SUMMARY DOCUMENT OF STATISTICS PRESENTED AT THE IPC

*All the Sources and Acronyms mentioned in this document have been included in the Annexes Section of the QPR.

1. SHARE OF CULTURAL AND CREATIVE SECTORS IN GROSS DOMESTIC PRODUCT (GDP) (IN USD). PLEASE PROVIDE WHENEVER POSSIBLE DISAGGREGATED DATA BY SECTOR.

**Source:** Study "Update of the Economic Impact of the Creative Sector in Chile" (CNCA, 2017). This study seeks to improve the economic characterization information available on the creative sector for making public policy decisions, for which it updates data associated with the contribution of culture to GDP, foreign trade, household trade, and government spending on culture. The measurement, which included the sectors Visual Arts, Crafts and Heritage, Performing Arts, Music, Literary Arts, Books and Press, Audiovisual and Computer Media, Architecture, Design, Advertising and Creative Services, Education in Creative Fields; determined that sales of the cultural sector reached 317,490,506.- Indexation Units (UF) in 2014, which corresponded to 1.5% of the country’s total sales. Likewise, the measurement of added value for the creative sector shows that for 2013, the last year for which there is data, it reached CLP$2,948,383,000.000.-/ USD$3,811,742.728, which, if it is compared with the country’s total GDP, it is noted that the added value of the creative sector contributed 2.2% to the added value of all economic activity in 2013. When comparing it with those of added value of other sectors, it is possible to observe that the creative sector contributes to the GDP in a similar way the Agricultural/Forestry sector (2.6%), above sectors such as Fishing (0.4%) or Beverages and Tobacco (1.6%), and under sectors such as Mining, Transportation or Housing Services.

Within this Study, we can find the following tables and graphs of interest on the subject consulted:

- **Page 22:** Table 1, Selection of codes of cultural economic activities. Source: Own elaboration based on CNCA (2014) and UNESCO recommendations (2009).

- **Page 24:** Graph 1, Evolution of sales in the cultural sector, definition at 65 codes (millions of UF).

- **Page 26:** Table 2, Evolution of sales in the cultural sector, definition at 65 codes (UF). Source: Own elaboration based on data from the SII.

- **Page 26:** Table 3, Sales of the different sectors of the Chilean economy, 2014. Source: Own elaboration based on data from the SII.

- **Page 26:** Graph 2, Evolution of the number of companies in the cultural sector, definition of 65 codes.
2. Please provide whenever possible disaggregated data by sector, age, sex and type of employment.

- Source: "Cultural Statistics, Annual Report 2018" (MINCAP e INE, 2019): According to information from security mutuals in Chile, creative companies represent 3.4% of the national total, while workers in the sector correspond to 2.4% of the national total. The average size of these companies, 8.3 people per company, is less than the total average of companies in Chile (11.6 workers per company), while the average salary of workers in creative companies registered in mutuals is higher than the average salary of workers who are part of other categories, reaching CLP$854,667/USD$1,104.93, in contrast to CLP$743,611/USD$961.36 for the rest.

Within this Annual Report, we can find the following tables and graphs of interest on the subject consulted:

- Page 69: Table 8, Total number of companies and workers, average workers and average salary associated with mutuals in Chile. 2018. Source: Data on companies and cultural employment prepared by MINCAP, based on data provided by the ACHS, the IST, the Mutual Security of the CCH and the ISL. National data obtained from the website of the Superintendency of Social Security.
• **Page 69:** Table 9, % of companies and workers in the creative sector with respect to the total country. Source: Data on companies and cultural employment prepared by MINCAP, based on data provided by the ACHS, the IST, the Mutual Security of the CCHC and the ISL. National data obtained from the website of the Superintendency of Social Security.

• **Page 70:** Graph 24, Total number of companies and average workers by cultural domain. 2018. Source: Data on companies and cultural employment prepared by MINCAP, based on data provided by the ACHS, the IST, the Mutual Security of the CCHC and the ISL. National data obtained from the website of the Superintendency of Social Security.

• **Page 71:** Graph 25, Monthly average of workers and average wages, by region for creative companies. 2018. Source: Data on companies and cultural employment prepared by MINCAP, based on data provided by the ACHS, the IST, the Mutual Security of the CCHC and the ISL. National data obtained from the website of the Superintendency of Social Security.

• **Page 72:** Graph 26, Average wages, by sex and cultural domain. 2018. Source: Data on companies and cultural employment prepared by MINCAP, based on data provided by the ACHS, the IST, the Mutual Security of the CCHC and the ISL. National data obtained from the website of the Superintendency of Social Security.

3. **Total Public Budget for Culture (in USD):**

- **Source:** Study "Update of the Economic Impact of the Creative Sector in Chile" (CNCA, 2017): In 2015, government spending on culture reached almost CLP$445,000,000,000/ USD$575,307,046, an amount that includes both spending on cultural services (CNCA and DIBAM, totaling CLP$151,128,000,000/ USD$195,382,030 in 2015) and spending on other programs of non-strictly cultural institutions in culture, as well as an estimate of the tax credit awarded to cultural donations. Government spending on culture represented 1.2% of its total executed budget in 2015. In this way, despite the ups and downs of copper, the contribution to GDP remained stable between 2008 and 2013, which shows its dynamism, versatility and potential to contribute to the sophistication of the production and export matrix. The creative sector had a sustained growth between 2010-2013, increasing a real 24.7% in the period. This figure is much higher than the total growth experienced by the country in those years, which was approximately 14.1%. The study also confirms the existing gaps in the quality of employment with respect to the national average, where the proportion of workers employed with a contract in cultural trades is lower than the general scenario of the economy. Likewise, more than a third of the creative sector corresponds to self-employed workers. Regarding foreign trade, there is a high flow of exports of creative goods and services in the region, which makes Chile a country with comparative advantages to lead innovation at the South American level.

- **Source:** "Cultural Statistics, Annual Report 2018" (MINCAP e INE, 2019): The following information contains an analysis of the public budget for culture in Chile.
In the first place, it should be noted that this budget has the particularity that it not only comes from institutions whose mission and functions are linked to it, but also from others that, through some of their programs, orient their field of action to activities that the institutionality cultural considered as part of the sector. In this way, it corresponds to distinguish between:

- **Page 73**: Budget of the central government destined to the institutions recognized as cultural.

- **Page 73**: Budget of the central government destined to institutions recognized as related to culture.

- **Page 73**: Central government budget for institutions with cultural programs.

- **Page 74**: Additional resources from the central government allocated to culture (amounts associated with execution).

- **Page 74**: Distribution of central government resources allocated to culture, according to type of institution.

- **Page 74**: Graph 27, Percentage distribution of the public budget allocated to culture, according to the 2018 Budget Law. Source: Law No. 21.053 on Public Sector Budgets Year 2018, published in the Official Gazette on December 27, 2017.

4. **Please provide whenever possible the share allocated by cultural sectors/domains (in %)**

*Source: "Cultural Statistics, Annual Report 2018" (MINCAP E INE, 2019):* The following information presents a brief analysis in relation to the "Culture Funds" that are distributed annually by MINCAP. This analysis is focused on the FONDART, considering for such purposes indicators such as the number of applications, the selection of projects, the awarding of amounts according to tender lines and the territorial distribution of the different assignments. In 2018, 15,481 projects applied to the Culture Funds -increase by 18% compared to 2017-, with 2,855 selected, 18.4% of the total, a figure that is 7.7% higher than in 2017. The distribution of applications by type of fund was as follows for the period analyzed: The Book and Reading Fund grouped the largest number of applications, with 4,017 (24.7%), followed by Regional FONDART, with 3,826 applications (24, 7%), the National Music Promotion Fund, with 2,806 applications (18.4%), the National FONDART, with 2,519 applications (16.3%), and, finally, the Audiovisual Development Fund, with 2,313 applications (14.9%). When disaggregating the data by selected projects, it is noted that the Book and Reading Fund, again, grouped the largest amount, with 830 projects (29.1%), followed by Regional FONDART, with 719 projects (25.2%), the National Music Promotion Fund, with 563 projects (19.7%), the National FONDART, with 440 projects (15.4%), and the Audiovisual Development Fund, with 303 projects (10.6%). Regarding the total amount delivered in 2018, this amounted to
5. **ADDITIONAL DATA ON HIGHER EDUCATION**

**Source:** "Cultural Statistics, Annual Report 2018" (MINCAP E INE, 2019): In order to better illustrate the dynamic educational environment, 2 indicators were constructed: on the one hand, the undergraduate and postgraduate training given in Higher Education centers (doctorates, master’s degrees, postgraduate degrees and diplomas) and, another educational programs, according to cultural and transversal domains and subdomains, both in the artistic-cultural area and in those areas that serve as support for the generation of cultural goods and services.

Within the document we can find the following graphs and tables of interest on the subject consulted:

- **Page 42:** Table 1, Cultural domains and subdomains. Source: Own elaboration based on the Framework of Cultural Statistics of Chile MEC - 2012 and ECIA 2016 and 2017.
• **Page 43:** Table 2, Cross-sectional domains and subdomains. Source: Own elaboration based on the Framework of Cultural Statistics of Chile MEC - 2012 and ECIA 2016 and 2017.

• **Page 45:** Table 3, National total of institutions, undergraduate and postgraduate programs and Higher Education enrollments and Total of institutions, undergraduate and postgraduate programs and Higher Education enrollments associated with artistic-cultural and support programs in Chile. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 46:** Table 4, Total national undergraduate courses and Total professional and technical careers in the artistic-cultural and support field in Chile. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 47:** Table 5, National total of postgraduate programs and Total of doctorates, masters, postgraduates and diplomas in the artistic-cultural and support field in Chile. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 48:** Graph 1, Percentage of professional and technical careers in the artistic-cultural field in Higher Education centers by cultural domain. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 49:** Graph 2, Number of enrollment in professional careers in the artistic-cultural field in Higher Education centers by cultural domain and sex. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 49:** Graph 3, Number of enrollment in technical careers in the artistic-cultural field in Higher Education centers by cultural domain and sex. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 50:** Graph 4, Number of enrollment in professional and technical careers in the artistic-cultural field in Higher Education centers by region. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

• **Page 51:** Graph 5, Percentage of the program by doctorates, master's degrees, postgraduate degrees and diplomas in the artistic-cultural field in Higher Education centers by cultural domain. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.
- **Page 52**: Graph 6, Number of enrollment for doctorates, master’s degrees, postgraduate degrees and diplomas in the artistic-cultural field in Higher Education centers by cultural domain and sex. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 53**: Graph 7, Number of enrollments in doctorate, master’s, postgraduate and diploma programs in the artistic-cultural field in Higher Education centers by region. 2018 Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 53**: Graph 8, Percentage of professional careers and support techniques in Higher Education centers by transversal domain. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 54**: Graph 9, Number of enrollments in professional support careers in Higher Education centers by cross-sectional domain and sex. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 54**: Graph 10, Number of enrollment in technical support courses in Higher Education centers by cross-sectional domain and sex. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 55**: Graph 11, Number of enrollment in professional careers and support techniques in Higher Education centers by region. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 56**: Graph 12, Percentage of program by doctorates, masters, postgraduates and diplomas in the field of support in Higher Education centers by transversal domain. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 57**: Graph 13, Number of enrollment by doctorates, masters, postgraduates and diplomas in the support area in Higher Education centers by cross-sectional domain and sex. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.

- **Page 58**: Graph 14, Number of enrollment in doctoral, master’s, postgraduate and diploma programs in the field of support in Higher Education centers by region. 2018. Source: Own elaboration based on data from the Higher Education Information System (SIES) 2018 updated to 08/13/2019. MINEDUC.
6. PERCENTAGE OF THE POPULATION WITH SUBSCRIPTIONS TO ONLINE CULTURAL CONTENT PROVIDERS (E.G. NETFLIX, SPOTIFY, AMAZON, ETC.)

- Source: "IX NATIONAL TELEVISION SURVEY" (CNTV, 2017).

Page 13: Graph No. 6, Access to TV and audiovisual services.

Page 19: Graph No. 11, People who watch TV through which medium do they most frequently watch TV?

Page 20: Graph No. 14, Do you watch TV programs, series or movies through paid Internet services (like Netflix or similar)?

Page 22: Graph No. 18, Content that you prefer to see on the Internet, by socioeconomic group.

Page 22: Graph No. 19, Reason why you prefer to see through the Internet.

Source: "Study on uses and trends of perception in audiovisual consumption" (Chilean Association of Subscription Television Service Operators; Access TV A.G., 2019). Among the main findings of this research, we find: Almost universal access to content encourages new audiovisual consumption habits in Chileans and, new habits of consumption of audiovisual content:

Wide access to new content options: Virtually everyone can access audiovisual content in a non-linear way through their own device or at home. Wide access to viewing platforms, both for linear content and non-linear content. Almost all households have at least 1 device that allows them to consume content online.
- **People who experiment and do not restrict access to content**: Non-linear content is incorporated into viewing. Half of the households with Pay TV have streaming platforms. There is a very high overlap of Netflix with Pay TV. Only 4% of those who subscribe to this platform have not contracted the Pay TV service, while the total cordcutting remains extremely low.

- **Platforms are complementary in tenure, but compete in viewing**: Within the home, streaming platforms and Pay TV compete for time, but not for tenure.

- **Solitary and personalized consumption takes center stage**: Multiple devices and a desire for personalization allow a more personalized TV according to content. Movies are the bastion of collective consumption.

- **Uncontrolled access creates fear**: Given the high availability and quantity of content, an ally is required to control the content that minors of age have access to. Parents declare this as a concern for their children.

- **Freedom to choose what to watch is the new watchword for the TV of the future**: A more proactive and expert consumer wants to program their own screen and choose what to watch, when and on what type of device.

7. **Value of direct foreign investment in creative and cultural industries (in USD)**

   **Source**: "Cultural Statistics, Annual Report 2018" (MINCAP and INE, 2019). Pages 63 to 68. In the field of foreign trade, in 2018 it is observed that the amount of imports of cultural products reached CLP$1,913,840,000,000.-/USD$2,474,259,858.-, while the amount of product exports reached CLP$107,362,000,000.-/USD$138,800,259.-, that is, the imports of products Creative areas are more than 17 times their exports, a relationship that contrasts with that of the total national economy, in which exports exceed imports of products by CLP$4,253,457,000,000.-/USD$5,498,974,790.-. In terms of the participation of this type of products in the national total, the figures indicate that they represent 0.2% of total exports and 4.0% of total imports. Exports of creative services, meanwhile, reach 29.4% of the total exported services registered by the SNA, a body that does not have information regarding imports of services.

Within the document we can find the following graphics and tables related to the subject:

- **Page 63**: Table 6, Participation in foreign trade of creative products and services. 2018. Source: MINCAP own elaboration, based on data from the SNA.

- **Page 64**: Graph 19, Distribution of product imports by cultural domain. 2018. Source: MINCAP own elaboration, based on data from the SNA.
• **Page 64**: Graph 20, Distribution of product exports by cultural domain. 2018. Source: MINCAP own elaboration, based on data from the SNA.

• **Page 65**: Graph 21, Distribution of services exports by cultural domain. 2018. Source: MINCAP own elaboration, based on data from the SNA.

• **Page 66**: Graph 22, Composition of the import of finished products, supplies for creation and equipment for reproduction, according to creative discipline. 2018. Source: MINCAP own elaboration, based on data from the SNA.

• **Page 67**: Graph 23, Composition of the export of finished products, supplies for creation and equipment for reproduction, according to creative discipline. 2018. Source: MINCAP own elaboration, based on data from the SNA.

• **Page 68**: Table 7, Amount of export of finished products by discipline (amount of exports in 2018 FOB base pesos). 2017-2018. Source: MINCAP own elaboration, based on data from the SNA.

8. **Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural urban/income levels/education levels):**

Source: "National Survey of Cultural Participation" (MINCAP, 2018). The following graphics can be found between pages 100 to 120 of this document:

  - **Graph 1**: Attendance to dance performances in the last 12 months, 2004/2005, 2009, 2012 and 2017 (in %).
  - **Graph 2**: Attendance at the theater in the last 12 months, 2004/2005, 2009, 2012 and 2017 (in %).
  - **Graph 3**: Attendance at concerts of popular or current music in the last 12 months, 2004/2005, 2009, 2012 and 2017 (in %).
  - **Graph 4**: Attendance at exhibitions of visual arts in the last 12 months, 2004/2005, 2009, 2012 and 2017 (in %).
  - **Graph 5**: Attendance at movie theaters in the last 12 months, years 2004/2005, 2009, 2012 and 2017 (in %).
  - **Graph 6**: Reading of at least one book in the last 12 months, 2004/2005, 2009, 2012 and 2017 (in %).
Results of the National Survey of Cultural Participation 2017:

- **Graph 7**: Attendance to Libraries and Museums in the last 12 months, 2004/2005, 2009, 2012 and 2017 (in%).

- **Graph 9**: Cultural participation in the last 12 months in 9 artistic-cultural activities, 2017 (in%).

- **Graph 10**: Attendance to 9 cultural activities throughout life, 2017 (in%).

- **Graph 12**: Participation in 9 artistic-cultural activities by age range, 2017 (in%).

- **Graph 13**: Participation in performing arts and musical shows by educational level (in%).

- **Graph 14**: Attendance at cinema, art exhibitions, circus and purchase of handicrafts by educational level (in%).

- **Graph 15**: Attendance to Museums, cultural centers and libraries in the last 12 months (in%).

- **Graph 16**: Attendance to Museums, cultural centers and libraries throughout life, 2017 (in%).

- **Graph 18**: Attendance to Museums, cultural centers and libraries by age range, 2017 (in%).

- **Graph 19**: Attendance to Museums, cultural centers and libraries by educational level, 2017 (in%).

- **Graph 20**: Participation in activities related to equity, 2017 (in%).

- **Graph 24**: Visits to national parks, nature sanctuaries, historic buildings or neighborhoods and participation in religious festivals, ceremonials, rites and practices of native peoples, 2017 (in%).

- **Graph 26**: Visits to national parks, nature sanctuaries, buildings or historic neighborhoods and participation in religious festivals, ceremonials, rites and practices of indigenous peoples by age range, 2017 (in%).

- **Graph 27**: Visits to national parks, nature sanctuaries, buildings or historic neighborhoods and participation in religious festivals, ceremonials, rites and practices of indigenous peoples by educational level, 2017 (in%).

- **Graph 28**: Proportion of the population that listens to music, radio, watches TV, uses the Internet and/or plays video games on a daily basis, 2017 (in%).
• **Graph 30**- Proportion of the population that listens to music, radio, watches TV, uses the Internet and/or plays video games on a daily basis by age range, 2017 (in%).

• **Graph 31**- Proportion of the population that listens to music, radio, watches TV, uses the Internet and/or plays video games on a daily basis by educational level, 2017 (in%).

9. **Percentage of total public funds given to female artists and cultural producers**

- **Source**: "Final Study Report on Art, Culture and Gender: Approach to a diagnosis, for the National Council of Culture and the Arts". Prepared by the Institute of Woman Foundation, December 2016.

- **Table 30**: Percentage of culture that have received public and private financing. Private Financing. Source: Results of the Cadastre of Cultural Workers obtained in the framework of the study carried out by the Trama Project: “Scenario cultural worker in Chile”.

- **Table 31**: Percentage of culture that have received public and private financing. Public Financing. Source: Results of the Cadastre of Cultural Workers obtained in the framework of the study carried out by the Trama Project: “Scenario cultural worker in Chile”.

10. **Percentage of women/men in decision-making/managerial positions in public and private cultural and media institutions**

- No Information.

11. **Percentage of works from female/male artists displayed/projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)**

- No Information.

12. **Percentage of women receiving art national prizes/awards**

- **Source**: MINCAP, records.
  
  https://www.cultura.gob.cl/premiosnacionales/ganadores/

The National Award is the highest recognition granted by the State of Chile, to the work of Chileans who, for their excellence, creativity, transcendent contribution to national culture and the development of knowledge and the arts, are entitled to these awards. On the MINCAP website we can find the records corresponding to these Awards, with respect to which the data of the years between which they have been
AWARDED, THE TOTAL OF THE WINNERS AND THE NUMBER OF WOMEN WHO HAVE RECEIVED SAID AWARD ARE GIVEN, TO THE DELIVERY DATE OF THIS REPORT:

- **National Prize for Literature**: Awarded from 1942 to 2018, with a total of 54 winners in that period, only 3 women have been recognized with this award.

- **National Prize for Musical Arts**: Awarded from 1992 to 2018, with a total of 14 winners in that period, only 5 women have been recognized with this award.

- **National Prize for Plastic Arts**: Awarded from 1993 to 2019, with a total of 14 winners in that period, only 3 women have been recognized with this award.

- **National Award for Performing and Audiovisual Arts**: Awarded from 1993 to 2019, with a total of 14 winners in that period, only 4 women have been recognized with this award.

### 13. Percentage of Women Participation in Cultural Activities

**Source**: "National Survey of Cultural Participation" (MINCAP, 2018). The following graphics can be found between pages 106 to 118 of this document, attached in the Annexes of the Form.

- **Graph 11**: Participation in 9 artistic-cultural activities by sex, 2017 (in%).

- **Graph 17**: Attendance to museums, cultural centers and libraries by sex, 2017 (in%).

- **Graph 21**: Participation in activities related to wealth by sex, 2017 (in%).

- **Graph 25**: Visits to national parks, nature sanctuaries, buildings or historic neighborhoods and participation in religious festivals, ceremonies, rites and practices of indigenous peoples by sex, 2017 (in%).

- **Graph 29**: Proportion of the population that listens to music, radio, watches TV, uses the Internet and/or plays video games on a daily basis, by sex, 2017 (in%).