive guardianship system, all of this had previously required the consent of a husband or male relative. It has also ended the ban on women drivers, lifted the dress code which enforced abayas, affording women greater flexibility and mobility. All of these changes are crucial to this study, because the increase in women's inclusion and accessibility will afford them greater opportunities to join the labour market and both produce and consume cultural products and engage in creative trades. Gender segregation rules have also changed, and women are now allowed to enter stadiums without male chaperones. Its cultural events, such as the new concerts being held at ever-more elaborate venues, are allowing genders to mix.

Hence, in Saudi Arabia measurements of culture and creative trades should be responsive to these changes. This mobility creates market opportunities for products aimed at women, especially fashion and accessories. Already, Hong Kong manufacturers are poised to enter the Saudi markets, and international fashion houses have begun to target it. (Hassan, 2024)

Increased economic empowerment under Vision 2030 also promotes female entrepreneurship, and many women-led small and medium enterprises (SMEs) are cropping up across the country. "The number of female entrepreneurs has increased more than 35% over the last decade, accounting for almost two-fifth of entrepreneurs in the country in 2017." (Ho, 2019) The General Authority of Small & Medium Enterprises (Monshaat), responded to this change by establishing a loan guarantee programme and reducing their administrative burdens. (Ibid)

All of these reforms are poised to attract foreign investment, diversify the economy, and promote social change. Salman had recognized that while oil brought tremendous wealth and development to Saudi Arabia, it also created a crippling dependency on oil revenues, which

were subject not just to domestic oil supply, but also global oil supply, and geopolitical considerations like sanctions, tariffs, and international diplomacy. This need for economic diversification is what propelled this rapid shift. Since these economic changes largely hinge on cultural changes, Saudi Arabia's example will be instrumental in cementing the role of culture and creative trades in economic development, and provide a valuable example for Pakistan.

At present, Saudi Arabia's Ministry of Culture defines 11 key components of culture, each of which has its own Commission. (Saudi Arabia's Ministry of Culture, n.d.) Each commission is its own legal entity and has financial and administrative independence.

These include:

- Film Commission
- Museum Commission
- Culinary Arts Commission
- Music Commission
- Literature, Publishing, and Translation Commission
- Theatre and Performing Arts Commission
- Architecture and Design Commission
- Heritage Commission
- Libraries Commission
- Visual Arts Commission
- Fashion Commission

Once again, this provides valuable insight into what the Saudi Arabian government considers constituents of culture. However, Saudi government documents, including those that lay out Vision 2030, do not necessarily define culture. Instead, some make references to UNESCO's definition of culture and creative trades.

A report that establishes the Kingdom of Saudi Arabia Cultural and Creative Industries (KSA CCI) Index, describes it as being "composed of nine dimensions and 34 indicators, each of which assesses key aspects of production, consumption and empowerment. The index also ranks Saudi Arabia's culture and creative industries in 2020, thus establishing a baseline to compare against in future editions of the report." (Ithra by Aramco)

The index features 21 sectors, each of which is identified as a component of the CCI in Saudi Arabia. It only selects six for a more detailed view, based on their "economic potential, recent development trends and strategic importance in Saudi Arabia."

This report describes these as follows:

- **Video games** in Saudi Arabia exceeded \$1 billion in revenue in 2019, growing by 41% since 2017.12
- **Internet podcasting** is very popular in Saudi Arabia, especially video podcasts. The country is the biggest user of YouTube per capita worldwide.
- **Fashion** in Saudi Arabia has grown through the introduction of events and the emergence of local brands. New local brands are gaining recognition both locally and internationally.

- The Arabic **language** is strongly associated with the Saudi identity. There are several ongoing efforts to preserve the Arabic language and promote it internationally. As for **literature**, Saudi novels are trending and local production is capitalizing on this. Some Saudi novels are also gaining recognition globally.
- **Visual art** in Saudi Arabia is following regional development trends for the sector, with multiple commercial spaces opening across the country. This movement is accompanied by multiple initiatives launched by the non-profit and private sectors, as well as the government.
- The **film** sector in Saudi Arabia is growing rapidly from a previously blank page. Following the lifting of the ban on cinemas, among other initiatives, consumers are eagerly consuming movies on the big screen. Local film production is growing in parallel, with 23 feature films released between 2017 and March 2020.” (Ithra by Aramco)

Besides the more detailed look at these sectors, the report does define Culture and Creative Industries in much the same way as the UNESCO classification. This has just been adapted to align with the Ministry of Culture’s commissions and organizational structure.

UNESCO provides a definition of 30 sectors of which 24 are covered by the Ministry of Culture. The report reshuffles and merges some of them to arrive at 16 cultural sectors that will inform Saudi policy making. Another five sectors that are covered by other ministries are also listed. Some which are covered by UNESCO, such as rituals, are not included in the Saudi report. This is curious, because one of Saudi Arabia’s primary draws is religious tourism in the form of rituals such as Hajj. In the UNESCO framework, this is part of intangible cultural heritage. However, in the Saudi framework this is listed under tourism.

Table 5: Saudi Arabia’s identified cultural domains, re-sorted into the UNESCO framework

Cultural and natural heritage	Museums (including virtual) Archaeological and cultural sites Natural heritage
Audio-visual and interactive media	Film and video Internet and podcasting TV and video Video games (including online)
Performance and celebration	Performing arts Music Cultural festivals and events
Design and creative services	Fashion design Architecture and design Graphic design Advertising
Visual arts and crafts	Visual arts Heritage
Intangible cultural heritage	Language and translation Food and culinary arts Literature
Books, press and literature	Books and publications Libraries (including virtual)

These sectors are then measured according to KSA’s CCI Index.

Table 6: KSA’s CCI Index, focusing on enabling dimensions

<p>Talent development and education</p>	<p><i>Both formal and informal education and training offerings and demand in CCI-related fields both and at all levels, from primary school up through vocational training, within the country and abroad. This dimension also assesses diversity and the quality of the offerings when data is available. This also ideally includes matching educational offerings to the sector’s employment needs by assessing the level of employment of CCI-related graduates in CCI-related positions.</i></p>
<p>Openness, diversity and tolerance</p>	<p><i>Level of openness, diversity and tolerance in society in general and the CCI sector in particular, enabling innovation and flow of ideas, measured through a combination of subjective indicators captured through surveys (e.g., trust, identity) and quantifiable data (e.g., gender and nationality diversity in the CCI workforce). This includes aspects pertaining to identity and culture, the openness and trust of others and foreigners, and freedom of expression and diversity.</i></p>
<p>Public policies and regulation</p>	<p><i>Level of public support and contribution to the CCI sector through funding but also the definition and implementation of relevant strategies and initiatives. This dimension also includes the assessment of the regulatory framework to define the right balance between protection and incentives for the sector as well as liberalization to foster innovation.</i></p>

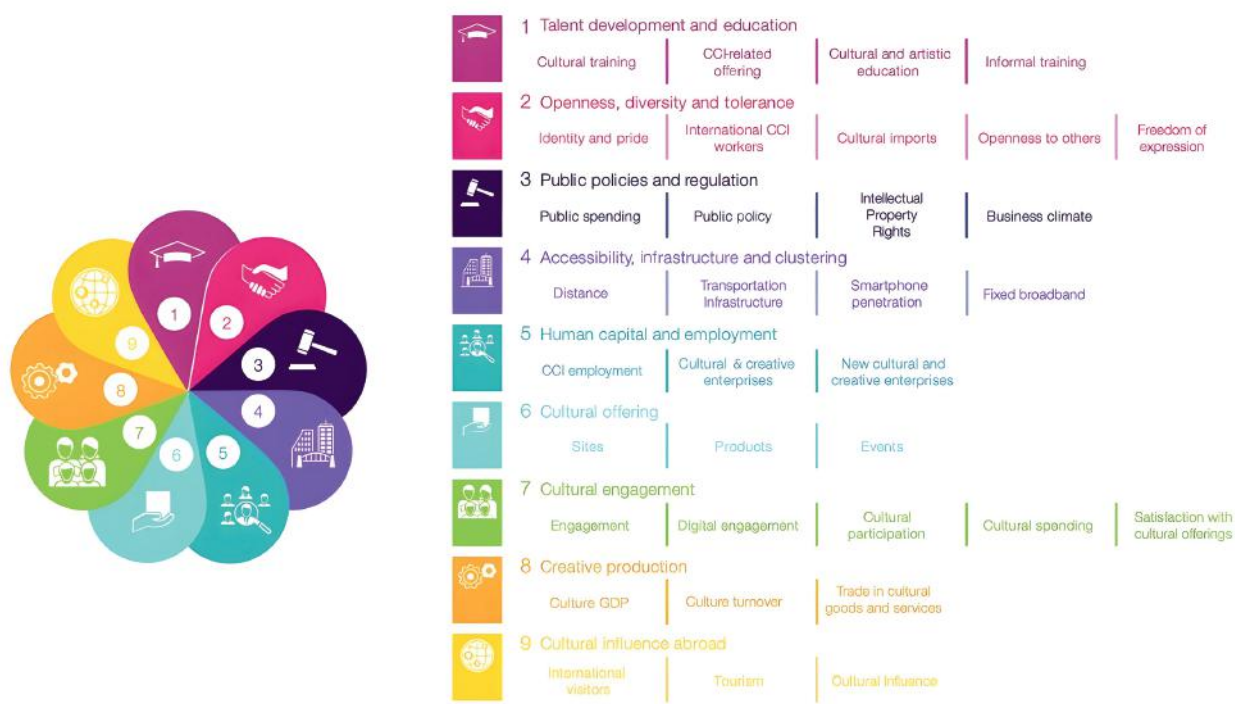
<p>Accessibility, infrastructure and clustering</p>	<p><i>Level of connectedness and accessibility to CCI sites and/or activities for the population through infrastructure and spatial organization of the sector in clusters. This dimension also includes forms of accessibility other than spatial, ideally measuring if sites/activities are accessible to physically or intellectually impaired customers and accessible to all socio- economic classes (e.g., through free or discounted entrance charges).</i></p>
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Table 7: KSA’s CCI Index, focusing on core dimensions

<p>Human capital and employment</p>	<p><i>Those working in the CCI (“creative class”), including both direct/core employment and indirect employment created in support functions and measuring full-time, part-time and freelance shares of the total employment to assess the level of professionalization of the sector. This dimension also assesses the level of entrepreneurship in the sector through the number of CCI enterprises and their growth trends.</i></p>
<p>Cultural offering</p>	<p><i>Number of cultural and creative sites, activities, events offered for public consumption. This dimension also ideally includes an objective quality assessment of cultural offerings through indicators.</i></p>
<p>Cultural Engagement</p>	<p><i>Level of household consumption of cultural goods, services and activities, both through out-going visits and at-home activities, taking into consideration both physical and digital engagement modes, measured in terms of both time and money spent. This dimension also pertains to the population’s awareness of cultural offerings as well as their satisfaction with them, which is gleaned using subjective indicators captured by surveys.</i></p>

<p>Creative production</p>	<p><i>Production level and total value add of all goods and services produced by the cultural and creative industry for local and international consumption.</i></p> <p><i>This process involves everything from generating ideas and assembling teams by hiring the right talent and relevantly skilled people to seeing the project through to the final stages of production and distribution.</i></p>
<p>Cultural influence abroad</p>	<p><i>Measure of the soft impact of the CCI by assessing the influence and attractiveness of the Saudi culture in other cultures and populations from around the world. This dimension includes both subjective indicators capturing perception (through surveys) and quantitative indicators (e.g., number of tourists coming for cultural tourism).</i></p>

The following index structure shows all the indicators used for each sector:



The details of the measurements used to capture all this data are not listed publicly for each indicator. However, the Ithra report does provide more detail about the statistics used specifically for the six cultural sectors that Saudi Arabia intends to focus more on. These include:

- Turnover (in \$ US billions)
- Trade (import/ export as a percentage of total trade)
- Number of graduates
- Number of private sector employees
- Number of private establishments
- Number of UNESCO Heritage Sites
- Number of Public Museums
- Number of Public Libraries
- Number of Book Fairs
- Number of Live Shows and Performances
- Number of Fashion Weeks celebrated
- Number of Advertising Companies
- Number of Broadcasting Channels
- Number of Festival Days celebrated
- Number of Published books
- Number of Royal Nature Reserves
- Video Game Revenue
- Number of Restaurants
- Number of Cinemas

It is important to note that these are largely broad statistics. For instance, the number of museums that exist in a country, year to year, is likely not going to change. It is a much broader statistic than say, number of museum visits, or number of tickets sold at specific cultural exhibits, or number of foreign tourists at museums, etc. Unless significant investment is made to increase the number of museums, it will likely not provide an illuminating comparative analysis over time. **The same is true for all of these stats. Saudi Arabia's indexing system, while much more inclusive and qualitative than Chile's (whose satellite accounts focus entirely on economic measurements of culture), is measured by far less detailed statistics than Chile's. This country's example is important for Pakistan for two reasons. For one, Pakistan also lacks detailed statistics about many of its cultural and creative sectors. However, existing information can provide a similar general overview which can be compiled in the same way as Saudi Arabia's Ministry of Culture has done. Since statistical data is limited, this broad overview can still be used for more directed policy making than what occurs today. Second, Saudi Arabia has been an enormous influence on local politics and culture in Pakistan. Pakistan's politics, national security, and cultural narratives often borrow from the perceived ideal that is Saudi Arabia in the nation's collective religious consciousness. Saudi Arabia's recent move away from puritanical Islam to embrace forms of culture and creative trades that could boost the economy, have been subject to varying degrees of criticism from religious quarters in Pakistan, whilst being lauded by economic experts.**

At the risk of sounding reductive, both countries have significant conservative populations that often resist creative trades as *unIslamic*. Saudi Arabia's success in diverting from this course can be a teachable moment for Pakistan.

India

During British colonial rule, India's cultural policies were often aimed at controlling and subjugating the colony. However, there were also movements to revive and preserve indigenous Indian cultures, led by various nationalist leaders and cultural organizations. But it was not until its independence in 1947 that India's cultural policies became truly indigenous.

Initially, the Indian government focused on nation-building and promoting a sense of unity. Independence from Britain and partition from Pakistan had been marked by divisive politics that boiled over into devastating mob violence during the final days between Hindus, Sikhs, and Muslims, leaving over a million dead. Across the border, neighboring Pakistan also focused on "unity" during this time; perhaps this was a necessity after the violence that had ravaged both nations.

India's first prime minister, Jawaharlal Nehru, began to emphasize the importance of culture in nation-building and supported initiatives to preserve and promote India's cultural heritage. (Brown, 2019) Institutions like the Sangeet Natak Akademi (Ministry of Culture, Government of India) (1952), Sahitya Akademi (Ministry of Culture, Government of India) (1954), and Lalit Kala Akademi (Ministry of Culture, Government of India) (1954) were established to promote literature, performing arts, and visual arts, respectively.

The 1960s saw the emergence of a more systematic approach to cultural policy-making, with the establishment of the Ministry of Culture in 1969. This was when cultural policies first shifted from the “unifying” approach to an approach that promoted cultural diversity, and focused on supporting artists and preserving heritage sites. The government also sponsored cultural festivals, exhibitions, and performances. Culture was globally exported through India’s entertainment industry, Bollywood. However, unlike South Korea, this was a private endeavor led by hundreds of independent producers, and had no coordinated government effort behind it.

With economic liberalization in the 1990s, there was a shift towards greater private sector involvement in all cultural activities. The government continued to support cultural institutions and initiatives but also encouraged public-private partnerships and cultural tourism. Efforts were made to digitize cultural resources and make them more accessible to the public through online platforms. There was increasing emphasis on using culture as a tool for economic development, with initiatives like the "Incredible India" campaign promoting tourism and cultural industries. (Government of India, n.d.) Additionally, there was a growing recognition of the importance of intangible cultural heritage and traditional knowledge systems.

However, while India has successfully leveraged the success of industries like Bollywood into attracting more cultural tourists into the country, its cultural policies have not been as systematic as say, South Korea’s. They have been led by the priorities of disparate regimes, and there has been no concerted effort to develop a framework to define culture or creative trades.

For most of its history, India has also been ruled by two competing ideologies; secularism and Hindu nationalism. However, Indian secularism has never been completely divorced from religion. It explicitly recognizes religion, and instead of promoting a separation between the church and state, it proposes what Bhargava calls a “principled distance” between the church and state instead. (Vaishnav, 2019) This means that while its constitution gives its citizens individual liberties and freedoms and prevents discrimination on the basis of any grounds, it also allows its government room to interfere in religious affairs. For instance, the state must provide aid to schools run by religious organizations, and this can manifest in the state dictating what is being taught. Further, since certain human rights protected by the constitution, such as equality and liberty for all, are threatened by cultural or religious factors like the caste system, the secular Indian state can and does intervene in religious affairs. The Indian public is more accepting of this intervention.

However, the competing ideology of Hindutva, an India that primarily belongs to Hindus, has become increasingly popular over recent years, especially under the current right-wing government of Narendra Modi. Hindutva proponents argue that India’s true Hindu identity and “related cultural sensibilities” must be prioritized. This has often come at the expense of minorities and minority cultures. (Vaishnav, 2019)

While this debate captures the current political climate and zeitgeist of Indian society, it should be noted, once again, that the UNESCO framework is merely concerned with defining culture and measuring its components, and not with any kind of prescriptive or restrictive ideas about what culture *should* be.

While India has benefitted tremendously from culture and creative trades, it has yet to adopt a framework for measuring them, although independent think tanks have attempted to measure individual domains. Disparate statistics are collected by various ministries, and multiple bills govern the different domains of culture, similar to Pakistan. However, despite this confusion, sustained investment in cultural domains has led to their growth. According to the Asian Development Bank, “nearly 8% of the country’s employment, much higher than the corresponding share in Turkey (1%), Mexico (1.5%), the Republic of Korea (1.9%), and even Australia (2.1%). Creative occupations also pay reasonably well 88% higher than the non-creative ones and contribute about 20% to nation’s overall GVA.” (Kukreja, Puri, & Rahut, 2022)

It is worth considering what the Indian Ministry of Culture identifies as the constituents of culture, reflected by how it splits its departments. These include World Heritage, Archives, Music and Dance, Museums and Antiquities, Science, Visual Arts, Built Heritage, Literature and Folklore, Anthropology, Libraries and Manuscripts, Festivals, and Project Mausam. (MOC) While the other categories resemble the categories identified by different cultural frameworks, the focus on “Project Mausam” as a separate project is interesting, and reflects how niche cultural traditions can be incorporated into rigorous study.

In its own words, “Project ‘Mausam’ aims to understand how the knowledge and manipulation of the monsoon winds has shaped interactions across the Indian Ocean and led to the spread of shared knowledge systems, traditions, technologies and ideas along maritime routes. These exchanges were facilitated by different coastal centres and their surrounding environs in their respective chronological and spatial contexts, and simultaneously had an effect on them.” (Ministry of Culture, Government of India)

It aims to “re-establish communications between countries of the Indian Ocean world” and “understand national cultures in their regional maritime milieu.” (Ministry of Culture, Government of India) So far, the focus has been on workshops and lectures, conferences, and data collection. The nature of data collected is unclear.

The project revolves around a very specific regional way of navigation and life; in some ways, and provides a good example for how increasing specificity or zeroing in on particular regions sometimes exposes cultural practices or knowledge that does not fit into traditional domains. At other times, the scale of certain cultures and factors necessitates that a separate study be done. While the indicators being used to measure or study Project Mausam are not yet clear, this focus on a specific niche is reminiscent of how Colombia treats certain important cultural events like Fiestas.

The Latin American framework, Convenio Andres Bello defines fiestas as “mythical symbolic constructions of the beliefs, myths, conception of life and world (cosmogony), collective imaginaries, and associated with some steps of the vital cycle of the economy, religious beliefs, politics and other motivations. They are transmitted by tradition and are proper to one society, one space and during one determined time” (Convenio Andres Bello, 2004).

The UNESCO framework suggests that the social and cultural dimension of fiestas can be defined through:

- *Social participation: the active presence of sectors/actors of the community in the organisation of the fiesta;*
- *Identity: appropriation by the community of the party (cultural and social identification);*
- *Cultural diversity: the representation of different cultural perspectives (tradition, ethnic, religious experiences, artistic expression, recreation) during the preparation and development of the fiesta;*
- *Social cohesion: the integration of the different sectors/actors in the preparation and development of the fiesta; and*
- *Social appropriation: the individual and social forms in which the groups and social actors are taking ownership of the fiesta.*

(UIS, 2009)

These types of festivals are so common and so seminal to the local Columbian culture, that the framework separates them from other kinds of festivals and provides concrete ways to measure their social impact.

Although India is far behind the other countries analyzed in this report in developing a structured framework for culture and creative trades, Pakistan can benefit from this focus on developing frameworks for niche categories. Pakistan’s desert and maritime communities both have unique traditions, languages, and modes of knowledge being passed down. It may be worthwhile to identify and document them in depth.

Other Notable Global Examples

There have been various attempts over the last few years to set up different kinds of cultural definitions and statistics to measure CCI. In 1990s, the European Commission asked member states to measure economic growth within the cultural sector and created the European Leadership Group in Culture Statistics (LEG). Like UNESCO, this body also recommends that a common list of cultural domains be developed, and key indicators selected to measure cultural employment, financing and participation. These are combined into the Eurostat Cultural Statistics report. It splits culture into around sixty activities, with 8 domains (“artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts and audio- visual/multimedia”) and six functions (“conservation, creation, production, dissemination, trade and training”). (Bina, et al., European Statistical System on Culture (ESSnet Culture), 2012)

Table 8: ESSnet-Culture framework on Culture: cultural activities with 10 domains and 6 functions

	CREATION	PRODUCTION / PUBLISHING	DISSEMINATION / TRADE	PRESERVATION	EDUCATION	MANAGEMENT / REGULATION
HERITAGE -Museums -Historical places -Archeological sites		-Museums sciences activities (constitution of collections) -Recognition of historical heritage	-Museums exhibitions -Museography and scenography activities -Art galleries activities (incl. ecommerce) -Trade of antiquities (incl. ecommerce)	- Operation activities for historical sites -Preservation of intangible cultural heritage -Restoring of museums collections -Restoring of protected monuments -Archeological activities -Applied research and technical preservation activities -Archiving activities (incl. Digitization)	-Administrative management (State, local or other bodies)	-Formal and non formal: artistic, cultural teaching activities
ARCHIVES		-Acquisition of documents -Archives exhibitions	-Consultation of archives -Archives exhibitions	-Archiving activities (incl. Digitization)	-Formal and non formal: artistic, cultural teaching activities	-Administrative management (State, local or other bodies)
LIBRARIES		-Acquisition and organizations of collections	-Lending activities	-Preservation activities	-Formal and non formal: artistic, cultural teaching activities	-Administrative management (State, local or other bodies)
BOOKS & PRESS	-Creation of literary works -Writing of cultural articles for newspapers and periodicals -Translation and interpretation activities	-Publishing of books (incl. by Internet) - Publishing of newspapers and magazines (incl. by Internet) - News agency activities	-Organization of book conventions and event organizing activities, promoting services -Galleries & other temporary exhibitions -Trade of books an press (incl. e-commerce)	-Protection activities for books and newspapers -Restoring of books	-Formal and non formal: artistic cultural teaching activities	-Supporting activities for managing rights and royalties -Administrative management (State, local or other bodies) -Artistic agents and engagement agencies

<p>VISUAL ARTS</p> <ul style="list-style-type: none"> -Plastic/Fine arts Photography Design 	<ul style="list-style-type: none"> -Creation of graphical & plastic art works -Creation of photographic works -Design creation 	<ul style="list-style-type: none"> -Production of visual art works -Publishing of photographic works 	<ul style="list-style-type: none"> -Organization of visual arts conventions and event -organising activities -Galleries & other temporary exhibitions -Trade of visual arts works/Art market (incl. ecommerce) 	<ul style="list-style-type: none"> - Protection activities for visual arts works -Restoring of visual arts 	<ul style="list-style-type: none"> -Formal and non formal: artistic, cultural teaching activities 	<ul style="list-style-type: none"> -Supporting activities for managing rights and royalties - Administrative management (State, local or other bodies)
<p>PERFORMING ARTS</p> <ul style="list-style-type: none"> -Music -Dance -Drama -Circus -Cabaret -Combined arts -Other live shows 	<ul style="list-style-type: none"> -Creation of musical, choreographic lyrical, dramatic works and other shows -Creation of technical settings for live performance 	<ul style="list-style-type: none"> -Performing arts production & organization -Support and technical activities for producing live performance 	<ul style="list-style-type: none"> -Live presentation activities -Booking services 	<ul style="list-style-type: none"> -Restoring of musical instruments 	<ul style="list-style-type: none"> -Formal and non formal: artistic, cultural teaching activities 	<ul style="list-style-type: none"> -Supporting activities for managing rights and royalties -Administrative management (State, local or other bodies) -Artistic agents and engagement agencies
<p>AUDIO VISUAL & MULTI MEDIA</p> <ul style="list-style-type: none"> -Film -Radio -Television -Video -Sound recordings -Multimedia works (incl. videogames) 	<ul style="list-style-type: none"> -Creation of audiovisual works -Creation of multimedia works 	<ul style="list-style-type: none"> -Motion picture, video and audiovisual programme production -Television programme production (incl. Internet) -Publishing of sound recordings, films, videotapes (incl. by the internet) -Publishing of multimedia works -Publishing of computer games -Radio programme production -Audiovisual post-production activities 	<ul style="list-style-type: none"> -Organization of film/video conventions and event-organising activities -Radio and TV broadcasting (incl. by internet) -Film projection -Film/video distribution -Renting of video tapes and disks -Trade of audiovisual works (incl. e-commerce) -Temporary audiovisual exhibitions 	<ul style="list-style-type: none"> -Protection activities for audiovisual and multimedia works -Restoring of audiovisual and multimedia works 	<ul style="list-style-type: none"> -Formal and non formal: artistic, cultural teaching activities 	<ul style="list-style-type: none"> -Supporting activities for managing rights and royalties -Administrative management (State, local or other bodies) -Artistic agents and engagement agencies

ARCHITECTURE	- Architectural creation		-Temporary architectural exhibitions -Galleries exhibitions	-Architectural preserving activities	- Formal and non formal: artistic, cultural teaching activities	- Administrative management (State, local or other bodies) - Supporting activities for managing rights and royalties
ADVERTISING	- Creation of advertising works		-Distribution of advertising designs		- Formal and non formal: artistic, cultural teaching activities	-Supporting activities for managing rights and royalties
ART CRAFTS	- Artistic crafts creation	-Production of artistic craft	- Artistic craft exhibitions and trade (incl. e-commerce)	-Restoring of art crafts	- Formal and non formal: artistic, cultural teaching activities	- Administrative management (State, local or other bodies)

Within each country, governments developed their own measurements. For instance, as noted above under Chile's example, Britain formed the Department for Culture, Media and Sports of the United Kingdom (DCMS) and focused on production, employment, and the development of a Tourism Satellite Account, to study the obstacles in its trade. As noted earlier, its focus on the economic aspect initially motivated Chile to focus on the same. Meanwhile, the framework developed by Chile and Colombia was also important because it utilized local accounting terminology in its list of indicators, making data collection easier. Several notable local organizations that collect cultural statistics using this framework exist in other parts of the Spanish speaking world, such as Mexico, Argentina, Spain, and Columbia. These organizations also collected very niche measurements of culture that were not comparable on an international or regional level, but provided an interesting local picture. For example, one study measured the economic contribution of tango to the city of Buenos Aires.

Canada was one of the first countries to collect and organize cultural statistics. Its National Advisory Committee on Cultural Statistics (NACCS) was set up in 1984, and focused "on the protection, valuation and regulation of the creators; the logics of the circus market; the electronic trade of cultural products, the participation of women in the culture labor force and, principally, how to generate time series for information by domains." The Canadian Framework for Cultural Statistics has domains that are very similar to UNESCO's. (Government of Canada, 2011)

In France, communications industries are considered an integral part of cultural industries, and the country measures production, financing, access and control of films, television, advertising, and news agencies with equal rigor.

All of these examples provide valuable guidance on how culture can be defined and measured in Pakistan.

Chapter 4: Culture Redefined for Pakistan

Existing Definitions

It is interesting to note that cultural economists such as David Throsby had begun to formulate the concept of cultural capital long before international bodies began to develop frameworks for the measurement of culture and creative trades. Throsby suggested that things had *cultural value*, which is distinct from *economic value*; in essence, this value is derived from contributions to the “shared elements of human experience”. For instance, “a novel or a poem may express something of the human condition which readers recognise and relate to; a heritage building may embody something of the history or tradition that binds a community or a society together; a shared language provides the means by which cultural messages are represented and transmitted.” (Throsby, *Cultural Capital*, 1999)

Just as individuals may not agree on the economic value of something, they may not agree on its cultural value either, but we may estimate a certain society’s cultural valuation of a specific item, and rank it accordingly. Further, cultural value can lend towards economic value. For instance, a heritage building may be priced higher than other buildings of its size and description, simply because it has cultural value. However, Throsby suggested that intangible cultural capital does not have the same link with economic value; the stocks of existing music, literature, cultural mores and beliefs, or languages, have immense cultural value but no economic value since they cannot be traded as assets. Further, since Throsby creates a distinction between cultural capital and other forms of capital (physical, human, and natural), he also suggests creating a production function to provide insights into the substitutability of different forms of capital. (Throsby, *Cultural Capital*, 1999)

Throsby’s assertions do provide an interesting basis for the frameworks and definitions that have since developed. In present-day frameworks, cultural value is substituted by social value. The social value of both tangible and intangible assets is considered important. However, while most frameworks today document items of cultural value or social value, only economic value is estimated in monetary or fiscal terms. Cultural value may be estimated through qualitative indicators instead. For instance, the UNESCO framework suggests measuring languages via indicators such as the number of native speakers, etc. However, no monetary value is assigned to this, unless one counts the economic value of textbooks, plays, or other literary ventures that promote said language; items that are part of different cultural domains.

Further, some intangible assets do have monetary or economic value, contrary to Throsby’s assertions. Music, for instance, can be traded if it is recorded and copyrighted. While some frameworks do concern themselves with documenting folk or traditional music, its economic value is only measured if it is traded. Two kinds of frameworks presently exist; those that measure both tangible and intangible culture through a breadth of different indicators, and those that are concerned with economic value alone, such as the Latin American cultural satellite accounts. Existing definitions reflect the priorities of these frameworks.

Further, culture or cultural value is no longer measured in isolation. All frameworks group together cultural and creative trades, as seen below. This is partly because clear delineations between the two are not always practical; one cannot separate textiles that have cultural value and textiles that do not, if both are being produced by the same craftsmen or businesses. Given this limitation, it is important to understand that while anthropological definitions of culture and creative trades may be distinct from each other, once these definitions are operationalized, the two are functionally lumped together.

This brings us to Pakistan's current definition, which seems rather uninspired given the elaborate and innovative ways in which different countries have defined culture and devised ways to measure it. As noted in Section 1, it draws from the UNESCO definition. For reference, it is reproduced below:

“A society's culture encompasses its spiritual, material, intellectual, emotional features, including ways of living together, value systems, traditions and beliefs. People's cultural rights include the right to expression, creativity, choice of language, participation in cultural life, respect for one's cultural identity, subject to respect for fundamental human rights and conventional freedoms.” (Culture Policy of Pakistan, 2018)

The definition does not attempt to define different domains within culture in depth. However, the policy document that lays out this definition reproduces the UN Commission on Economic, Social, and Cultural Rights' definition.

UNESCO's 2009 Framework for Cultural Statistics starts with a similar definition:

“UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2001). Whereas it is not always possible to measure such beliefs and values directly, it is possible to measure associated behaviours and practices. As such, the UNESCO Framework for Cultural Statistics defines culture through the identification and measurement of the behaviours and practices resulting from the beliefs and values of a society or a social group.” (UIS, 2009)

Hence, Pakistan's culture policy broadly defines culture in the same way as UNESCO, but quickly moves on to cultural rights, and does not address the question of quantifying culture.

Meanwhile, UNESCO defines cultural and creative trades as *“sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution, or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins.”*

None of Pakistan's official policies prescribe how to measure the contribution of cultural activities and trades to the economy. However, it does identify “cultural infrastructure” as museums, theatres, art galleries, cinemas, libraries, auditoriums, etc. It also suggests promoting visual arts, theatre, music and other performing arts, folklore and traditional culture, protecting and promoting tangible

culture like archeological sites, intangible culture like literary traditions, film, radio and television, and safeguarding the cultures of minorities and neglected communities, and endangered cultures, etc.

It is important to note that while it makes specific recommendations within each category (such as appointing diverse board of governors, or increasing state patronage, etc.), the official policy is simply a list of recommendations. It is not a national action plan, and can only be implemented if it is developed further with the help of the provincial governments.

Essentially, this document provides a rudimentary definition of culture. It does not have an exhaustive list of creative trades, and provides no outline for creative trades or how the contribution of culture should be measured in the Pakistani economy. It does, however, suggest that it should be done.

Further, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage defines Intangible Cultural Heritage (ICH) as the *“practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”* The ICH is *“transmitted from generation to generation”*, and *“constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity”*. (UNESCO, n.d.)

Hence, intangible cultural heritage can be represented in different cultural practices such as oral traditions and expressions, performing arts, social practices, rituals and festivals, knowledge and practices and craftsmanship. The different countries mentioned above have each made their own decisions regarding whether and how to include these in their official definition of culture and creative trades. For instance, Chile, with its focus on economic impact and contribution to GDP, does not attempt to assign a monetary value to household activities. Saudi Arabia recognizes language as a vehicle of intangible cultural heritage, but does not focus on rituals.

Pakistan does have several legislations that regulate the different sectors which UNESCO identifies as cultural domains. However, these are disparate pieces of legislation that often restrict these domains (consider the censorship rules put forth by PEMRA, or the bill that defines the rights of newspaper employees, etc.). Despite being a highly legislated country in that regard, it lacks a cohesive national framework that identifies all of these sectors as inherently cultural in nature, and focuses on their growth and measurement.

It is also illuminating to look at the definition of culture used by countries or frameworks independent from UNESCO. The European LEG provides perhaps the most detailed theoretical definition of the phenomenon before it delves into its subdomains.

“Culture is not the outcome of one economic sector which gathers goods or services, either in terms of production or dissemination. Cultural activities often cross several economic sectors (e.g. industry, services, communications and trade sectors, etc). Culture encompasses various social practices currently recognised as cultural within a specific group and even these social conventions are evolving ones. It represents the values of individuals, their own aesthetic and philosophical representations and, at a more collective level, all the ways of understanding a people’s identity.” (Deroin, 2009-2011)

In a way, this is the most flexible definition of culture available, which makes defining culture a collective activity; culture is everything that is recognized as culture by the individuals in a group. It is far more forgiving and far less restrictive than the rigid delineations of culture that are often used.

It goes on to define cultural activities as *“those that focus in producing, what we can call, cultural values. Cultural values relate to the attitudes, traditions and other habits distinguishing one person from another and one social group from another. Groups can be identified with respect to region, religion, ethnicity, political approaches or generation (e.g. “youth culture”). A group may differ in terms of signs, symbols, texts, languages, objects and references to different types of traditions. The function or intrinsic value of these expressions is to establish the identity and affiliation of groups. For culture, this description interconnects the intrinsic values like aesthetics, artistic expressions and intellectuality.”*

“Following three characteristics can be seen as the main components for defining the cultural activities:

- they are related to the notion of cultural expressions;*
- they are rooted in creation and communication through symbols;*
- they are usually related to some aspect of intellectual property rights (mainly the copyrights).”* (Deroin, 2009-2011)

Meanwhile, since the OECD is largely concerned with paving a path for development, its reports often leave out a definition of culture in the “anthropological sense” because their objective is to analyze the culture and creative industry in terms of its impact on development and economic growth.

However, the OECD defines the economically relevant part of culture (or cultural production activities) as constituting three main domains:

Non-industrial (core) cultural sectors: *“...activities are not properly organized as industries either because their contents cannot be reproduced by appropriate technologies or such reproducibility is not meant as a viable option for expressive reasons. Main non-industrial sectors are visual arts, performing arts, and heritage and museums. These non-industrial sectors mostly reflect the original pattern of cultural production. The latter was supported by patronage and subsidisation, which preceded the emergence of modern industrial economies. Non-industrial cultural sectors often have a limited direct profitability. They are nevertheless very important as laboratories for experimentation and cultural innovation, such as platforms of citizens’ participation, resources for*

community cohesion and urban renewal, or repositories of valuable contents of high cultural and historical value and significance. Their authenticity is subject to the rules dictated by their author or by historical convention. The heritage core sector is the repository of all forms of tangible and intangible heritage, including civilization-specific expressive forms.” (OECD, 2018)

Cultural and Creative industries: OECD documents claim that these are based on the “technological reproducibility of their content, are produced and distributed in organized markets, and can generate substantial profits.” They also differentiate between cultural and creative sectors as follows: “*The output of cultural sectors concerns the production of culturally meaningful experiences. The output of creative sectors corresponds to a mix of cultural meaningfulness and other functional elements, such as ergonomics, nutritional value, user safety and comfort, persuasive capacity, or skills acquisition.*” (OECD, 2018)

Presently, several other frameworks do not make this distinction during measurement, because different domains may have items of cultural and creative value.

However, under the OECD framework, creative industries include:

- Publishing
- Music
- Cinema
- Radio & TV
- Videogames.

Cultural Industries include:

- Design
- Fashion
- Industry of taste;
- Architectural design
- Communication and advertising
- Serious games (e.g. for health and education purposes).

Digital content platforms: “*...are complex mixes of functions and characteristics belonging to more traditional cultural and creative sectors, while at the same time adding unique features, especially from the point of view of their social, interactive dimension. For example, online video platforms like YouTube are neither cinema nor television, although they massively feature movie and TV show contents. These platforms are fed by an enormous daily flow of content by users, which are at the same time producers and consumers (so-called, prosumers). They represent social networks, allowing users to comment and add to the content made by others, as well as to embed content themselves in other social media.*” (OECD, 2018)

UNESCO defines cultural employment as follows:

“Cultural occupations include those occupations involved in creative and artistic production, and heritage collection and preservation. These occupations involve tasks and duties that are carried out:

- To generate, develop, preserve or reflect cultural or symbolic and spiritual meaning;

- To create, produce and disseminate cultural goods and services, which generally contain intellectual property rights; and
- For the purpose of artistic expression (e.g. visual, music, writing, dance or dramatic arts).

The broader definition that encompasses related domains... is usually associated with leisure activities, such as sports and travels. These domains would include activities that involve sports or physical recreation skills and provide enjoyment, relaxation, diversion or recreation."(2009 UNESCO Framework for Cultural Statistics, 2009)

Moving Towards a Localized Definition for Pakistan

It is clear from the examples above, that the definition of culture by different frameworks and organizations changes based on the function it is meant for. Those focused on the economic aspects of culture give less value to its anthropological definition, while those focused on a holistic portrayal of culture do. The ways in which it is categorized into subdomains is also a function of use; some frameworks divide subdomains based on the similarity of their content, others form categories on the basis of the ways in which it is expressed or produced (industrial, non-industrial, digital), etc.

The degree of rigor with which culture is defined also varies by motivation; anthropological definitions of culture tend to be far less systematic than those driven by a motivation to measure quantifiable information. "For example, a complex definition was proposed by Kroeber and Parsons (1958): *'transmitted and created content and patterns of values, ideas, and other symbolic - meaningful systems as factors in the shaping of human behavior'* (p. 583). An even less easily comprehensible definition was provided by White (1959/2007): *'By culture we mean an extrasomatic, temporal continuum of things and events dependent upon symboling'* (p. 3)." (Minkov, 2013)

Yet another notable anthropologist, Kluckhorn, defines it as follows: "*Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values.*" (Minkov, 2013)

While it would be helpful if a definition of culture for Pakistan begins with an anthropological definition, it must then adopt a more systematic approach for its codification and measurement. In order to devise a definition that has a higher degree of specificity for Pakistan, and points to measurable indicators for culture and creative trades, the country can adapt the UNESCO framework as well as the different frameworks described above, to suit its own cultural landscape.

For one, **the definition must be more inclusive of newer art forms and technologies.** Pakistan has several digital products and has seen a spurt of growth in the media industry over the last two decades. Local IT companies and freelancers are also actively engaging in developing new products like video games and animations that are deeply rooted in culture. (For instance, animated shows like the Burqa Avenger subvert religious stereotypes and promote gender equality, while animated movies like Allahyar and the Legend of the Markhor address animal conservation and climate

change. These are being developed by production houses that are in their nascent stage of development, and Pakistan needs to include and promote them in its measurement of culture and creative trades.) This entails re-centering the traditional understanding of culture, and developing a more rigorous understanding of new forms of cultural expression and activity. At present government documents most frequently mention folklore and traditional music and practices when describing culture, and give very little weight to more technologically modern representations of it.

Second, **Pakistan must collect more data.** At present, it has the same limitations in terms of statistics collected that India and Saudi Arabia have. However, both of these countries have been able to center culture as a crucial part of economic development in different ways. A rigorous definition of different cultural domains should also include the relevant statistics that can be used to quantify them, as some international frameworks have done.

Additionally, while Pakistan does not collect data specifically for the purpose of measuring culture, it has been actively collecting household level data over the last decade and a half. Existing surveys, such as those on businesses and entrepreneurship, or household expenditure, or labour force statistics, can be re-appropriated to measure the culture and creative industry. This does not have to be an activity that Pakistan attempts from scratch.

Third, **the country needs to create assets from intangible cultural heritage, by introducing copyrights and licenses.** This entails the digitization of ICH first; some of this exists in the form of recorded music, radio, and TV shows, but these are not protected by the implementation of copyrights and licenses. If Pakistan were to follow Korea and Chile's examples, it could well increase exports of copyrighted creative products and attribute an economic value to them, and must therefore include copyrights and licenses as products of culture in its official definition.

Fourth, **Pakistan must focus on research and development within different cultural domains, as countries like Chile have done.** Defining this R&D as a transversal domain within culture would certainly help in this regard.

Fifth, **there are no guidelines that outline which occupations fall under cultural occupations. Cross-referencing Pakistan's policies with the list of employments generated by UNESCO provides some clarity about which employment categories to track.** However, the ambiguity about what falls under employment within the creative industry is further exacerbated by an inherent paradox; many people working in creative industries are doing jobs that are not creative (such as accounting, or legal support) whilst many people are pursuing creative work in sectors that fall outside the purview of creative industries (such as designers who work for construction companies, etc.) **To fully delineate the work force within culture and creative trades, Pakistan must adopt or adapt one of the existing frameworks.**

Sixth, **Pakistan must differentiate between the social aspect of culture, or cultural activities in which no economic transactions take place, with the economic.** Certain household or community level activities that occur without money changing hands may still have value in terms of identity formation, and instilling a shared sense of belonging. As an example, consider storytelling, which

could be economic or social, formal or informal, to use the Chilean terminology. The passing down of folklore from generation to generation as it occurs within households or within a community set up, and for which no money changes hands is both informal and social. If this is done by an unregistered tour guide as part of the tour he or she offers to paying customers, it is informal and economic. Finally, if the guide is also registered, it is formal and economic, and there may be a way to measure the revenue he/ she brings in via the activity.

Measuring the economic value of culture and creative trades necessitates that only the economic aspect of the activity is measured. Whilst UNESCO and other frameworks provide a way to measure the social aspect of these activities, **Latin American countries have found it much easier to make international comparisons of their cultural satellite accounts because measuring economic value alone necessitates that pre-existing standardized measures or accounting conventions are used.**

Pakistan has a plethora of cultural activities that have no economic value; including for instance, rituals at mazars or religious sites, informal gatherings that center around culture, or the growth and spread of languages. Measuring these is complicated; it is often done through time use or household surveys that are expensive and limited in their purview. While it may want to find ways to list and promote these for a general sense of well-being, or for the promotion of local traditions, it would be helpful for Pakistan to have a separate cultural satellite account that focuses only on economic value, in order to make accurate calculations about the contribution of culture to the country's GDP, and to make meaningful comparisons to other countries' data.

Given all these considerations, the following adaptation of the UNESCO definition may be useful:

Culture consists of implicit and explicit patterns of spiritual, material, intellectual, and emotional features of a group of individuals. It is an accumulation of conscious and subconscious ideas and cognitive constructs that are constantly in flux, and their embodiment in traditional and modern, tangible and intangible forms. It is a circular construct; first created by distinct groups of people, and then used by them to interpret and respond to the world around them.

Expansion:

Culture may be historically transferred or collectively developed in the present through continuous interaction. It includes intergenerational and indigenous knowledge, lore, beliefs, media, art, literature, music, food, languages, lifestyles, value systems, customs, and laws that are shared by the group and define all their ways of thinking, feeling, and doing.

Various social institutions regulate and transmit culture, such as the family unit, social groups, and religious or educational institutions. Additionally, there are multiple ways to categorize the **constituents of culture:**

- They can have either social value (in identity formation and instilling a shared sense of belonging), or a quantifiable economic value (since cultural activities may span various sectors

such as industry, services, trade, and communications), or both, and must therefore be measured in various objective and subjective ways.

- They can either be tangible, rooted in physical embodiments of culture and cultural activities, such as museums, clothing, tools, artwork, etc., or intangible, rooted in incorporeal ideas and oral traditions instead, such as folklore, dances, or rituals, etc.
- Cultural activities and goods can also be formal i.e., regulated, taxed and protected by the state, or informal i.e., lacking all state regulation.
- They can manifest in traditional ways, through age-old rituals, practices, products, or beliefs, or non-traditional ways, through modern technology and the legal frameworks that define it.

Cultural activities are activities that focus on producing culture in all its forms, embody cultural values, and involve an individual or collective expression of these.

Cultural goods are of two types. They can be consumer goods that hold cultural value, meaning that they are available for sale and consumption. They can also be objects which are considered of importance for archaeology, history, literature, art, or science and which are designated and protected as such by a country, as part of its cultural heritage. (The latter half of this definition borrows from the definition espoused by the European Commission, which has not been previously referenced.)

Meanwhile, creative trades necessitate the involvement of an economic component, and include those cultural activities that are farther down the chain of value-addition, such as the production, dissemination, trade, and marketing stages of cultural products.¹

Given these broad guidelines, we can adapt UNESCO's definition of cultural domains as follows. Some of these domains have been split into two, to either account for the breadth and weight of individual components within these domains in Pakistan's economy, or simply to differentiate the economic from the non-economic.

Table 9: Intellectual Property

Domain	Intellectual Property
<p>Definitions and Examples</p>	<p><i>Intangible creations of the human mind and the legal framework that protects them. This includes patents, copyrights, trademarks, and industrial designs, for instance.</i></p> <p>While copyrights can be extended to literary works, artistic works, cinematographic works, and records, it is this author’s contention that separating the sale and purchase of copyrighted works for the purpose of reproduction in the international market from their domestic production and consumption can be useful for a country like Pakistan, which does not meticulously enforce intellectual property laws and hence fails to protect practitioners of creative trades. Similarly, the industrial designs for certain cultural products can be bought and sold, rather than the products themselves. Following South Korea’s example, Pakistan can separate Intellectual Property from the other domains.</p> <p>Hence, while this domain would include “<i>licensing services for the right to use entertainment, literary or artistic originals</i>” and “<i>licensing services for the right to use other intellectual property products,</i>” (Culture Satellite Account Compilation Guide: English Version, 2020) as in Chile’s case, it would not include “original works of authors, composers and other artists.” The reason for this is to simply avoid confusion or “double counting.” In that sense, it resembles the South Korean model more than the Chilean model.</p> <p>Intellectual Property Organization of Pakistan’s definitions: “Copyright is a legal instrument that provides the creator of a work of art or literature, or a work that conveys information or ideas, the right to control how the work is used. The intent of copyright is to advance the progress of knowledge by giving an author of a work an economic incentive to create new works.” (IPO, n.d.)</p> <p>“A patent is grant of exclusive rights for an invention to make, use and sell the invention for a limited period of 20 years. The patent grant excludes others from making, using, or selling the invention. Patent protection does not start until the actual grant of a patent.” (IPO, n.d.)</p>

	<p><i>“A Trademark is a word, phrase, symbol, and/or design that identifies and distinguishes the source of the goods of one party from those of others. A service mark is a word, phrase, symbol, and / or design that identifies and distinguishes the source of a service rather than goods.” (IPO, n.d.)</i></p> <p><i>“An industrial design is the ornamental or aesthetic aspect of an article. The design may consist of three-dimensional features, such as the shape or surface of an article, or of two dimensional features, such as patterns, lines or colour.</i></p> <p><i>Industrial designs are applied to a wide variety of products of industry and handicraft: from technical and medical instruments to watches, jewellery and other luxury items; from house wares and electrical appliances to vehicles and architectural structures; from textile designs to leisure goods.” (IPO, n.d.)</i></p> <p>Note that this domain can be measured purely in fiscal terms, using standardized accounting metrics, as in the case of indicators used by satellite accounts in Chile and other parts of Latin America.</p>
<p>Potential Indicators for Measurement</p>	<ul style="list-style-type: none"> • The registration of new patents, copyrights, trademarks, and industrial designs per year, for goods, services, or ideas that fall within the remaining cultural domains. • The government revenue generated from the registration of such intellectual property. • The trade balance (exports and imports) of intellectual property

Table: 10 Design and Creative Services

Domain	Design and Creative Services
<p>Definitions and Examples</p>	<p>It is recommended that the UNESCO definition and example be retained for this domain. Hence, the domain includes:</p> <p><i>“activities, goods and services resulting from the creative, artistic and aesthetic design of objects, buildings and landscape. The domain includes Fashion, Graphic and Interior Design, Landscape Design, Architectural and Advertising Services. Architecture and Advertising are part of the core cultural domains, but only as services. The primary purpose of architectural and advertising services is to provide a creative service, or an intermediary input, into a final product that is not always cultural. For example, the final product of creative advertising services may be a commercial advertisement, which is not a cultural product itself, but is generated by some creative activity. In order to avoid double counting, decisions are made to categorize some design activity into other categories rather than in domain F. For example, all buildings that are included as part of heritage are already considered in the Cultural and Natural Heritage (domain), while Interactive design media content is included in Audio-visual and Interactive Media.”</i> (UIS, 2009)</p> <p><i>Examples include “interior design activities, specialty design services, plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; handwritten texts; photographic reproductions and carbon copies of the foregoing, architectural advisory services, architectural services for residential building projects, architectural services for non-residential building projects, historical restoration architectural services, landscape architectural advisory services, landscape architectural services, architectural and engineering activities and related technical consultancy... full service advertising, other advertising services.”</i> (UIS, 2009)</p> <p>The example <i>“licensing services for the right to use other intellectual property products”</i> will now be included in the first domain of intellectual property.</p>

	<p>Using the CAB framework, we can further add that: <i>“planning and designing of interior spaces to meet the physical, aesthetic and functional needs of people; drawing up of designs for interior decorating; interior decorating, including dressing of windows and stalls.”</i></p> <p><i>“creating designs and preparing patterns for a variety of products by harmonizing aesthetic considerations with technical and other requirements, such as: furniture designs; aesthetic design for various other customer products; package design services; production of three-dimensional models; graphic design services, including graphic design for advertising purposes”</i></p> <p>IT design or <i>“services of designing the structure and/or writing the computer code necessary to create and/ or implement a software application, such as: designing the structure and content of a web page and/or writing the computer code necessary to create and implement a web page; designing the structure and content of a database and/or writing the computer code necessary to create and implement a database; designing the structure and writing the computer code as necessary to design and develop a custom software application; customization and integration, adapting (modifying, configuring, etc.) and installing an existing application so that it is functional within the clients’ information system environment.”</i> (Convenio Andrés Bello, Organization of American States, 2020)</p>
<p>Potential Indicators for Measurement</p>	<ul style="list-style-type: none"> • Ideally, the numbers and retail/ market value of all the examples listed above. • Should this information be unavailable, policymakers looking at this domain can consult surveys such as those conducted by the Pakistan Council of Architects and Town Planners (PCATP), which include statistics such as the ratio of architects per thousand head of population in Pakistan or the ratio of planners per thousand head of population in Pakistan. (PCATP, 2020)

- District development authorities (such as the Lahore Development Authority) (LDA) may also carry information on the number of architectural designs bought, approved and built in the areas they regulate, and their retail value. However, using this data to measure this domain would entail requesting access to this data. It must also be noted that development authorities across districts have varying levels of standardization in their data collection methods. Certain housing colonies within cities (such as the Defence Housing Authority) (DHA) also trump Development Authorities within the areas they regulate. Hence, this particular indicator and domain would benefit from a “cultural cartography” similar to those developed by Latin American countries. This would provide more nuance, given the limitations of data.
- Surveys of architectural firms can be conducted to formally include plans that have not yet been built, but this will be a costly endeavor.
- Data on registered interior design businesses and advertising businesses: The Federal Board of Revenue (FBR) collects data on businesses registered. Other government departments that have aggregated information on registered firms include provincial departments like Excise and Taxation Department (ETNCD), Labour and Human Resources Department (LHRD), Industries Commerce and Investment Department. (ICID, n.d.), and federal ones like the Securities and Exchange Commission of Pakistan (SECP). Filtering for advertising, interior design, and architecture firms can provide an idea of the overall size of the formal sector of this domain within Pakistan.
- Similarly, the Ministry of IT & Telecom (MOITT) regulate the IT industry and can provide similar data for number of firms operating and the cumulative revenue generated. However, data regarding only specific products may not be available.

Table 11: Audiovisual and Interactive Media

Domain	Audiovisual and Interactive Media
<p>Definitions and Examples</p>	<p>UNESCO defines this as follows:</p> <p><i>The core elements of this domain are Radio and Television broadcasting including Internet live streaming, Film and Video, and Interactive Media. Interactive Media cover video games and new forms of cultural expressions that mainly occur through the Web or with a computer. It includes online games, web portals, websites for activities, which relates to social networks such as Facebook, and Internet podcasting such as YouTube. However, Internet software and computers are considered to be infrastructure or tools and, for the production of interactive media content and should be included in the transversal domain Equipment and Supporting Materials...Interactive Media can be defined as being interactive when either (1) two or more objects have an effect on one another; (2) the user can effect a change on an object or within the environment (users playing video games); (3) they involve active participation of a user; or (4) there is two way effect as opposed to a one way or simple cause-effect (Canadian Heritage, 2008). Video games and their development (software design) are also included in this category because they represent an interactive activity.” (UIS, 2009)</i></p> <p>This suffices as a basic definition, but a small yet significant addition may be helpful, as in the case proposed by academics in Chile, where the video game and animation industries have flourished over the last decade. This is the addition of <i>Research and Development within the Audiovisual and Interactive Media Domain.</i></p> <p>The gaming industry is a nascent but growing industry in Pakistan. In 2023, it is estimated to cross \$200 million in revenue.</p>

	<p>Presently, software houses specializing in gaming in Pakistan rely on existing technologies to develop their products. However, several local Pakistani software houses are currently working on VFX, computer vision, and AI solutions for different fields (including healthcare, finance, gaming, etc.) The nature and scope of this research is undocumented at a federal level. While it may not result in the creation and sales of audiovisual and interactive media immediately, research and development into this domain should be included in the UNESCO definition. It was also noted in Chile that a focus on R&D led to growth within the sector, and this may also justify its inclusion.</p> <ul style="list-style-type: none">• Sales revenues generated by all audiovisual and interactive media, including, motion picture, video, radio, and television programming (as reported to the Ministry of Information and Broadcasting (MOIB) and provincial Information and Culture departments)• Software published, according to data collected by Pakistan Software Houses Association (P@SHA)• Expenditure on imported software and technology by software houses, as estimated by Pakistan Software Houses, Association.• Market share of different TV channels• Research and Development, both private and public (currently non-existent), into audiovisual and creative media. This data will have to be collected through surveys, ideally through the same association.
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Table 12: Cultural and Natural Heritage

Domain	Cultural and Natural Heritage
<p>Definitions and Examples</p>	<p>UNESCO defines this as follows:</p> <p><i>“The domain Cultural and Natural Heritage includes the following activities: Museums, Archaeological and Historical Places (including archaeological sites and buildings), Cultural Landscapes, and Natural Heritage.</i></p> <p><i>Cultural Heritage includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.</i></p> <p><i>Cultural Landscapes represent combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007).</i></p> <p><i>Natural Heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972).” (UIS, 2009)</i></p> <p>Once again, this definition suffices as a general description of the domain. However, it can be further subdivided as laid out by Peru’s General Law of the Cultural Heritage of the Nation, into movable and immovable cultural heritage. These are fairly self-explanatory categories; movable heritage <i>“includes paintings, ceramics, jewelry, furniture, sculptures, coins, books, documents and textiles”</i> that can be categorized as antiques (refer to Pakistan’s definition of antiquities cited above.) Immovable heritage includes <i>“buildings, land and other historically-valuable items that are connected by fixed foundations to the ground.”</i></p> <p>Separating these allows for better categorization in terms of cultural satellite accounts; since immovable and movable heritage tends to be measured in different terms.</p>

	<p>Latin American countries actually recommend that the numbers of buildings and monuments should not be measured, but the money spent on their use or conservation should. This is vastly different from countries like Saudi Arabia who publicly disclose only the numbers of total buildings, museums, and such sites.</p> <p>The rationale used by Latin American countries is that the value of the heritage is fixed; to dissect this domain's importance within the expenditure account of a country, only the value-added is considered.</p>
<p>Potential Indicators for Measurement</p>	<ul style="list-style-type: none"> • Public funds spent on restoration, conservation and preservation of movable and immovable tangible heritage, such as museums, archeological and historical places, as documented by federal and provincial budgets, and the Ministry of Culture. • Public funds spent on natural reserve services, such as wildlife conservation and parks, etc. as documented by federal and provincial budgets, and provincial wildlife departments. • Public funds spent on subsidies that guarantee the public has access to these heritage sites. • Revenue generated by all cultural heritage, as measured by ticket sales of tours. Other indicators that can help create a more nuanced picture include the number of visitors, the number of foreign and domestic tourists, (if these records are maintained at each site), the sales of related goods and services, identified by UNESCO as <i>“postage or revenue stamps, stamp-postmarks, first-day covers, postal stationery (stamped paper) and the like; collections and collectors' pieces of zoological, botanical, mineralogical, anatomical, historical, ethnographic or numismatic interest; antiques”</i> This is the most complicated indicator to measure, but also one of the most important in driving public policy and gauging income generated through this domain. Individual heritage sites in Pakistan do generate data on monthly sales, but this data needs to be aggregated at the national level, and compared to the national GDP for scale. • A catalogue of archive services, especially digital ones.

Table 13: Visual Arts and Crafts

Domain	Cultural and Natural Heritage
<p>Definitions and Examples</p>	<p>UNESCO defines this as follows:</p> <p><i>“Visual Arts are art forms that focus on the creation of works, which are visual in nature. They are intended to appeal to the visual sense and can take many forms. Although, it is acknowledged that some contemporary visual arts may include multidisciplinary art forms such as ‘virtual art’; these art forms are included in Audio-visual and Interactive Media.</i></p> <p><i>The Visual Arts and Crafts domain includes Fine arts such as paintings, drawings, sculpture; Crafts; and Photography. Commercial places where the objects are exhibited, such as commercial art galleries, are also included in this domain.</i></p> <p><i>... Crafts, or artisanal products, (are) described as “those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (UNESCO and ITC, 1997).</i></p> <p><i>UNESCO (UNESCO and ITC, 1997) has identified six broad categories of artisanal products based on the materials used: Baskets/wickers/vegetable fibre-works; Leather; Metal; Pottery; Textiles and Wood... stone, glass, ivory, bone, shell, mother-of-pearl, etc. Extra categories are also identified when different materials and techniques are applied at the same time and refer to decorations, jewellery, musical instruments, toys, and works of art. Many crafts objects are produced industrially; nevertheless, FCS considers the products, which have a traditional character (pattern, design, technology or material) as part of the FCS. Contemporary crafts are not in Visual Arts and Crafts, but are included in... the Design and Creative Services domain.” (UIS, 2009)</i></p>

While this definition is sufficient, measurement is complicated. Given that goods or services like photography can be part of various domains and that this domain has specific peculiarities in the way it functions, it may be worthwhile to consider this further.

For instance, because of the high costs of production and time used for paintings, engravings, sculptures, etc., the global practitioners of this domain often depend on grants and external sources of funding, unless they are wildly successful as artists. In global frameworks then, such as the Latin American CAB or European ESSnet, this expenditure constitutes a major portion of its total value or measurement.

The prices of these products (including photography services such as wedding photography, and prints) are also not determined by the economic pulls of aggregate demand and supply forces, but instead are generated through interactions between the artists, salesmen, and collectors. This means the domain often comes with high levels of informal activity, and artists are often employed in second or third jobs. This degree of “multi-employment” is also unique to this domain and is fairly consistent globally; North and South America and Europe see similar trends.

These practitioners also depend on cultural heritage sites for the proliferation of their product; museums and art exhibitions in both public and private institutions, etc.

In Pakistan, this domain is not just limited to “fine arts,” although this is practiced and sold in small urban markets. While the use of this terminology to denote only Western forms of art is ethically questionable, it is useful in separating this form from more traditional crafts. The markets for silver jewelry, clay pottery, regional hand-made textiles like chunri, wooden toys, rattan baskets, are also entirely unregulated, and while some estimation of their value can be made where products reach registered shops, estimating the number of individual artists and crafts is a much more difficult task. This lack of regulation rises in provinces that do not have even rudimentary support structures for artisans, like Balochistan, which produces salt items, leatherwork, sheepskin items, and mats, and Sindh which produces Ajrak, Ralli, Sasi, Khadi and many ceramics.

	<p>It must also be noted that these products cannot be identified in the product classifications of the SNA (based on the CPC), “since this classification does not separate products according to the kind of production process they derive from.”</p> <p>Finally, Pakistan has a large textile industry, which encompasses both produces both large-scale factories and local artisans making traditional products like Ajrak, Ralli, etc. Following Colombia and India’s example, where a specific culture, cultural event or product dominates a particular region, Pakistan could benefit from separating textiles and attempt to develop a framework with indicators to measure the growth, revenue collected, and spread of textiles.</p> <p>For all of the reasons mentioned above, the potential indicators for measurement must be adjusted to include a fuller, more nuanced picture of the domain.</p>
<p>Potential Indicators for Measurement</p>	<ul style="list-style-type: none"> • Revenues generated through all forms of photography, such as event photography (which holds the major market share), specialty photography, portraits, etc., as estimated by tax revenue. (It must be noted that many unregistered photographers provide their services, and this value will be an underestimation.) • Revenues generated from traditional arts and crafts, and fine arts. These can only be estimated through rigorous data collection effort at the local level; city-wide Chambers of Commerce and associations for artisans will have local data pertaining only to their regions. The methods of data collection and the indicators measured will unfortunately vary across regions. The Trade Development Authority of Pakistan (TDAP), Punjab Small Industries Corporation (PSIC), Technical Education and Vocational Training Authority (TEVTA), and Small and Medium Enterprises Development Authority (SMEDA) also have data on the numbers and revenues of specific local industries and may aggregate them at the federal level. • Exports of Visual Arts and Crafts: While the domestic market is unregulated, exports are largely documented, barring the small flow of trade across the porous Durand line separating Pakistan from Afghanistan.

	<ul style="list-style-type: none"> • Public funds spent on facilitating local artisans and photographers through workshops, trainings, etc. via local governments. (This overlaps with the Education domain, which is transversal).
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Table 14: Performance and Celebration

Domain	Performance and Celebration
Definitions and Examples	<p>UNESCO defines this as follows:</p> <p><i>“Performing Arts includes both professional and amateur activities, such as theatre, dance, opera and puppetry. It also includes the celebration of cultural events – Festivals, Feasts and Fairs – that occur locally and can be informal in nature”</i> (UIS, 2009)</p> <p>The UNESCO definition includes the domain of Music, which has been separated into its own domain in this study, following the Latin American model. Given the scale of the music industry, it would be beneficial to consider performing arts and celebrations that do not include music as a product, to gauge their true economic value. At present, they are dwarfed by the music industry in Pakistan. This separation is hence purely pragmatic, and has precedence in other models.</p> <p>This includes art forms such as <i>dastangoi</i>, or storytelling, local festivals and fairs such as <i>Basant, loc or sibi melas</i>, polo festivals, etc.</p>
Potential Indicators for Measurement	<ul style="list-style-type: none"> • Revenues generated by local festivals, as estimated by festival organizers through self-reported surveys • Cultural cartography of intangible heritage like food recipes and stories. • It may be helpful to conduct a survey among tour guides across the country, to determine whether they use traditional storytelling when offering their services. While many tour guides at heritage sites and tourist spots are still unregistered, many are registered with the Department of Tourist Services (DTS). A weak estimation of revenues generated through this domain can be attempted via such a survey.

	<ul style="list-style-type: none"> The HIES by the Pakistan Bureau of Statistics (PBS) attempts to survey households' consumption patterns, and while the category is fairly broad "Recreation and Culture," it is largely understood to mean money spent on entertainment, such as fairs and festivals. However, this is not an indicator that can be confidently assigned to this domain exclusively
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Table 15: Music

Domain	Music
Definitions and Examples	<p>UNESCO defines this as follows:</p> <p><i>"Music is defined in this domain in its entirety, regardless of format. As such, it includes live and recorded musical performances, music composition, music recordings, digital music including music downloads and uploads, and musical instruments."</i> (UIS, 2009)</p> <p>To define this further, UNESCO includes music in printed or manuscript form as well, audio discs, tapes, downloads, sound recording and live recording services (which overlap with the photography domain), concerts, and event promotion and organization services for concerts, etc. It also includes the manufacturing of musical equipment of all forms.</p> <p>The Latin American CAB framework has two more examples that flesh out and expand the music domain. These include reproductions of existing originals on different media (such as the transferal of old gramophone records to CDs and MP3 formats for downloads) and sound editing and design services (which are popular in contemporary music production) and should be included in the definition.</p> <p>Licensing services for use of existing music can be counted under the intellectual property domain.</p>
Potential Indicators for Measurement	<ul style="list-style-type: none"> The revenue generated by the regulated music industry in the form of sale of physical products (cassettes, CDs), downloads (video, audio), and sale of performances in the form of concert tickets, etc.

	<ul style="list-style-type: none"> • Revenue generated by the supplemental industries that offer services like video creation for songs, audio editing and design, and to a degree, even fashion. This work is largely being done by registered firms, so these estimates are easier to make. • The production value of the music industry. It is unclear whether this can be estimated, since production houses in Pakistan tend to offer both film and music production. • The HIES by the Pakistan Bureau of Statistics attempts to survey households' consumption patterns, and while the category is fairly broad "Recreation and Culture," it is largely understood to mean money spent on entertainment, such as fairs and festivals. While it can refer to music too, this is not an indicator that can be confidently assigned to this domain exclusively.
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Table 16: Printed Media (Books and Press)

Domain	Printed Media (Books and Press)
Definitions and Examples	<p>UNESCO defines this as follows: <i>"This category represents publishing in all its various formats: Books, Newspapers, and Periodicals. This category remains the same as in FCS 1986 (UNESCO, 1986) but it also includes the electronic or virtual forms of publishing such as online newspapers, ebooks and the digital distribution of books and press materials. Libraries, both physical and virtual, are included in this domain as are Book fairs. Printing is not normally included in cultural classifications, or in definitions of cultural industries, and is not a cultural activity in its own right. However, according to the production cycle model, printing would be included as part of the production function of the publishing industry. In this way, the FCS includes printing activities that have a predominantly cultural end use. The difficulty arises when attempting to distinguish between these printing activities using the existing statistical classification systems. Generally, printing activities related to the publishing industry are included within the Books and Press domain as a production function of publishing, while Other printed matter – the printing of business supply catalogues or</i></p>

	<p><i>'quick' printing – is excluded. FCS recommends placing these related printing activities in equipment and supporting materials.</i>" (UIS, 2009)</p> <p>It goes on to include library and archive services, book publishing, newspaper, journal and periodical publishing, retail sale of books, newspapers and stationery in specialized stores, wholesale trade of any of these products, news agency activities, and creative arts and entertainment activities, such as live readings by authors, etc.</p> <p>The Latin American framework has one simple addition; <i>the leasing or rental services of any of these products</i>, and this is a valuable addition.</p> <p>Meanwhile, the European Statistical System on Culture (ESSnet Culture) also includes other activities connected to books and press such as <i>"translating"</i> and <i>"activities of preservation (included digitization and restoring); activities of disseminating (thematic exhibitions, galleries, promoting). The interdisciplinary educational activities (that enables the creation of books and press, and sensitizes to cultural activities of writing etc.), the administrative ones, as well as the financing activities are the support activities linked to all sectoral domains."</i> (Bina, et al., European Statistical System on Culture (ESSnet Culture), 2012)</p> <p>Including these supporting activities provides the most holistic definition of this domain.</p> <p>The inclusion of audiobooks in both frameworks also begs an interesting question; how much of this domain overlaps with the audio-visual and music industry, given the proliferation of audiobooks on musical platforms like Spotify.</p>
<p>Potential Indicators for Measurement</p>	<ul style="list-style-type: none"> • Book sales (via reported sales by booksellers for taxes, or surveys. However, surveys will have to include a representative sample of small corner shops that sell textbooks and stationery.) • Revenue and expenditure of the local publishing industry (via survey of publishing houses) • Newspaper Sales and Expenditures

	<ul style="list-style-type: none"> • Sales of publishing and printing equipment and materials (which is largely imported; machines from China and Japan, and paper from Indonesia) • Average print run (via survey of publishing houses) • Site visits to Newspapers’ websites • Visitors to literary festivals like the Lahore Literary Festival, Karachi Literary Festival, Faiz Festival, etc. • Membership at public libraries (and private libraries if those numbers can be collected at a federal level)
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Table 17: Tourism

Domain	Tourism
<p>Definitions and Examples</p>	<p>Tourism is considered a related domain, <i>“better understood as a demand-driven, consumer-defined activity, and as such, is linked intimately with all other domains within the cultural sector, as each contains activities that are undertaken regularly by tourists,”</i> according to UNESCO. It proposes that cultural tourism be defined as <i>“customised excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents their values and historical context including the experiencing of the difference.”</i> (UIS, 2009)</p> <p>Meanwhile, spiritual or ecological tourism are contained in other domains.</p> <p>The framework also refers to several well-established methodologies for creating a separate tourism satellite account, such as Eurostat, OECD, UN, and UNWTO.</p> <p>Additionally, <i>“Tourism statistics, following the TSA approach, measure the demand of visitors for goods and services (international or domestic). It includes expenditure on travel, accommodation and other expenses. However, it should also cover the non-monetary data that focus on numbers of visitors and the purpose of visits. Therefore, to avoid double counting, tourism activities are included within this domain (e.g. tourist guides and tour operators) as well as those activities outside of the cultural sector in which tourists are likely to account for the bulk of activity (e.g. accommodation).”</i> (UIS, 2009)</p>

	<p><i>However, it is helpful to consider tourist guides' revenue etc. when considering other domains as well.</i></p>
<p>Potential Indicators for Measurement</p>	<p>The UNWTO considers the following indicators:</p> <ul style="list-style-type: none"> • inbound, domestic tourism and outbound tourism expenditure, • internal tourism expenditure, • production accounts of tourism industries, • the Gross Value Added (GVA) and Gross Domestic Product (GDP) attributable to tourism, • employment, • investment, • government consumption, and • non-monetary indicator. <p>(United Nations Statistical Commission, 2008)</p> <p>The Pakistan Tourism Development Corporation (PTDC) does collect data on the numbers of outbound tourists as well as incoming tourists visiting Pakistan, and the number of foreign tourists visiting specific cultural sites and museums, etc. The former is collected from the Ministry of the Interior, while the latter is collected from the sites in question and Gallup surveys. However, it is unclear what the total inbound vs. outbound expenditure is. The KP and GB Tourism departments (KPTD) and (TSCAMD) also collect data on mountaineering and trekking expeditions.</p> <p>Pakistan's tourism revenue as a percentage of GDP has also been calculated.</p> <p>Data on employment in the tourism industry is less clear. PBS's household surveys for instance, do not clarify which of its employment categories fall within the tourism domain. For instance, an accountant may be working for a hotel or an accounting firm. The survey does not collect enough data to elaborate on this. However, the Department of Tourist Services (DTS) does have data on the number of registered tour guides and hotels.</p> <p>Formal investment and government consumption is also more easily tracked using government budgets and tax data.</p>

Table 18 Sports and Recreation

Domain	Sports and Recreation
<p>Definitions and Examples</p>	<p>The UNESCO framework includes “<i>organized and/or competitive sports as well as physical fitness and well-being and physical recreation activities</i>” in this domain. (UIS, 2009) This means that both amateur and professional sports is included.</p> <p>The definition acknowledges that sports may or may not be a cultural activity; for instance, some sports may be associated with traditions, such as sumo wrestling in Japan, or <i>Kabaddi</i> in Pakistan. Meanwhile, attending or watching sports events may be perceived as cultural activity as well. Hence this is considered a “related” domain.</p> <p>The same framework defines recreation as “<i>an activity undertaken for pleasure or relaxation that diverts, amuses or stimulates. It includes Gambling, Amusement and Theme parks, and other leisure activities... Gambling consists of units engaged mainly in providing gambling services such as casinos, bookmaker-betting facilities on racetracks, bingo halls, video gaming terminals, lottery agencies and off-track betting agencies.</i>” (UIS, 2009)</p> <p>Gambling through lotteries is a common activity in countries like the UK, and the casino culture is strong in others like the US. In Pakistan, however, lotteries are a negligible part of consumption expenditure, and casinos are illegal. Unless the informal or shadow economy is somehow accounted for, it does not make sense to include gambling in the definition for Pakistan.</p> <p>Further, the Latin American framework includes a domain that may be worth including under Sports and Recreation; this is “Games and Toys” (CAB, OAS, 2021) and includes subdivisions like the manufacturing of dolls, electric cars, online games, etc. It does not include video game consoles, or the writing and publishing of software needed for game production, etc. (In our framework, the latter would be more aptly placed under R&D for video games.)</p>

<p>Potential Indicators for Measurement</p>	<ul style="list-style-type: none"> • Revenue from sporting events (ticket sales) • Government expenditure on sports at all levels (scholarships, subsidies for sports teams, etc.) • Estimates of advertisement revenue during sporting events (live or televised) • It may also be useful to use the same indicators South Korea uses: <ul style="list-style-type: none"> ◦ Number of public gyms ◦ Number of serviceable gyms or fields available to students for physical activity in public schools, colleges, and universities ◦ Annual gym expansion rate • Sporting equipment produced for domestic use and exports (this is a large industry in Pakistan, with factories being centered around the Sialkot area) • Revenue from sporting equipment sold • Imports (and trade balance) of toys (Pakistan imports large quantities of toys from China.) • Revenue from domestic toy production • Revenue from amusement parks and wellness centers such as spas (the latter are very limited in Pakistan, and largely found in large urban areas. It may be worth considering local massage parlors in this category, although many of these facilities are not registered and do not provide data to the government.) • Revenue from camping services, renting and leasing of sports arenas and equipment, etc. • Athletes' incomes • Information about illicit activities such as gambling can be inferred from police data on gambling dens closed or raids conducted. However, this does not give us any accurate data about the total size of the industry.
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Concluding Remarks

This literature review has attempted to use existing UNESCO domains and definitions of culture, and adapted these using other frameworks and international examples.

However, Pakistan may also benefit from some more adopting more niche pursuits within the cultural domain, such as trying to replicate India's Project Mausam. Pakistan's coastal areas along Sindh and Balochistan are home to multiple fishing villages that house subsistence level fishermen with unique traditions and knowledge. Interior Sindh and Balochistan house multiple nomadic communities, while parts of Khyber Pakhtunkhwa and Gilgit Baltistan have villages dedicated solely to mountaineering (as Sherpas) and animal herding. All of these communities have unique folk knowledge and languages; for instance, communities in Gilgit Baltistan "graft" glaciers by storing ice in elaborate ceremonies in conveniently placed crevices during the winter, allowing their villages to use it as a water source during the summer when it melts. Fishing communities have elaborate

rules about the seasons during which they can fish, and have developed local terminology for fishing terms, which is not documented. Nomadic communities have passed down knowledge about desert survival and craft making. The topographies in which these communities live are so extreme that they have developed very specific ways of life, governed by very specific inherited knowledge. An in-depth study of these would not only benefit these overlooked communities, but may also assist with involving them in formal economic activities.

A basic mapping of these communities' local languages can be done using UNESCO's guidelines for the measurement of linguistic diversity. UNESCO measures "language vitality and endangerment" using the following factors:

- Absolute number of speakers;
- Proportion of speakers within the total population;
- Availability of materials for language education and literacy;
- Response to new domains and media;
- Type and quality of documentation;
- Intergenerational language transmission;
- Community member's attitudes towards their own language;
- Shifts in domains of language use;
- Governmental and institutional language attitudes and policies, including official status and use.

(UIS, 2009)

Developing a similar framework for traditional knowledge, such that a cultural cartography is created which illustrates the prevalence of traditional navigation methods, or water conservation and drainage methods, or survival methods unique to these communities, would be an endeavor that will have to be designed from scratch. It cannot be adapted from global best practices, but would be instrumental in documenting, measuring, and analyzing local cultures, and the creative trades that they have honed.

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Appendix

Convenio Andrés Bello (CAB) Framework for Cultural Satellite Accounts

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
Literary, musical and theater creation	73320	Licensing services for the right to use entertainment, literary or artistic originals	this category includes: - licensing services for the right to reproduce, distribute or incorporate entertainment, literary, musical or artistic originals such as: broadcasting and showing of original films, sound recordings, radio and television programmes, prerecorded tapes and videos; - reproduction of original artworks; reprinting and copying of manuscripts, books, journals and periodicals		
	73390	Licensing services for the right to use other intellectual property products	this category includes: licensing services for the right to use other kinds of intellectual property products, such as architectural and engineering plans, industrial designs etc.		
	96330	Original works of authors, composers and other artists except performing artists, painters and sculptors	this category includes: original works of: authors, i.e. book manuscripts; composer, i.e. the original score of music, not the copyrighted master recording produced from it; other artists other than performing artists, painters and sculptors	this category excludes: original works of painters and sculptors, cf. 38961	

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
9000(P)	Creative arts and entertainment activities	<p>This class includes the operation of facilities and provision of services to meet the cultural and entertainment interests of their customers. This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical skills for the production of artistic products and live performances. This class includes: production of live theatrical presentations, concerts and opera or dance productions and other stage productions: activities of groups, circuses or companies, orchestras or bands; activities of individual artists such as authors, actors, directors, musicians, lecturers or speakers, stage-set designers and builders etc.; operation of concert and theatre halls and other arts facilities; activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual writers, for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.. It also includes activities of producers or entrepreneurs of arts live events, with or without facilities:</p>	<p>This class excludes: restoring of stained glass windows, see 2310; manufacture of statues, other than artistic originals, see 2396; restoring of organs and other historical musical instruments, see 3319; restoring of historical sites and buildings, see 4100; motion picture and video production, see 5911, 5912; operation of cinemas, see 5914; activities of personal theatrical or artistic agents or agencies, see 7490; casting activities, see 7810; activities of ticket agencies, see 7990; operation of museums of all kinds, see 9102; sports and amusement and recreation activities, see division 93; restoring of furniture (except museum type restoration), see 9524.</p>	<p>The following activities are excluded: the operation of facilities and provision of services to meet the cultural and entertainment interests of their customers. This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical skills for the production of artistic products and live performances. This class includes: production of live theatrical presentations, concerts and opera or dance productions and other stage productions: activities of groups, circuses or companies, orchestras or bands; activities of individual artists such as authors, actors, directors, musicians, lecturers or speakers, stage-set designers and builders etc.; operation of concert and theatre halls and other arts facilities; activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual writers, for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.. It also includes activities of producers or entrepreneurs of arts live events, with or without</p>

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	32550(P)	Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; hand-written texts; photographic reproductions and carbon copies of the foregoing	This subclass is defined through the following headings/ subheadings of the HS 2007: 4906: Plans and drawings for architectural, engineering, industrial, commercial, topographical or similar purposes, being originals drawn by hand; hand-written texts; photographic reproductions and carbon copies of the foregoing		originals drawn by hand; hand-written texts; photographic reproductions and carbon copies of the foregoing
	83221 (P)	Urban planning services	This subclass includes: development of plans concerning land use, site selection, control and utilization, road systems and servicing of land with a view to creating and maintaining systematic, coordinated urban development, such as: comprehensive urban plans; community urban plans; element urban plans for specific amenities or objectives such as transportation, utilities, etc.; feasibility studies; studies of environmental impact and economic assessments of urban development plans; urban planning advisory services, such as: expert witness, policy and programme evaluation.	Excluded are feasibility studies; studies of environmental impact and economic assessments of urban development plans; urban planning advisory services, such as: expert witness, policy and programme evaluation	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	83231 (P)	Landscape architectural advisory services	This subclass includes: provision of advice, studies and reports on landscape architecture matters; expert witness services in the field of landscape architecture consisting in the provision of testimony before a court or administrative body, by a witness who, by virtue of experience, training, skill or knowledge of landscape architecture, is recognized as being qualified to render an informed opinion on matters relating to that field or subject.	This subclass does not include: provision of advice, studies and reports on landscape architecture matters done in a bundle with other landscape architectural services for a specific project, cf. 83232.	Are excluded: expert witness services in the field of landscape architecture consisting in the provision of testimony before a court or administrative body, by a witness who, by virtue of experience, training, skill or knowledge of landscape architecture, is recognized as being qualified to render an informed opinion on matters relating to that field or subject.

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	83232	Landscape architectural services	<p>This subclass includes: landscape architecture services for residential building projects: single-family residential projects; multi-family residential projects; residential subdivision projects; non-residential building projects: corporate building projects; hotels, convention centres, stadiums and arenas; educational building projects; health care, penal institutions; other non-residential building projects; recreational and open-space projects: city centres and public squares; non-building recreational facilities, parks and natural areas; transportation corridors; resorts; other recreational and open space projects:</p> <p>It also includes landscape architecture services related to: preparing and modifying terrain such as land clearing and grading plans, drainage designs, erosion and sediment control designs, retaining wall designs, outdoor sprinkler system plans; facilitating access to a site such as lighting plans, signage plans, trail and path plans, accessibility designs.</p>		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	83611(P)	Full service advertising	<p>This subclass includes: planning, concept development and execution of the full range of services for an advertising campaign, including: creating the basic idea for an advertisement; writing the words and scenarios for advertisements; selection of media to be used; design of ads, illustrations, posters, etc.; writing of scenarios for advertising movies; placement of advertisements in media.</p>	<p>This subclass does not include: public relations services, cf. 83121; separate direct marketing or direct mail advertising, cf. 83612; separate placement of advertisements in media, cf. 83620; separate market research services, cf. 83700; separate photography services related to advertising, cf. 83812; separate graphic design services for advertising, cf. 83919; separate production of films for advertising, cf. 96121.</p>	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	83911	Interior design services	This subclass includes: planning and designing of interior spaces to meet the physical, aesthetic and functional needs of people; drawing up of designs for interior decorating; interior decorating, including dressing of windows and stalls.	This subclass does not include: interior architectural services, i.e. involving fundamental alteration of rooms in addition to consideration of colour, material or functionality, see 83212, 83213, 83214.	
	83912	Industrial design services	This subclass includes: design services for industrial products, i.e. creating and developing designs and specifications that optimize the use, value and appearance of products, including the determination of the materials, construction, mechanism, shape, colour and surface finishes of the product, taking into consideration human characteristics and needs, safety, market appeal and efficiency in production, distribution, use and maintenance.	This subclass does not include: engineering services for the design of industrial products, cf. 83322-	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	83919	Other specialty design services	This subclass includes: creating designs and preparing patterns for a variety of products by harmonizing aesthetic considerations with technical and other requirements, such as: furniture designs; aesthetic design for various other customer products; package design services; production of three-dimensional models; graphic design services, including graphic design for advertising purposes:	This subclass does not include: design as integral component of a full advertising service, cf. 83611	
	83920	Design originals	This subclass includes: original design concepts, produced on own account: industrial product designs; aesthetic designs; graphic designs. This intellectual property product is typically produced with the intent to sell or license the information to others.		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
DESIGN AND CREATIVE SERVICES	83141(P)	IT design and development services for applications	This subclass includes: services of designing the structure and/or writing the computer code necessary to create and/or implement a software application, such as: designing the structure and content of a web page and/or writing the computer code necessary to create and implement a web page; designing the structure and content of a database and/or writing the computer code necessary to create and implement a database; designing the structure and writing the computer code as necessary to design and develop a custom software application; customization and integration, adapting (modifying, configuring, etc.) and installing an existing application so that it is functional within the clients' information system environment.	This subclass does not include: service contracts where the design and development of a web page is bundled with the hosting of the web page, cf. 83151; service contracts where the design and development of the application is bundled with the hosting and management of the application on an on-going basis, cf. 83152; service contracts where the design and development of a database is bundled with the on-going management of the data holdings, cf. 83159.	excluded from CSA: designing the structure and content of a database and/or writing the computer code necessary to create and implement a database; designing the structure and writing the computer code as necessary to design and develop a custom software application; customization and integration, adapting (modifying, configuring, etc.) and installing an existing application so that it is functional within the clients' information system environment.

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
7110 (P)	Architectural and engineering activities and related technical consultancy	<p>This class includes the provision of architectural services, engineering services, drafting services, building inspection services and surveying and mapping services and the like. This class includes:- architectural consulting activities: building design and drafting; town and city planning and landscape architecture; engineering design (i.e. applying physical laws and principles of engineering in the design of machines, materials, instruments, structures, processes and systems) and consulting activities for: machinery, industrial processes and industrial plant, projects involving civil engineering, hydraulic engineering, traffic engineering; water management projects; projects elaboration and realization relative to electrical and electronic engineering, mining engineering, chemical engineering, mechanical, industrial and systems engineering, safety engineering; project management activities related to construction; -elaboration of projects using air conditioning, refrigeration, sanitary and pollution control engineering. acoustical engineering etc.;- geophysical, geologic and seismic surveying: geodetic surveying activities: land and boundary surveying activities; hydrologic surveying activities; Subsurface surveying activities; cartographic and spatial information activities.</p>	<p>This class excludes: test drilling in connection with mining operations, see 0910. 0990: development or publishing of associated software, see 5820, 6201; activities of computer consultants, see 6202, 6209; technical testing, see 7120; research and development activities related to engineering, see 7210; industrial design, see 7410; interior decorating, see 7410; aerial photography, see 7420.</p>	<p>This class excludes: - engineering design (i.e. applying physical laws and principles of engineering in the design of machines, materials, instruments, structures, processes and systems) and consulting activities for: machinery, industrial processes and industrial plant; projects involving civil engineering, hydraulic engineering, traffic engineering; water management projects; projects elaboration and realization relative to electrical and electronic engineering, mining engineering, chemical engineering, mechanical, industrial and systems engineering, safety engineering; project management activities related to construction; -elaboration of projects using air conditioning, refrigeration, sanitary and pollution control engineering, acoustical engineering etc.;- geophysical, geologic and seismic surveying; -geodetic surveying activities: land and boundary surveying activities; hydrologic surveying activities; subsurface surveying activities; cartographic and spatial information activities.</p>

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
7310 (P)	Advertising	<p>This class includes the provision of a full range of advertising services (i.e. through in-house capabilities or subcontracting), including advice, creative services, production of advertising material, media planning and buying. This class includes: creation and realization of advertising campaigns: creating and placing advertising in newspapers, periodicals, radio, television, the Internet and other media; creating and placing of outdoor advertising. e.g. billboards, panels, bulletins and frames, window dressing, showroom design, car and bus carding etc.; media representation, i.e. sale of time and space for various media soliciting advertising; aerial advertising; distribution or delivery of advertising material or samples; provision of advertising space on billboards etc.; creation of stands and other display structures and sites;-conducting marketing campaigns and other advertising services aimed at attracting and retaining customers: promotion of products; point-of-sale marketing; direct mail advertising; marketing consulting.</p>	<p>This class excludes: publishing of advertising material, see 5819; production of commercial messages for radio, television and film, see 5911; public-relations activities, see 7020; market research, see 7320; graphic design activities, see 7410; advertising photography, see 7420; convention and trade show organizers, see 8230; mailing activities, see 8219:</p>	<p>This class excludes: media representation, i.e. sale of time and space for various media soliciting advertising; distribution or delivery of advertising material or samples; provision of advertising space on billboards etc.; creation of stands and other display structures and sites; -conducting marketing campaigns and other advertising services aimed at attracting and retaining customers: promotion of products; point-of-sale marketing; direct mail advertising; marketing consulting.</p>

Correspondance CPC 2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
7410(P)	Specialized design activities	<p>This class includes: Fashion: design related to textiles, wearing apparel, shoes, jewelry, furniture and other interior decoration and other fashion goods as well as other personal or household goods; industrial design, i.e. creating and developing designs and specifications that optimize the use, value and appearance of products, including the determination of the materials, construction, mechanism, shape, colour and surface finishes of the product, taking into consideration human characteristics and needs, safety, market appeal and efficiency in production, distribution, use and maintenance; activities of graphic designers; activities of interior decorators.</p>	<p>This class excludes: design and programming of web pages, see 6201; architectural design, see 7110; engineering design, i.e. applying physical laws and principles of engineering in the design of machines, materials, instruments, structures, processes and systems, see 7110; theatrical stage-set design, see 9000.</p>	
6201(P)	Computer programming activities	<p>This class includes the writing, modifying, testing and supporting of software. This class includes:- designing the structure and content of, and/or writing the computer code necessary to create and implement: systems software (including updates and patches); software applications (including updates and patches); databases; web pages; customizing of software, i.e. modifying and configuring an existing application so that it is functional within the clients' information system environment.</p>		<p>This class excludes: activities for the construction of databases. It also excludes customizing of software, i.e. modifying and configuring an existing application so that it is functional within the clients' information system environment.</p>

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
GAMES AND TOYS	38510	Dolls' carriages; wheeled toys designed to be ridden by children	This subclass includes: dolls' carriages, including folding types; wheeled toys designed to be ridden by children: children's tricycles and the like; scooters; pedal- or hand-propelled wheeled toys in the form of animals; pedal cars, frequently in the form of miniature sports cars, jeeps, lorries, etc.; wheeled toys, propelled by hand levers; other wheeled toys (with no mechanical transmission system) which are designed to be drawn or pushed and are large enough for children to ride in; children's cars powered by a motor.	This subclass does not include: bicycles, cf. 49921	
	38520	Dolls representing human beings; toys representing animals or non-human creatures	This subclass includes: -dolls representing human beings: dolls designed for the amusement of children; dolls intended for decorative purposes (e.g., boudoir dolls, mascot dolls); dolls for use in Punch and Judy or marionette shows; dolls of a caricature type. -toys representing animals or non-human creatures even if possessing predominantly human physical characteristics (e.g., angels, robots, devils, monsters), including those for use in marionette shows, whether stuffed or not; The dolls and toys may be made of any material, may contain mechanisms to permit movements or voice reproduction and may be dressed.		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
GAMES AND TOYS	38530	Parts and accessories of dolls representing human beings	This subclass includes:- parts and accessories of dolls, such as:heads, bodies, limbs; eyes (except of glass) and moving mechanisms for eyes; voice producing or other mechanisms; wigs; dolls' clothing shoes and hats.	This subclass excludes: - glass eyes for dolls and stuffed animals, cf. 37199	
	38540	Toy electric trains and tracks, signals and other accessories therefor; reduced-size ("scale") model assembly kits and other construction sets and constructional toys.	This subclass includes: - toy vehicles, whether electric or not, such as: trains, aircraft, boats, etc.; - accessories for toy vehicles, such as:railway tracks, signals, etc.; non-electric toy motors, toy steam engines etc.; reduced-size ("scale") models and similar recreational models, such as: working or scale models of boats, aircraft, trains, vehicles, etc.; - kits of materials and parts for making such models; - life-size or enlarged reproductions of articles, as long as they are for recreational purposes; - constructional toys, i.e. construction sets, building blocks, etc.	This subclass does not include: - electric toy motors, cf. 46111	
	38550	Puzzles	This subclass includes puzzles of all kind	This subclass includes puzzles of all kind	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
GAMES AND TOYS	38570	Playing cards	This subclass is defined through the following headings/ subheadings of the HS 2007: 9504.40.	This subclass excludes: - glass eyes for dolls and stuffed animals, cf. 37199	
	84391	On-line games	This subclass includes: - games that are intended to be played on the Internet such as: role playing games (RPG); strategy games; action games; card games; children's games. Payment may be by subscription or pay-per-play.	This subclass does not include: - on-line gambling services, cf. 96921	
	38590	Other articles for funfair, table or parlour games (including articles for billiards, pintables, special tables for casino games and automatic bowling alley equipment), except video games of a kind used with a television receiver	This subclass is defined through the following headings/ subheadings of the HS 2007: 9504.20, .30, .90. Other games activated by coins, notes, tickets, cards, etc... or any other form of payment except games of bowls		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
3240	Manufacture of games and toys	<p>This class includes the manufacture of dolls, toys and games (including electronic games), scale models and children's vehicles (except metal bicycles and tricycles). This class includes:- manufacture of dolls and doll garments, parts and accessories; - manufacture of action figures; manufacture of toy animals;- manufacture of toy musical instruments;- manufacture of playing cards; manufacture of board games and similar games; manufacture of electronic games: chess etc.;- manufacture of reduced-size ("scale") models and similar recreational models, electrical trains, construction sets manufacture of coin-operated games, billiards, special tables for casino games, etc.; manufacture of articles for funfair, table or parlour games; -manufacture of wheeled toys designed to be ridden, including plastic bicycles and tricycle; manufacture of puzzles and similar articles:</p>	<p>This class excludes: - manufacture of video game consoles, see 2640;- manufacture of bicycles, see 3092;- writing and publishing of software for video game consoles, see 5820, 6201</p>	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
PERFORMING ARTS	96220	Performing arts event production and presentation services	This subclass includes:- production and presentation services for: theatre, opera, ballet, musical and concert performances; puppet shows; circus performances.	This subclass does not include: services of operating stadiums and arenas used for a variety of purposes, cf. 96520	
	96230	Performing arts facility operation services	This subclass includes: operation of concert halls, theatres, opera houses, music halls, including ticket services; operation of multipurpose centres and of similar facilities with a cultural predominance.	This subclass does not include: - on-line gambling services, cf. 96921	
	96290	Other performing arts and live entertainment services	This subclass includes: - management services for rights attached to artistic, literary, musical works, except cinematographic and audiovisual works; - services ancillary to entertainment not elsewhere classified, such as: operation of scenery and backdrops; operation of lighting and sound equipment for the performing arts	This subclass excludes: services of personal theatrical or artistic agents, cf. 85999	
	96310 (P)	Services of performing artists	This subclass includes: services of actors, readers, singers, musicians, dancers, stunt people, television personality hosts/presenters and other performing artists; services of independent models		This subclass excludes the services of independent models

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
PERFORMING ARTS	96320	Services of authors, composers, sculptors and other artists, except performing artists	This subclass includes: services of authors, composers, sculptors; services of stage designers, set designers, lighting designers, costume designers; - restoration services for works of art.		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
9000(p)	Creative, arts and entertainment activities	<p>This class includes the operation of facilities and provision of services to meet the cultural and entertainment interests of their customers. This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical skills for the production of artistic products and live performances. This class includes: production of live theatrical presentations, concerts and opera or dance productions and other stage productions: activities of groups, circuses or companies, orchestras or bands; activities of individual artists such as authors, actors, directors, musicians, lecturers or speakers, stage-set designers and builders etc.; operation of concert and theatre halls and other arts facilities; activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual writers, for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.. It also includes activities of producers or entrepreneurs of arts live events, with or without facilities:</p>	<p>This class excludes: restoring of stained glass windows, see 2310; manufacture of statues, other than artistic originals, see 2396; restoring of organs and other historical musical instruments, see 3319; restoring of historical sites and buildings, see 4100; motion picture and video production, see 5911, 5912; operation of cinemas, see 5914; activities of personal theatrical or artistic agents or agencies, see 7490; casting activities, see 7810; activities of ticket agencies, see 7990; operation of museums of all kinds, see 9102; sports and amusement and recreation activities, see division 93; restoring of furniture (except museum type restoration), see 9524.</p>	<p>This class excludes: the activities of individual writers, for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.</p>

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
FINE ARTS AND PHOTOGRAPHY	83811 (P)	Portrait photography services	This subclass includes: - services consisting of photographing persons or other subjects in studios or other locations such as clients' offices or homes. Generally included with these services is the development and printing of such pictures according to customer specifications: passport or identification photographs; infant and child portraits; family or military portraits; studio fashion photos; corporate pictures.		excluded are services related to passport and identification photographs and corporate pictures
	83812	Advertising and related photography services	This subclass includes: - services consisting of photographing merchandise, industrial products; fashion clothes and other apparel; machinery, buildings; persons and other subjects for use in public relations; - photographic services for: advertising displays, brochures, newspaper advertisements; catalogues.		
	83813	Event photography and event videography services	This subclass includes: - services consisting of photographing or videotaping live events, such as weddings, graduations, conventions, receptions, fashion shows, sports and news events or any other events of current interest	This subclass does not include: - TV programme production services, cf. 96121	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
FINE ARTS AND PHOTOGRAPHY	83814	Specialty photography services	This subclass includes: - services consisting of photographing landscapes, structures and other surfaces from aircraft or helicopters; - services consisting of photographing persons, objects or scenery using special apparatus and techniques. Examples of such services are: underwater photography; medical and biological photography; photomicrography.	This subclass does not include:- photogrammetric recordings collection of data and by satellites, cf. 83421; services of press photographers and photojournalists, cf. 844; x-rays, scans and other medical imaging services, cf. 93196	excluded are services related to passport and identification photographs and corporate pictures
	83815	Restoration and retouching services of photography	This subclass includes: - services consisting of old photograph restoration; retouching and other special photographic effects		
	32540	Printed pictures, designs and photographs	This subclass is defined through the following headings/subheadings of the HS 2007: 4911.91.		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
7420 (P)	Photographic activities	<p>This class includes: - commercial and consumer photograph production; portrait photography for passports, schools, weddings etc.; photography for commercials, publishers, fashion, real estate or tourism purposes; aerial photography; videotaping of events: weddings, meetings etc.; film processing: developing, printing and eng from client-taken or cine-films; film developing and photo printing laboratories; one hour photo shops (not part camera stores); mounting of slides; copying and restoring or transparency retouching in connection with photographs; -activities of photojournalists; -microfilming of documents</p>	<p>This class excludes: -processing motion picture film related to the motion picture and television industries, see 5912: -cartographic and spatial information activities, see 7110</p>	- microfilming of documents
5819	Other publishing activities	<p>This class includes:- publishing (including on-line) of: catalogs; photos, engravings and postcards; greeting cards; forms; posters, reproduction of works of art; advertising material; other printed matter;-on-line publishing of statistics or other information</p>	<p>This class excludes: -retail sale of software, see 4741; publishing of advertising newspapers, see 5813; -on-line provision of software (application hosting and application service provisioning), see 6311.</p>	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
FINE ARTS AND PHOTOGRAPHY	38961	Paintings, drawings and pastels; original engravings, prints and lithographs; original sculptures and statuary, in any material	This subclass is defined through the following headings/subheadings of the HS 2007: 9701 - 9703.		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
9000 (P)	Creative, arts and entertainment activities	<p>This class includes the of facilities and operation provision of services to meet the cultural and entertainment interests of their customers.</p> <p>This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision artistic, creative or technical skills for the the production of artistic products and live performances. This class includes: production of live theatrical presentations, concerts and opera or dance productions and other stage productions: activities of groups, circuses or companies, orchestras or bands; activities of individual artists such as authors, actors, directors, musicians, lecturers or speakers, stage-set designers and builders etc.; operation of concert and theatre halls and other arts arts facilities; activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual writers, for all subjects technical including fictional writing, tech writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.. It also includes activities of producers or entrepreneurs of arts live events, with or without facilities:</p>	<p>This class excludes: -processing motion picture film related to the motion picture and television industries, see 5912: -cartographic and spatial information activities, see 7110</p>	<p>excluded are: the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical creative skills for the production of artistic products and live and live performances, the production of live theatrical presentations, concerts and opera or dance productions and other on stage productions: activities of groups, circuses or companies, orchestras or bands; activities of individual artists such as actor authors musicians, lecturers stage-set and builders etc. operation of concert and theatre halls and other arts facilities; activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual artists for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.. It also excludes activities of producers or entrepreneurs of arts live events, with or without facilities:</p>

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
MUSIC	32520	Music, printed or in manuscript	This subclass includes:- musical compositions in printed form. This includes prints of owned compositions and of those for which the publisher/printer has obtained rights to the composition copyright. Printed compositions are distributed as sheet music, folios or books in printed form or electronic text to wholesalers and retailers for ultimate consumption by consumers.	This subclass does not include:- retailing of print music produced by others, see 62351; - licensing services of the right to print or copy a musical composition, see 73320	
	47610	Musical audio disks, tapes or other physical media	This subclass includes: - physical media (CDs, cassette tapes, vinyl records, etc.) containing recordings of musical sound material	This subclass does not include:- music videos and DVDs, cf. 47620; retailing of phonorecords (including electronic sound files) produced by others, cf. 62142, 62242, 62342, 62442, 62542; reproduction services of recorded media, cf. 89123, - contract technical recording services, cf. 96111, 96112: - master original recordings produced for outright sale (i.e., with all property rights), cf. 96113.	
	84321	Musical audio downloads	This subclass includes electronic files containing musical audio recordings that can be downloaded and stored on a local device		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
MUSIC	89123	Reproduction services of recorded media, on a fee or contract basis	This subclass includes:- reproduction services from master copies of gramophone records, compact discs and tapes with music or other sound recordings; - reproduction services from master copies of video tapes, laser discs, DVD or other media with motion pictures and other video recordings; -reproduction services from master copies of software and data on all kind of disks, tapes, cartridges and other media.	This subclass does not include:- audio and video production services, cf. 9612	
	96111	Sound recording services	This subclass includes:- services rendered in the process of converting sounds, words, and music to a permanent physical format using the specialized technical equipment of a sound recording studio.	This subclass does not include:-reproduction of audio recordings, on a fee or contract basis, cf. 89123; live recordings done outside a studio, such as at a concert hall, stadium, outdoor stage, or conference centre, cf. 96112; providing a sound recording studio or sound recording equipment where the client provides the primary technicians and operators of the equipment, cf. 73129.	
	96112	Live recording services	This subclass includes:- all recording services performed on location of a live, public event, such as a conference, seminar, meeting, or concert, etc.; recording of live radio broadcasts done within a sound recording studio	This subclass does not include: sound recording services performed in a studio, cf. 96111	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
MUSIC	96113	Sound recording originals	This subclass includes: - original recordings of sounds, words and music converted to a digital or analogue format		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5920(P)	Sound recording and music publishing activities	<p>This class includes: production of original (sound) master recordings, such as tapes, CDs; sound recording service activities in a studio or elsewhere, including the production of taped (i.e. non-live) radio programming, audio for film, television etc.; music publishing, i.e. activities of: acquiring and registering copyrights for musical compositions; promoting, authorizing and using these compositions in recordings, radio, television, motion pictures, live performances, print and other media; distributing sound recordings to wholesalers, retailers or directly to the public. Units engaged in these activities may own the copyright or act as administrator of the music copyrights on behalf of the copyright owners. This class also includes: publishing of music and sheet books.</p>	<p>This class excludes:- reproduction from master copies of music or other sound recordings, see 1820; -wholesale of recorded audio tapes and disks, see 4649</p>	conflict with audiovisuals

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
MUSIC	96137	Sound editing and design services	This subclass includes: - creating, adding and recording the sound elements (dialogue, music, sounds and silences) of an audiovisual work (produced on film, video, digital media etc.) for a soundtrack that synchronizes the audio with the visual portion of the work. composing, recording, mixing, and integrating original music and sound into the soundtrack of an audiovisual work; recording of music that is timed to the sequence of an audiovisual work; mixing and recording licensed and client-supplied music and sound for integration into the soundtrack of an audiovisual work; integrating licensed and client-supplied music and sound into the soundtrack of an audiovisual work and synchronizing the sound elements with visual elements of the work; - licensing and/or agent services for licensing of music and sound bundled with mixing or integration services.		
	96210 (P)	Performing arts event promotion and organization services	This subclass includes: - promotion and organization services for: theatre, opera, ballet, musical and concert performances; "sound and light" performances; puppet shows; fireworks; circus performances.		It excludes the promotion and organization services for fireworks

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5920(P)	Sound recording and music publishing activities	<p>This class includes:- production of original (sound) master recordings, such as tapes, CDs; sound recording service activities in a studio or elsewhere, including the production of taped (i.e. non-live) radio programming, audio for film, television etc.; music publishing, i.e. activities of: acquiring and registering copyrights for musical compositions; promoting, authorizing and using these compositions in recordings, radio, television, motion pictures, live performances, print and other media; distributing sound recordings to wholesalers, retailers or directly to the public. Units engaged in these activities may own the copyright or act as administrator of the music copyrights on behalf of the copyright owners. This class also includes: publishing of music and sheet books.</p>		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
9000 (P)	Creative, arts and entertainment activities	<p>This class includes the operation of facilities and provision of services to meet the cultural and entertainment interests of their customers. This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical skills for the production of artistic products and live performances. This class includes: production of live theatrical presentations, concerts and opera or dance productions and other stage productions: activities of groups, circuses or companies, orchestras or bands; activities of individual artists such as authors, actors, directors, musicians, lecturers or speakers, stage-set designers and builders etc.; operation of concert and theatre halls and other arts facilities; activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual writers, for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc.. It also includes activities of producers or entrepreneurs of arts live events, with or without facilities:</p>	<p>This class excludes: restoring of stained glass windows, see 2310; manufacture of statues, other than artistic originals, see 2396; restoring of organs and other historical musical instruments, see 3319; restoring of historical sites and buildings, see 4100; motion picture and video production, see 5911, 5912; operation of cinemas, see 5914; activities of personal theatrical or artistic agents or agencies, see 7490; casting activities, see 7810; activities of ticket agencies, see 7990; operation of museums of all kinds, see 9102; sports and amusement and recreation activities, see division 93; restoring of furniture (except museum type restoration), see 9524.</p>	<p>The CSA excludes from this class the activities of sculptors, painters, cartoonists, engravers, etchers etc.; activities of individual writers, for all subjects including fictional writing, technical writing etc.; activities of independent journalists; restoring of works of art such as paintings etc..</p>

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	38950	Motion picture film, exposed and developed, whether or not incorporating sound track or consisting only of sound track	This subclass is defined through the following headings/subheadings of the HS 2007: 3706.		
	47620	Films and other video content on disks, tape or other physical media	This subclass includes:- physical media (CDs, cassette tapes, vinyl records, etc.) containing video recordings	This subclass does not include:- audio disks and tapes, cf. 47610; - retailing of DVDs produced by others, cf. 62142, 62242, 62342, 62442, 62542; reproduction services of recorded media, cf. 89123; - original recordings produced for outright sale (i.e. with all property rights), cf. 96123	
	84331	Films and other video downloads	This subclass includes: - electronic files containing films and other video recordings that can be downloaded and stored on a local device		
	84332	Streamed video content	This subclass includes: - streamed video data sent over the Internet		
	84611	Radio broadcast originals	This subclass includes: - original radio content protectable as intellectual property, produced for transmission over the air		
	84621	Radio channel programmes	This subclass includes: - assemblies of radio programmes and broadcasts as the daily line-up of a station for distribution by others		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	84631	Broadcasting services	This subclass includes: - selection, scheduling and broadcasting of television and radio programmes; - combined programme production and broadcasting services	This subclass does not include:- Internet broadcasting services (streaming services), cf. 83159; copyrighted radio content produced for broadcast over the air, cf. 84611; - copyrighted television content produced for transmission over the air, cf. 84612.	
	84322	Streamed audio content	This subclass includes:- streamed audio data sent over the Internet		
	96122	Radio programme production services	This subclass includes: - production of radio programmes, live or recorded		
	83632	Sale of TV/radio advertising time (except on commission)	This subclass includes: - sale of TV and radio advertising time		
	84612	Television broadcast originals	This subclass includes: - original television content protectable as intellectual property, produced for transmission over the air		
	84622	Television channel programmes	This subclass includes: - assemblies of television programmes and broadcasts as the daily line-up of a channel for distribution by others		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	84632	Home programme distribution services, basic programming package	This subclass includes: - providing subscriber access to a basic range of programming services generally for a monthly fee. This package contains the minimum number of channels available to subscribers, as defined by each cable, satellite or MDS operator, and must be purchased to obtain any higher-level programming package. Charges for initial connection to the network, or for reconnection to the network, are included here.		
	84633	Home programme distribution services, discretionary programming package	This subclass includes: - providing subscriber programming services in addition to those included in the basic package for a fee separate from, and in addition to, the basic monthly fee. This programming service can be provided in bundles determined by the cable, satellite or MDS operator, in bundles determined by the subscriber, or à la carte.		
	84634	Home programme distribution services, pay-per-view	This subclass includes: - providing subscribers the ability to view a specific programme (movie or event) from his home for a fee separate from, and in addition to, the monthly fee for basic or discretionary programming packages		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	96121	Motion picture, videotape and television programme production services	This subclass includes: production and realization of motion pictures including animated cartoons primarily designed for showing in movie theatres; production and realization of motion pictures of all types (e.g., series, telefilms, including animated cartoons) primarily designed for showing on television; production and realization of promotional or advertising motion pictures; production of television programmes, live or recorded.	This subclass does not include:- production services of still and slide films, cf. 8381.	
	96122	Radio programme production services	This subclass includes: - production of radio programmes, live or recorded		
	96123	Motion picture, videotape, television and radio programme originals	This subclass includes: - copyrighted motion picture, videotape, television and radio programmes produced without contract for outright sale (i.e. with all-attendant property rights). These originals are produced for sale that is implicitly or explicitly protected by copyright.	This subclass does not include:- production of motion pictures, television and radio programmes under contract for others, cf. 96121, 96122	

Correspondance CPC 2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5911 (P)	<p>This class includes: -production of motion pictures, videos, television programmes or television commercials</p>	<p>This class excludes:-film duplicating (except reproduction of motion picture film for theatrical distribution) as well as reproduction of audio and video tapes, CDs or DVDs from master copies, see 1820; wholesale of recorded video tapes, CDs, DVDs, see 4649;-retail trade of video tapes, CDs, DVDs, see 4762;-post-production activities, see 5912; reproduction of motion picture film for theatrical distribution, see 5912;-sound recording and recording of books on tape, see 5920; creating a complete television channel programme, see 6020;-television broadcasting, see 6020;-film processing other than for the motion picture industry, see 7420;-activities of personal theatrical or artistic agents or agencies, see 7490; renting of video tapes, DVDs to the general public, see 7722;-real-time (i.e. simultaneous) closed captioning of live television performances, meetings, conferences, etc., see 8299;-activities of own account actors, cartoonists, directors, stage designers and technical specialists, see 9000.</p>		

Correspondance CPC 2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
6010	Radio broadcasting	<p>This class includes:- broadcasting audio signals through radio broadcasting studios and facilities for the transmission of aural programming to the public, to affiliates or to subscribers;-activities of radio networks, i.e. assembling and transmitting aural programming to the affiliates or subscribers via over-the-air broadcasts, cable or satellite; radio broadcasting activities over the Internet (Internet radio stations); data broadcasting integrated with radio broadcasting</p>	<p>This class excludes:- production of taped radio programming, see 5920.</p>	
6020	Television programming and broadcasting activities	<p>This class includes:- creation of a complete television channel programme, from purchased programme components (e.g. movies, documentaries etc.), self produced programme components (e.g. local news, live reports) or a combination thereof. This complete television programme can be either broadcast by the producing unit or produced for transmission by third party distributors, such as cable companies or satellite television providers. The programming may be of a general or specialized nature (e.g. limited formats such as news, sports, education or youth oriented programming), may be made freely available to users or may be available only on a subscription basis. This class also includes:- programming of video-on-demand channels; -data broadcasting integrated with television broadcasting.</p>	<p>This class excludes: -production of television programme elements (e.g. movies, documentaries, commercials), see assembly of 5911; a package of channels and distribution of that package via cable or satellite to viewers, see division 61</p>	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	96131	Audiovisual editing services	This subclass includes:- organizing and arranging the visual and audio aspects of an audiovisual work (produced on film, video, digital media, etc.) by analyzing, evaluating, and selecting scenes in terms of story continuity and dramatic and entertainment value, using equipment such as viewers, projectors, and digital video editing devices and techniques; - incorporating stock shots selected from film and video libraries into film or video		
	96132	Transfers and duplication of masters services	This subclass includes: - transfers services, i.e. transferring an audiovisual work (produced on motion picture film, video, digital media, etc.) from one format to another with the purpose of adapting the production to a format selected for its presentation or preservation characteristics (e.g., creating backup masters or copies because the original is deteriorating). Examples include transfer of film to tape, tape to film, digital media to film, digital media to tape, diapos to video, photo to video, etc.; - duplication and copying services for audiovisual works, except film, i.e. creating large-run and small-run reproductions of audiovisual works (video, digital media, etc.) for a variety of uses. The reproductions may be produced in a variety of formats, including VHS, DVD, streaming video, etc.		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	96133	Colour correction and digital restoration services	This subclass includes:- colour correction services, i.e. adding, modifying, or excluding colour of audiovisual works (produced on film, video, or digital media, etc.) electronically, using digital techniques; - digital restoration services for audiovisual works, i.e. removing scratches from audiovisual works (produced on film, video, or digital media, etc.) by using digital techniques to get the film ready for the transfer process		
	96134	Visual effects services	This subclass includes: - introducing visual effects to audiovisual works (produced on film, video, or digital media, etc.) by applying photographic or digital technology to the work after the principal photography or main shooting has occurred, such as miniatures, optical and digital effects, matte paintings, double printing, fades, and vignetting		
	96135	Animation services	This subclass includes: - creating pictures, abstract designs, and similar original compositions using various techniques, including: computerized animation; animation sequences of drawings; claymation (animation of personages and objects created with clay)		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	96136	Captioning, titling and subtitling services	<p>This subclass includes:- captioning services for audiovisual works, i.e. adding text to an audiovisual work (produced on film, video, or digital media, etc.), using a character generator or a captioning data generation system, including: open captioning services, which create text always visible on screen; closed captioning services, which create text made visible on screen at the option of the user; - titling services for audiovisual works, i.e. adding typesetter and graphical elements that serve to identify and enhance the audiovisual work (film, video, or digital media, etc.) through texts, including beginning titles, credits, and words; - subtitling services for audiovisual works, i.e. inserting text in the screen that translates the dialogues and titles of the original audiovisual work (produced on film, video, or digital media, etc.) to the language of the country in which the films or video is exhibited.</p>		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	93137	Sound editing and design services	<p>This subclass includes:- creating, adding and recording the sound elements (dialogue, music, sounds and silences) of an audiovisual work (produced on film, video, digital media etc.) for a soundtrack that synchronizes the audio with the visual portion of the work: composing, recording, mixing, and integrating original music and sound into the soundtrack of an audiovisual work; recording of music that is timed to the sequence of an audiovisual work; mixing and recording licensed and client supplied music and sound for integration into the soundtrack of an audiovisual work; integrating licensed and client-supplied music and sound into the soundtrack of an audiovisual work and synchronizing the sound elements with visual elements of the work; -licensing and/or agent services for licensing of music and sound bundled with mixing or integration services.</p>		
	96139	Other post-production services	<p>This subclass includes: - other postproduction services for audiovisual works (produced on film, video, digital media, etc.), including format conversion services, compression services etc.</p>		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	96140	Motion picture, videotape and television programme distribution services	This subclass includes:- distribution of audiovisual works, including granting permission to exhibit, broadcast and rent audiovisual works that are implicitly or explicitly protected by a copyright owned or controlled by the licensor, usually intended for theatres, television, home video market etc., such as: live action or animated films; videos; digital media, etc.; - management services for motion picture rights. This product is transacted between the distributor and the exhibitor, television network, television station, video rental store etc.:	This subclass does not include: -licensing services (by the copyright holder) for the right to reproduce, distribute or incorporate audiovisual originals, cf. 73320.	
	96150	Motion picture projection services	This subclass includes: - motion picture, videotape and similar projection services (analogue or digital) in movie theatres, in open air or in cine-clubs, in private screening rooms or other projection facilities		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5912	Motion picture, video and television programme post-production activities S21:S26	This class includes: post-production activities such as: editing, titling, subtitling, credits; closed captioning, computer-produced graphics, animation and special effects, film/tape transfers;- activities of motion picture film laboratories and activities of special laboratories for animated films: developing and processing motion picture film; production of motion picture film for theatrical distribution. This class also includes:- activities of stock footage film libraries etc..	This class excludes: -film duplicating (except reproduction of motion picture film for theatrical distribution) as well as reproduction of audio and video tapes, CDs or DVDs from master copies, see 1820;- wholesale of recorded video tapes, CDs, DVDs, see 4649;- retail trade of video tapes, CDs, DVDs, see 4762; film processing other than for the motion picture industry, see 7420; -renting of video. tapes, DVDs to the general public, see 7722; activities of own account actors, cartoonists, directors, stage designers and technical specialists, see 9000.	
5913	Motion picture, video and television programme distribution activities	This class includes: - distributing film, video tapes, DVDs and similar productions to motion picture theatres, television networks and stations and exhibitors. This class also includes:-acquiring film, video tape and DVD distribution rights	This class excludes: -film duplicating (except reproduction of motion picture film for theatrical distribution) as well as reproduction of audio and video tapes, CDs or DVDs from master copies, see 1820; -reproduction of motion picture film for theatrical distribution, see 5912.	

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5914	Motion picture projection activities	This class includes: -motion picture or videotape projection in cinemas, in the open air or in other projection facilities; -activities of cine-clubs.	This class excludes: -film duplicating (except reproduction of motion picture film for theatrical distribution) as well as reproduction of audio and video tapes, CDs or DVDs from master copies, see 1820;- wholesale of recorded video tapes, CDs, DVDs, see 4649;- retail trade of video tapes, CDs, DVDs, see 4762; film processing other than for the motion picture industry, see 7420; -renting of video tapes, DVDs to the general public, see 7722; activities of own account actors, cartoonists, directors, stage designers and technical specialists, see 9000.	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	32210	Educational textbooks, in print	This subclass includes:- titles published to be primarily used as educational material for students and teachers in formal study programmes. These books generally contain knowledge summaries and/or practice questions with the text. This includes workbooks, teachers manuals and resource materials, as well as interactive materials.		
	32220	General reference books, in print	atlases and other books of maps or charts. - serial installments of such titles		
	32291	Professional, technical and scholarly books, in print	This subclass includes:- specialized titles containing research, advanced knowledge and/or information aimed at the academic and research community, or used by individuals in the practice of specific occupations or professions, e.g., lawyers, doctors, electricians, accountants, business or computer professionals		
	32292 (P)	Children's books, in print	This subclass includes:- titles published for children, including picture books and books not intended as text books, such as: fiction and non-fiction books; reference books; talking books; colouring books.	This subclass does not include: sticker books, cf. 32690; toy books, cf. 38560	
	32299 (P)	Other books n.e.c., in print	This subclass includes:- books of general interest, published for consumption by the public at large. This includes literary fiction and non-fiction; poetry and drama; religious books, bibles and hymnals; non-fiction books on subjects such as history, politics, biographies, home and garden; how-to books, cook books, travel guides etc.	This subclass does not include: audio books, cf. 47691	

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
AUDIOVISUALS AND INTERACTIVE MEDIA	47691	Audio books on disk, tape or other physical media	This subclass includes: - physical media (CD-ROM, tape etc.) containing audio books, i.e. audio recordings of someone reading the text of a book		
	47692	Text-based disks, tapes or other physical media	This subclass includes: physical media (CD-ROM, diskette, microfilm, microfiche etc.) containing non-audio recordings of text material, such as: from periodicals, textbooks, reference books and other sources; directories and mailing lists		
	84311	On-line books	This subclass includes: - on-line books, including school textbooks, general reference books, such as atlases and other books of maps or charts, dictionaries and encyclopedias.		
	73290 (P)	Leasing or rental services concerning other goods n.e.c.	This subclass includes: - leasing or rental services concerning: books, journals and magazines; cameras, photo equipment, binoculars and other optical goods; flowers and plants; watches and clocks, etc.; musical instruments; leasing, renting or hiring services concerning medical equipment (crutches) and paramedical equipment; - renting of equipment for parties and other social events, such as weddings		This category excludes the leasing or rental services of goods other than books, journals or magazines.
	32511	Maps and hydrographic or similar charts (including wall maps, topographical plans and maps for globes), printed, other than in book-form	This subclass is defined through the following headings/subheadings of the HS 2007: 4905.99.		

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5811	Book publishing	<p>This class includes the activities of publishing books in print, electronic (CD, electronic displays etc.) or audio form or on the Internet. This class includes:</p> <p>publishing of books, brochures, leaflets and similar publications, including publishing of dictionaries and encyclopedias; publishing of atlases, maps and charts;- publishing of audio books; publishing of encyclopedias etc. on CD-ROM.</p> <p>This class does not include:</p> <p>-production of globes, see 3290; publishing of advertising material, see 5819;-publishing of music and sheet books, see 5920;- activities of independent authors, see 9000.</p>		

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
Books and Press	32300	Newspapers and periodicals, daily, in print	This subclass includes: - newspapers, journals and periodicals published at least four times a week.		
	32410	General interest newspapers and periodicals, other than daily, in print	This subclass includes: - newspapers, journals and periodicals, published less than four times a week, covering general interest topics, such as: arts, culture, leisure and entertainment; home and living; political, social and business news.	This subclass does not include: on-line periodicals, cf. 84312	
	32420	Business, professional or academic newspapers and periodicals, other than daily, in print	This subclass includes: - business, professional and academic newspapers, journals and periodicals, published less than four times a week, such as: scientific journals, medical journals.	this subclass does not include online periodicals, cf. 84312	
	32490	Other newspapers and periodicals, other than daily, in print	This subclass includes: other newspapers, journals and periodicals, published less than four times a week, such as: periodicals covering specific subjects, including "zines"	This subclass does not include: on-line periodicals, cf. 84312.	
	84312	On-line newspapers and periodicals	This subclass includes: - publications issued on the Internet where the main content is updated at fixed intervals, usually on a daily, weekly or monthly basis; whether on subscription or single copy sales; portions of newspapers such as headlines e-mailed daily or more frequently; -periodic newsletters.	This subclass does not include:- digital archives, cf. 84520.	

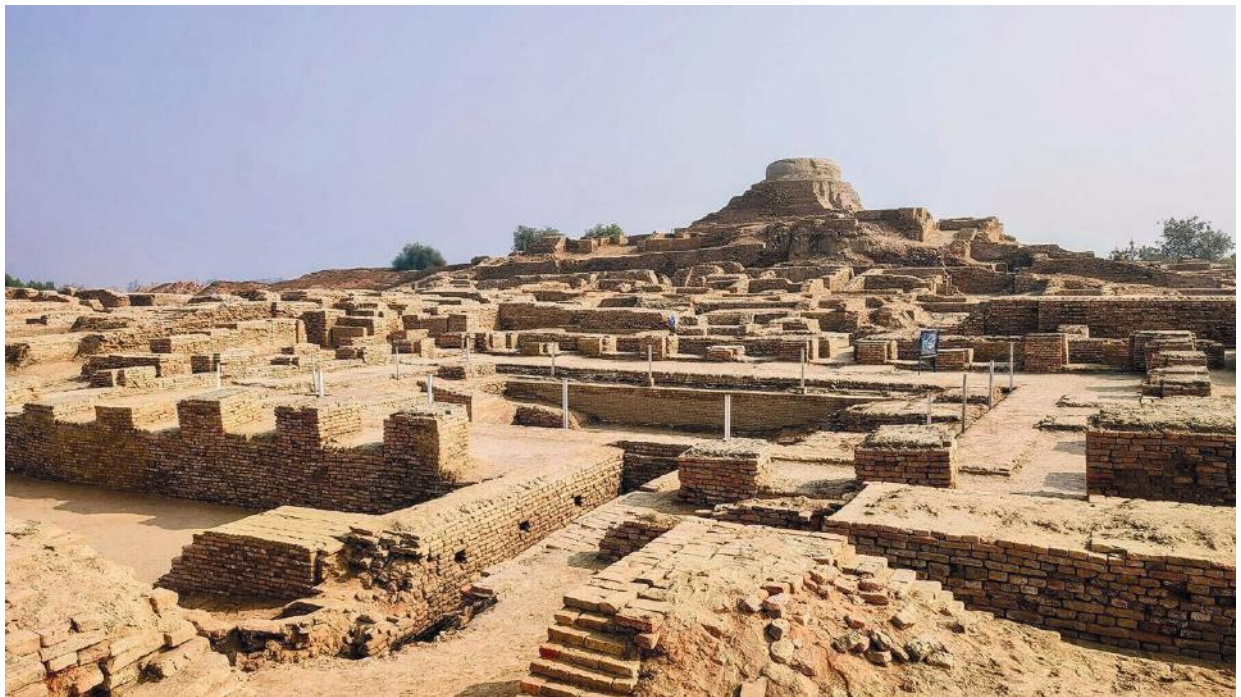
CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
Books and Press	62251 (P)	Specialized retail trade services related to books, newspapers, magazines and stationery	This subclass includes specialized retail trade services related to: goods of group 322 (Books, in print); goods of group 323 (Newspapers and periodicals, daily, in print); goods of group 324 (Newspapers and periodicals, other than daily, in print); goods of group 325 (Printed maps; music, printed or in manuscript; postcards, greeting cards, pictures and plans); goods of group 326 (Stamps, cheque forms, banknotes, stock certificates, brochures and leaflets, advertising material and other printed matter); goods of group 327 (Registers, account books, notebooks, letter pads, diaries and similar articles, blotting-pads, binders, file covers, forms and other articles of stationery, of paper or paperboard).	This category excludes specialized retail trade services related to group 325 goods of (Printed maps; music printed or in manuscript; postcards, greeting cards, pictures and plans); goods of group 326 (Stamps, cheque forms, banknotes, stock certificates, brochures and leaflets, advertising material and other printed matter); goods of group 327 (Registers, account books, notebooks, letter pads, diaries and similar articles, blotting-pads, binders, file covers, forms and other articles of stationery, of paper or paperboard).	
	84510	Library services	This subclass includes: collection, cataloguing, conservation and retrieval services of books and the like; - lending services of books and records.	This subclass does not include: rental services of video tapes, cf. 73220;-rental services of books, cf. 73290.	

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
5813	Publishing of newspapers, journals and periodicals	This class includes: publishing of newspapers, including advertising newspapers; -publishing of and other periodicals journals, including publishing of radio and television schedules. Publishing can be done in print or electronic form, including on the Internet.		
4761 (P)	Retail sale of books, newspapers and stationary in specialized stores		This class excludes: - retail sale of second-hand or antique books, see 4774.	This category excludes -retail sale of second-hand or antique books, see 4774
9101 (P)	Library and archives activities	This class includes: - documentation and information activities of libraries of all kinds, reading, listening and viewing rooms, public archives providing service to the general public or to a special clientele, such as students, scientists, staff, members as well as as operation of government archives: organization of a collection, whether specialized or not; cataloguing collections; lending and storage of books, periodicals films, records, tapes, works of art etc.: retrieval activities in order to comply with information requests etc.; stock photo libraries and services-		This category excludes all activities by libraries considered as part of the cultural heritage of a country according to the laws that rule each country's government

CULTURAL DOMAIN	SPECIFIC PRODUCTS				
	CPC Rev 2.0 Code	Description	Inclusions	Exclusions	Excluded from CSA
CULTURAL EDUCATION	92510 (P)	First stage tertiary education services	This subclass includes: - education services leading to a university degree or equivalent. Such education services are offered in universities, colleges and similar institutions of higher education.		
	92520 (P)	Second stage tertiary education services	This subclass includes:- education services for tertiary programmes which lead directly to an advanced research qualification, such as a doctoral degree.		
	92911 (P)	Cultural education services	This subclass includes: piano and other music instruction; art instruction; dance instruction and dance studios; - art instruction except academic; - photography instruction.	This subclass does not include:- formal instruction on the above which leads to a professional diploma or degree, cf. 925.	

Correspondance CPC2 - ISIC 4	PRODUCTIVE CHARACTERISTIC ACTIVITIES			
	Description	Inclusions	Exclusions	Excluded from CSA
8530	Higher Education	<p>This class includes the provision of post-secondary non-tertiary and tertiary education, including granting of degrees at baccalaureate, graduate or post-graduate level. The requirement for admission is at least a high school diploma or equivalent general academic training. Education can be provided in classrooms or through radio, television broadcast, Internet or correspondence. This class includes:- post-secondary non-tertiary education; first stage of tertiary education (not leading to an advanced research qualification); second stage of tertiary education (leading to an advanced research qualification). This class also includes: performing arts schools providing higher education;</p>	<p>This class excludes: - adult education as defined in group 854</p>	
8542	Cultural Education	<p>This class includes provision of instruction in the arts, drama and music. Units giving this type of instructions might be named "schools", "studios", "classes" etc. They provide formally organized instruction, mainly for hobby, recreational or self-development purposes, but such instruction does not lead to a professional diploma, baccalaureate or graduate degree. This class includes:- piano teachers and other music instruction; art instruction; — dance instruction and dance studios; drama schools (except academic); - fine arts schools (except academic); - performing arts schools (except academic); photography schools (except commercial).</p>		

Photos of Pakistan's Cultural Sites and Institutions



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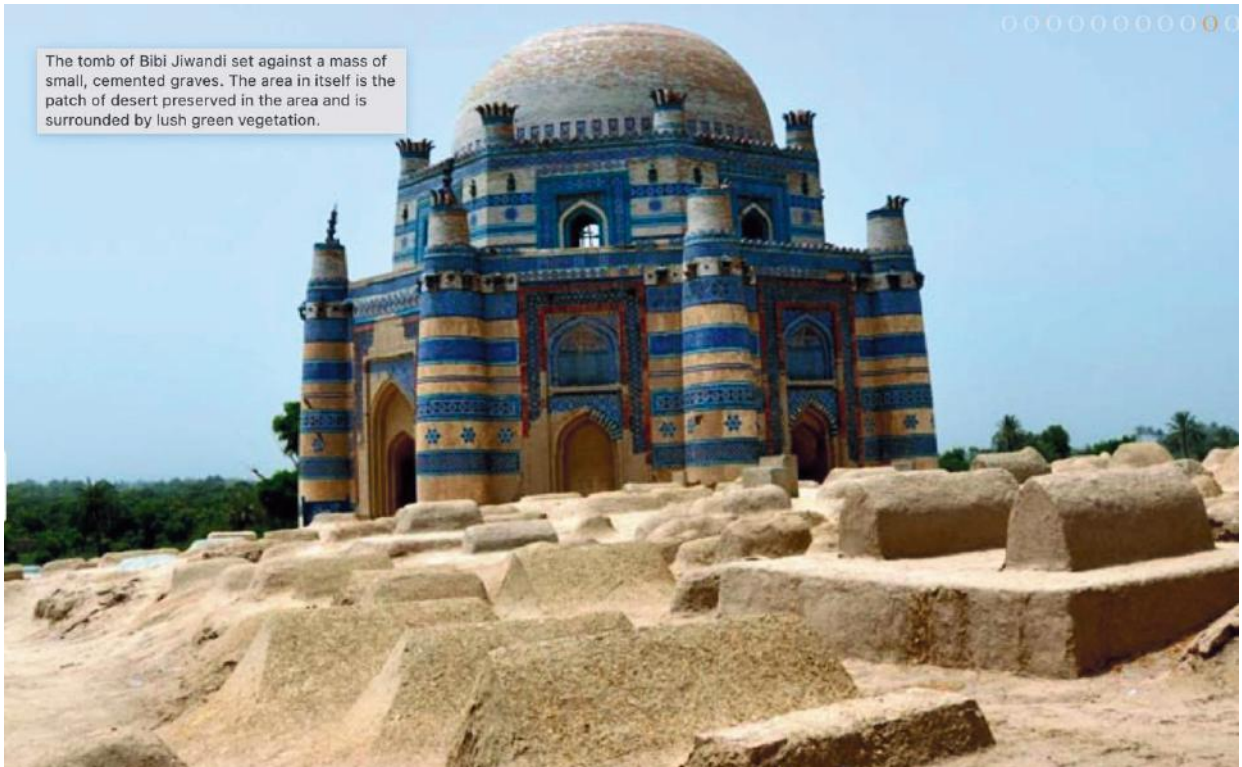
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