Making the Intangible Tangible

The Economic Contribution of Australia’s Copyright Industries

Prepared for the Australian Copyright Council
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Comments and queries can be directed to: Jeremy Thorpe
Partner – Economics
PricewaterhouseCoopers
2 Southbank Boulevard
Southbank Victoria 3000
Phone: (03) 8603 3961
Email: jeremy.thorpe@au.pwc.com
Key findings

Copyright is a key piece of infrastructure that supports the industries that comprise a modern economy

The World Intellectual Property Organization (WIPO) has identified four classes of copyright industries:

- **Core** – industries that exist only because of copyright and are primarily involved in the creation, manufacture, production, broadcast and distribution of copyrighted works.
- **Partial** – a portion of the industries’ activities are related to copyright through manufacture, performance, exhibition, broadcast, communication or distribution and sales.
- **Interdependent** – involved in the manufacture, performance, broadcast and communication in order to support and facilitate the creation of copyrighted works and other protected subject matter.
- **Non-dedicated support** – duties are included in this group where part of the activities are related to broadcast, communication, distribution and sales in protected subject matter and they are not included in the core copyright industries.

Copyright industries comprise a substantial proportion of the Australian economy

In the most recent year for which data is available (2006/07), Australia’s copyright industries:

- employed 837,507 people, which constituted 8.0% of the Australian workforce
- generated economic value equal to 10.3% of gross domestic product ($97.7 billion)
- generated $6.873 billion in exports, equal to 4.1% of total exports.

Australia’s copyright industries have grown considerably over the past 12 years

Over the period 1995/96 to 2006/07 the real (ie inflation adjusted) compound annual growth rate (CAGR) for the copyright industries averaged 4.7%, with the core copyright industries growing 5.1% per year. This compares to a CAGR for gross domestic product (GDP) of 3.6% over the same period.

Productivity growth in Australia’s copyright industries has resulted in significant real wages growth

Spurred by digitisation, the value generated in Australia’s copyright industries has increased in real terms over the period 1995/96 to 2006/07 from $85,512 to $116,742 per employee. As a result, the real average wage for people employed in the copyright industries increased from $51,572 in 1995/96 to $61,355 in 2006/07.
Australia remains a significant net importer of copyright goods and services

While exports of copyright products has grown in real terms by 0.6% per year over the period 1995/96 to 2006/07, imports have grown at 2.1%. In 2006/07 Australia had a trade deficit of just under $20.8 billion in the copyright industries.

Australia’s economy has a relatively high dependence on copyright industries

In comparison with other economies that have been analysed using the same WIPO framework as used in this report, the Australian economy appears to have a greater copyright intensity than average in terms of both value added by, and employment in, the copyright industries.

Country comparison (latest available years)

Source: WIPO
Note: Canadian and Singaporean estimates are understated
Introduction
Copyright was once viewed as a specialist branch of law focused primarily on the protection of artistic expression and hence focused on the protection of artistic creations such as music, literature, paintings, and so on.

Such a narrow conception overlooked the fact that copyright was born as a result of the advent of the first technology for the production of copies of works (ie printing with movable type). The subsequent development of copyright has been shaped by ongoing technological developments and their associated commercial exploitation.

In the past decade interest in the economic impact of copyright has been driven by a number of inter-related factors:

• The shift to a services economy — while Australia is commonly perceived as being an economy reliant upon agriculture and resources, in fact it has evolved to one reliant on services. For example, the Australian Services Roundtable (2008, p. 8) notes that, "In Australia, services account for 78 percent of GDP and 60 percent of domestic investment. Services employ 8.5 of every 10 Australians, with all net job growth over the past two decades taking place within the services sector." Services industries are disproportionately users and/or producers of copyright material and so the growth in services has occurred in conjunction with the growth of copyright industries.

• The mainstream adoption of the Internet, digital production and distribution — Australians have embraced the use of the Internet, with usage increasing from 33.8% of the population in 2000 to 74.3% in December 2007 (Internet World Stats 2008). This is significant, as use of information and communications technologies has significantly increased the scope of the subject matter for copyright protection, with the ongoing growth of Internet usage and digital delivery of copyright materials drawing copyright into the lives of all members of society.

• There is an increasing understanding of the value attached to intangible assets, including copyright — much of the value of the leading companies in the world today resides in their portfolio of intangible assets. For example, PwC research in the United Kingdom shows that total intangible assets comprise, on average, some 80% of companies’ value (Hadjiloucas 2007). This has caused business to focus its attention on copyright and intellectual property more greatly.

• Copyright, and intellectual property protection more generally, has been embedded as a mandatory element in international trade negotiations — this has resulted in both a standardised set of expectations and an acknowledgement of the importance of trade in copyright products.

Consistent with this greater interest in better understanding the size and economic contribution of those industries which rely, to varying degrees, on protections afforded by copyright law, this study uses a recently published global framework (WIPO 2003) to better understand the economic contribution of Australia’s copyright industries.
Study methodology

A global framework

An important development since the last study of the economic contribution of Australia’s copyright industries (ACG 2001) has been the development of a standardised global framework by the World Intellectual Property Organization (WIPO) (WIPO 2003).

WIPO sought to develop a common framework so that the myriad of country-specific studies that had been independently prepared could be made more transparent methodologically, and the results more directly comparable. As a result, WIPO endorsed:

- a new framework for classifying particular industries as being within the ‘copyright industries’. It grouped industries into four groups — core, partial, non-dedicated support, and interdependent — which, combined, form the ‘total’ copyright industries. The following table provides a summary of the classifications.
- a generic set of performance indicators. Consistent with most previous studies, the suggested focus is on ‘value add’, trade in copyright products and employment.

The following table provides a brief description of the four copyright industry groups. The table on the following page provides a greater level of detail of the specific sectors and products that comprise the copyright industries.

<table>
<thead>
<tr>
<th>Copyright industries</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>Primarily involved in the creation, manufacture, production, broadcast and distribution of copyrighted works and have a substantial level of copyright activities. These are industries that would not be in existence if not for the copyright subject or matter</td>
</tr>
<tr>
<td>Interdependent</td>
<td>Involved in the manufacture, performance, broadcast and communication of copyright material, in order to support and facilitate the creation of copyrighted works and other protected subject matter</td>
</tr>
<tr>
<td>Partial</td>
<td>A portion of activities which are related to copyright through manufacture, performance, exhibition, broadcast, communication or distribution and sales</td>
</tr>
<tr>
<td>Non-dedicated</td>
<td>Part of the activities are related to broadcast, communication, distribution and sales in protected subject matter and not included in the core copyright industries.</td>
</tr>
</tbody>
</table>
### Industry components

<table>
<thead>
<tr>
<th>Main sectors</th>
<th>Products</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core</strong></td>
<td></td>
</tr>
<tr>
<td>Press and Literature</td>
<td>• Authors, writers, translators;</td>
</tr>
<tr>
<td></td>
<td>• Newspapers;</td>
</tr>
<tr>
<td></td>
<td>• News and feature agencies;</td>
</tr>
<tr>
<td></td>
<td>• Magazines/periodicals;</td>
</tr>
<tr>
<td></td>
<td>• Book publishing;</td>
</tr>
<tr>
<td></td>
<td>• Cards and maps, directories and other published material;</td>
</tr>
<tr>
<td></td>
<td>• Pre-press, printing, and post-press of books, magazines, newspapers, advertising materials;</td>
</tr>
<tr>
<td></td>
<td>• Wholesale and retail of press and literature (book stores, newsstands, etc.);</td>
</tr>
<tr>
<td></td>
<td>• Libraries</td>
</tr>
<tr>
<td>Music, Theatrical Productions,</td>
<td>• Composers, lyricists, arrangers, choreographers, directors, performers and other personnel;</td>
</tr>
<tr>
<td>Operas</td>
<td>• Printing and publishing of music;</td>
</tr>
<tr>
<td></td>
<td>• Production/manufacturing of recorded music;</td>
</tr>
<tr>
<td></td>
<td>• Wholesale and retail of recorded music (sale and rental);</td>
</tr>
<tr>
<td></td>
<td>• Artistic and literary creation and interpretation;</td>
</tr>
<tr>
<td></td>
<td>• Performances and allied agencies (bookings, ticket agencies, etc.)</td>
</tr>
<tr>
<td>Motion Picture and Video</td>
<td>• Writers, directors, actors etc.;</td>
</tr>
<tr>
<td></td>
<td>• Motion picture and video production and distribution;</td>
</tr>
<tr>
<td></td>
<td>• Motion picture exhibition;</td>
</tr>
<tr>
<td></td>
<td>• Video rentals and sales, video on demand;</td>
</tr>
<tr>
<td></td>
<td>• Allied services</td>
</tr>
<tr>
<td>Radio and Television</td>
<td>• National radio and television broadcasting companies;</td>
</tr>
<tr>
<td></td>
<td>• Other radio and television broadcasters;</td>
</tr>
<tr>
<td></td>
<td>• Independent producers;</td>
</tr>
<tr>
<td></td>
<td>• Cable television (systems and channels);</td>
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<tr>
<td></td>
<td>• Satellite television;</td>
</tr>
<tr>
<td></td>
<td>• Allied services</td>
</tr>
<tr>
<td>Photography</td>
<td>• Studios and commercial photography</td>
</tr>
<tr>
<td></td>
<td>• Photo agencies and libraries</td>
</tr>
<tr>
<td>Software and Databases</td>
<td>• Programming, development and design, manufacturing;</td>
</tr>
<tr>
<td></td>
<td>• Wholesale and retail prepackaged software (business programs, video games, educational program etc.)</td>
</tr>
<tr>
<td></td>
<td>• Database processing and publishing</td>
</tr>
<tr>
<td>Visual and Graphic Arts</td>
<td>• Artists;</td>
</tr>
<tr>
<td></td>
<td>• Art galleries, other wholesale and retail;</td>
</tr>
<tr>
<td></td>
<td>• Picture framing and other allied services;</td>
</tr>
<tr>
<td></td>
<td>• Graphic design</td>
</tr>
<tr>
<td>Advertising Services</td>
<td>• Agencies, buying services</td>
</tr>
<tr>
<td>Copyright Collecting Societies</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Main sectors</th>
<th>Products</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Interdependent</strong></td>
<td></td>
</tr>
<tr>
<td>TV sets, Radios, VCRs, CD Players,</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>DVD Players, Cassette Players,</td>
<td>• Wholesale and retail</td>
</tr>
<tr>
<td>Electronic Game Equipment, and</td>
<td></td>
</tr>
<tr>
<td>other similar equipment</td>
<td></td>
</tr>
<tr>
<td>Computers and Equipment</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>• Wholesale and retail (sales and rental)</td>
<td></td>
</tr>
<tr>
<td>Musical Instruments</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>• Wholesale and retail (sales and rental)</td>
<td></td>
</tr>
<tr>
<td>Photographic and Cinematographic</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>Instruments</td>
<td>• Wholesale and retail (sales and rental)</td>
</tr>
<tr>
<td>Photocopiers</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>• Wholesale and retail (sales and rental)</td>
<td></td>
</tr>
<tr>
<td>Blank Recording Material</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>• Wholesale and retail</td>
<td></td>
</tr>
<tr>
<td>Paper</td>
<td>• Manufacture</td>
</tr>
<tr>
<td>• Wholesale and retail</td>
<td></td>
</tr>
<tr>
<td><strong>Partial</strong></td>
<td></td>
</tr>
<tr>
<td>Apparel, textiles and footwear</td>
<td></td>
</tr>
<tr>
<td>Jewelry and coins</td>
<td></td>
</tr>
<tr>
<td>Other crafts</td>
<td></td>
</tr>
<tr>
<td>Furniture</td>
<td></td>
</tr>
<tr>
<td>Household goods, china and glass</td>
<td></td>
</tr>
<tr>
<td>Wall coverings and carpets</td>
<td></td>
</tr>
<tr>
<td>Toys and games</td>
<td></td>
</tr>
<tr>
<td>Architecture, engineering,</td>
<td></td>
</tr>
<tr>
<td>surveying</td>
<td></td>
</tr>
<tr>
<td>Interior design</td>
<td></td>
</tr>
<tr>
<td>Museums</td>
<td></td>
</tr>
<tr>
<td>Non-dedicated Support</td>
<td></td>
</tr>
<tr>
<td>General wholesale and retail</td>
<td></td>
</tr>
<tr>
<td>General transportation</td>
<td></td>
</tr>
<tr>
<td>Telephony and Internet</td>
<td></td>
</tr>
</tbody>
</table>

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While the WIPO framework is similar to that previously used in Australia, the key distinction is that it takes a slightly more expansive view of the industries that are classified as being copyright-related. This means that studies that have not used the WIPO framework (e.g. ACG 2001) are not directly comparable with this study.

This slightly expanded view of what constitutes the copyright industries is a challenge as some previous studies of copyright industries criticised definitions that may be said to inflate the perceived value of copyright (Revesz 1999; Ricketson 2000).

However, a more expansive definition of copyright industries more effectively captures the direct and flow-on impacts commonly identified using input-output (ie, multiplier) analysis or ‘general equilibrium’ macro-economic models of the economy.

WIPO considers this risk is a worthwhile one as it allows more consistent cross-country comparisons, and so may be more useful for policymakers in the longer term.

Similarly, while 'economic contribution studies are generous in their ascribing economic contribution solely to copyright' (Thorpe 2004, p 45), there are a number of countervailing assumptions that mean that the methodology does not capture some elements of the economic contribution of copyright industries:

• the value of copyright in intermediate goods and services is not included. Many organisations produce copyright materials as intermediate goods which are not explicitly accounted for in official data. Examples may include internal databases, manuals for equipment and processes, teaching materials, movies, pictures, and so on
• production of pirated copyright products is not included even though they are copyright industries, and
• copyright goods and services produced in non-commercial settings are not included. While there is significant personal activity that is copyright related and demonstrates value-adding as a consumption good, their production is unpriced and hence unmeasured.

While value judgements are required in coding the data for the copyright industries, this report has focused on trends, as ‘Trends will be less influenced by methodological and contextual differences, as long as these differences are stable over time.’ (Madden 2004, p 10)

It should also be remembered that, even though the focus of this report is upon quantification of the copyright industries:

The true cultural value of copyright cannot be fully captured by measuring the value-added in the cultural industries however accurate those measures are because there are external benefits that are not priced through the marketplace; the national culture, a creative environment and freedom of expression are examples of non-appropriable benefits. (Towse 2000, p 115)
Application of the WIPO framework

The process undertaken in this study, consistent with the WIPO (2003) methodology, is shown in the following figure. It reflects the challenges of obtaining relevant data and then matching that data to the WIPO industry classifications and undertaking the subsequent analysis.

<table>
<thead>
<tr>
<th>Data collection</th>
<th>Match with ISIC Codes</th>
<th>Initial calculations</th>
<th>Adjust for double counting</th>
<th>Weight partials and adjustment for inflation</th>
<th>Graph and analyse</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Collect data for value add, employment, wages, exports and imports from IBISWorld for all Australian &amp; New Zealand Standard Industrial Classification (ANZSIC) codes</td>
<td>• Consistent with the WIPO methodology list all International Standard Industrial Classification (ISIC) codes corresponding to copyright-based industries</td>
<td>• Calculate percentage change for each code from year to year</td>
<td>• Adjust estimates for double counting across ANZSIC codes. This may be the case where (according to the ABS concordance) ANZSIC codes were used as equivalents for more than one ISIC code. For example, ANZSIC code 9241 may be used 8 times for different ISIC codes, and therefore only 1/8th of the estimate was used in each case to equally weight this value across all relevant codes</td>
<td>• Weight partial industries in line with the WIPO endorsed approach consistent with studies in Hungary and Latvia, which draw upon Singapore and US estimates</td>
<td>• Graph results for value add, employment, wages, exports and imports</td>
</tr>
<tr>
<td>• Collect gross domestic product (GDP) data from the Australian Bureau of Statistics (ABS)</td>
<td>• Use ABS concordance to map all copyright-based industry ANZSIC codes to the ISIC code equivalents</td>
<td>• Calculate weighted change for each of core, interdependent, partial and non-dedicated support copyright industries</td>
<td>• Adjust value add, wages, export and import data for inflation (to 2007 dollars)</td>
<td>• Analyse data</td>
<td></td>
</tr>
<tr>
<td>• Collect consumer price index (CPI) data from ABS</td>
<td>• Complete data for year 1996/97 to 2006/07</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Collect total export, import, employment and wages data from ABS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Due to the disaggregation requirements for the analysis process, all value add, employment, wages, exports and imports disaggregated data is sourced from custom IBIS world data. All inflation, GDP and all other aggregate data is sourced from the ABS.

Note: All years refer to financial years (eg 1996 refers to the 1995/96 financial year)
1. Value added by copyright industries
Value added by copyright industries

The key measure of an industry’s economic contribution is its ‘value add’. Value added is the value of gross outputs of a particular industry less the value of inputs from other industries. The sum of all industries’ value add is the nation’s gross domestic product (GDP). Thus, looking at the value add of Australia’s copyright industries provides a measure of the relative importance of the copyright industries.

As shown in the figure below, there has been considerable growth in the value added by the copyright industries, increasing in real (ie inflation adjusted) terms from $58.9 billion in 1995/96 to $97.8 billion in 2006/07.

Value add of copyright industries ($2007, $million)

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>40,048</td>
<td>43,039</td>
<td>46,699</td>
<td>51,701</td>
<td>55,629</td>
<td>55,239</td>
<td>56,900</td>
<td>58,874</td>
<td>61,836</td>
<td>63,824</td>
<td>65,090</td>
<td>69,077</td>
</tr>
<tr>
<td>Interdependent</td>
<td>13,477</td>
<td>13,954</td>
<td>15,030</td>
<td>15,136</td>
<td>15,905</td>
<td>16,003</td>
<td>16,113</td>
<td>16,777</td>
<td>16,353</td>
<td>17,138</td>
<td>18,102</td>
<td>18,596</td>
</tr>
<tr>
<td>Partial</td>
<td>2,130</td>
<td>2,291</td>
<td>2,444</td>
<td>2,559</td>
<td>2,616</td>
<td>2,547</td>
<td>2,653</td>
<td>2,772</td>
<td>2,922</td>
<td>3,132</td>
<td>3,417</td>
<td>3,655</td>
</tr>
<tr>
<td>Non-Dedicated</td>
<td>3,239</td>
<td>3,427</td>
<td>3,744</td>
<td>3,934</td>
<td>4,235</td>
<td>4,388</td>
<td>4,444</td>
<td>4,655</td>
<td>5,070</td>
<td>5,574</td>
<td>6,037</td>
<td>6,444</td>
</tr>
</tbody>
</table>
While the dollar value of copyright industries’ value add increased by about 66.0% over 12 years (see previous figure), the copyright industries’ contribution to gross domestic product increased by only 48.4% (see figure below). This relatively lower view of copyright industry growth reflects the real growth over the same period in a number of major non-copyright industries (eg, mining and resources).

Value add of copyright industries as a percentage of gross domestic product

<table>
<thead>
<tr>
<th>Year</th>
<th>Core</th>
<th>Interdependent</th>
<th>Partial</th>
<th>Non-Dedicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td>4.7%</td>
<td>1.6%</td>
<td>0.3%</td>
<td>0.4%</td>
</tr>
<tr>
<td>1997</td>
<td>4.9%</td>
<td>1.6%</td>
<td>0.3%</td>
<td>0.4%</td>
</tr>
<tr>
<td>1998</td>
<td>5.1%</td>
<td>1.6%</td>
<td>0.3%</td>
<td>0.4%</td>
</tr>
<tr>
<td>1999</td>
<td>5.5%</td>
<td>1.6%</td>
<td>0.3%</td>
<td>0.4%</td>
</tr>
<tr>
<td>2000</td>
<td>5.8%</td>
<td>1.7%</td>
<td>0.3%</td>
<td>0.4%</td>
</tr>
<tr>
<td>2001</td>
<td>6.0%</td>
<td>1.7%</td>
<td>0.3%</td>
<td>0.5%</td>
</tr>
<tr>
<td>2002</td>
<td>6.1%</td>
<td>1.7%</td>
<td>0.3%</td>
<td>0.5%</td>
</tr>
<tr>
<td>2003</td>
<td>6.3%</td>
<td>1.8%</td>
<td>0.3%</td>
<td>0.5%</td>
</tr>
<tr>
<td>2004</td>
<td>6.5%</td>
<td>1.8%</td>
<td>0.3%</td>
<td>0.5%</td>
</tr>
<tr>
<td>2005</td>
<td>6.7%</td>
<td>1.9%</td>
<td>0.4%</td>
<td>0.6%</td>
</tr>
<tr>
<td>2006</td>
<td>6.9%</td>
<td>2.0%</td>
<td>0.4%</td>
<td>0.7%</td>
</tr>
<tr>
<td>2007</td>
<td>7.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Over the period 1996 to 2007 the compound annual growth across the copyright industries has averaged 4.7%, with the core copyright industries growing 5.1%. This compares to a CAGR for GDP of 3.6% over the same period (ie, 31% higher growth than GDP over the same period).

<table>
<thead>
<tr>
<th>Copyright Industries</th>
<th>CAGR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>5.1%</td>
</tr>
<tr>
<td>Interdependent</td>
<td>3.0%</td>
</tr>
<tr>
<td>Partial Copyright</td>
<td>5.0%</td>
</tr>
<tr>
<td>Non-Dedicated Support</td>
<td>6.5%</td>
</tr>
<tr>
<td>Total</td>
<td>4.7%</td>
</tr>
</tbody>
</table>

Within the core copyright industries, not surprisingly, the greatest growth in value added has been in ‘Software and databases’. Interestingly, the relative composition of the copyright industries has not changed significantly between the four major industry groups over the 12-year period with which this study is concerned.

In comparison with a number of other country studies that have employed the WIPO framework, Australia’s economy appears to be relatively more dependent upon copyright industries as a generator of value add and gross domestic product.

Value add by copyright industries as a percentage of gross domestic product (latest available years)

Source: WIPO
Note: Canadian and Singaporean estimates are understated
The Australian copyright industries have experienced moderate growth over the last 5 years compared to other primary Australian industries. The copyright industries experienced 4.0% real compounding annual growth over the period 2002 – 2007, in comparison to the CAGR of 4.7% over the period of 1996 – 2007.
2. Employment in copyright industries
Copyright industries have traditionally been seen as employment intensive, reflecting the personal contribution required to generate the intellectual property. The available data suggests that this historical presumption may be breaking down.

Employment in Australian copyright industries has grown over the past 12 years, with an average of 769,320 people employed in the copyright industries during that period.

Not surprisingly, in the core copyright industries employment has grown most significantly in the software and database industries.
The relative distribution across the four copyright sectors has remained almost constant over the 12 years analysed.

While employment in the copyright industries has increased over time, as a percentage of the workforce the copyright industries now employ a slightly lower percentage of the workforce (8.0% versus 8.3% in 1996). This reflects a combination of efficiencies in the copyright industries (largely due to digitisation) and strong employment growth in non-copyright industries (such as mining and resources).

### Compound annual growth in employment

<table>
<thead>
<tr>
<th>Copyright Industries</th>
<th>CAGR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>1.6%</td>
</tr>
<tr>
<td>Interdependent</td>
<td>2.2%</td>
</tr>
<tr>
<td>Partial</td>
<td>2.7%</td>
</tr>
<tr>
<td>Non-Dedicated Support</td>
<td>1.4%</td>
</tr>
<tr>
<td>Total</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Press and Literature</td>
<td>1.6%</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Music, Theatrical Productions, Operas</td>
<td>1.4%</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Motion Picture and Video</td>
<td>3.8%</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Radio and Television</td>
<td>0.5%</td>
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<tr>
<td>Photography</td>
<td>1.9%</td>
<td></td>
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</tr>
<tr>
<td>Software and Databases</td>
<td>7.3%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Visual and Graphic Arts</td>
<td>1.6%</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Advertising Services</td>
<td>1.9%</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Copyright Collecting Societies</td>
<td>3.5%</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Employment in copyright industries as a percentage of employed persons

<table>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total percentage of Employed Persons</td>
<td>8.3%</td>
<td>8.5%</td>
<td>8.5%</td>
<td>8.3%</td>
<td>8.4%</td>
<td>8.3%</td>
<td>8.3%</td>
<td>8.3%</td>
<td>8.3%</td>
<td>8.3%</td>
<td>8.1%</td>
<td>8.0%</td>
</tr>
</tbody>
</table>
As the following table shows, real wages growth in Australia’s copyright industries has exceeded employment growth.

<table>
<thead>
<tr>
<th>Copyright Industries</th>
<th>CAGR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Employment</td>
</tr>
<tr>
<td>Core</td>
<td>1.6%</td>
</tr>
<tr>
<td>Interdependent</td>
<td>2.2%</td>
</tr>
<tr>
<td>Partial</td>
<td>2.7%</td>
</tr>
<tr>
<td>Non-Dedicated Support</td>
<td>1.4%</td>
</tr>
<tr>
<td>Total</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

Indeed, the last 12 years have seen average wages in the copyright industries grow in real terms, from $51,572 in 1995/96 to $61,355 in 2006/07 per employee.

**Average real wage per copyright employee ($2007)**
This wage growth has not resulted in a major shift to labour (ie employees) from other factors of production. Employees in copyright industries are achieving higher real wages, but owners of capital and land in the copyright industries are also receiving higher real returns. As the following diagram shows, real copyright industry wages as a percentage of value add generated in the copyright industries has decreased by about 13% over the past 12 years.

**Real copyright industry wages as a percentage of value added in copyright industries**

Furthermore, although copyright wages have fallen as a percentage of total wages (see figure below), copyright jobs are, on average, better remunerated than the economy as a whole.

**Copyright wages as a percentage of total wages**
The real increase in copyright wages reflects the labour productivity growth that has been evident in the copyright industries over the period 1995/96 to 2006/07.

Real value add per employee ($2007)

In comparison with a number of other country studies that have employed the WIPO framework (see figure immediately below), Australia’s employment intensity appears stronger. That is, we have a higher percentage of the workforce employed in copyright industries.

Copyright employment as a percentage of total employment (latest available years)

Source: WIPO
Note: Canadian and Singaporean estimates are understated
Even with the relatively higher employment intensity, Australia’s copyright industries show relatively high labour productivity. That is, value add divided by employment (both in percentage terms) is greater than 100%. Our level of productivity reflects our modern economy, and a relatively balanced mix of activity across the four copyright industry groups (Korea is an example of where its equipment production demonstrates significantly higher labour productivity).

**Value added as a percentage of GDP divided by employment as a percentage of total employment (latest available years)**

Source: WIPO  
Note: Canadian and Singaporean estimates are understated
3. Trade in copyright products
Trade in copyright products

It has always been understood that Australia is a net importer of copyright products. This reflects both our small size in the world economy and the fact we are an English speaking country, and hence draw significantly upon the cultural output of the United States and United Kingdom.

Imports

As the following figure shows, Australian consumption of overseas copyright-related products has grown over the past 12 years, but not in an even pattern of growth. Imports grew and peaked in 2000/01, then fell through to 2003/04, at which time import growth rose again.

Copyright related imports ($2007, $million)

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td>2,560</td>
<td>18,210</td>
<td>170</td>
<td>1,022</td>
</tr>
<tr>
<td>1997</td>
<td>2,486</td>
<td>17,454</td>
<td>189</td>
<td>1,044</td>
</tr>
<tr>
<td>1998</td>
<td>2,889</td>
<td>20,073</td>
<td>232</td>
<td>1,091</td>
</tr>
<tr>
<td>1999</td>
<td>3,209</td>
<td>20,542</td>
<td>235</td>
<td>1,096</td>
</tr>
<tr>
<td>2000</td>
<td>3,032</td>
<td>21,637</td>
<td>248</td>
<td>1,041</td>
</tr>
<tr>
<td>2001</td>
<td>2,802</td>
<td>22,402</td>
<td>255</td>
<td>1,054</td>
</tr>
<tr>
<td>2002</td>
<td>2,864</td>
<td>21,268</td>
<td>286</td>
<td>1,046</td>
</tr>
<tr>
<td>2003</td>
<td>3,006</td>
<td>21,118</td>
<td>321</td>
<td>986</td>
</tr>
<tr>
<td>2004</td>
<td>2,910</td>
<td>20,543</td>
<td>357</td>
<td>1,054</td>
</tr>
<tr>
<td>2005</td>
<td>2,985</td>
<td>21,912</td>
<td>398</td>
<td>1,068</td>
</tr>
<tr>
<td>2006</td>
<td>3,028</td>
<td>22,329</td>
<td>434</td>
<td>1,060</td>
</tr>
<tr>
<td>2007</td>
<td>3,250</td>
<td>22,889</td>
<td>476</td>
<td>1,058</td>
</tr>
</tbody>
</table>
Imports have grown across the three types of copyright industries. Within the core copyright industries most growth has come in the software and database industry.

<table>
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<tr>
<th>Copyright Industries</th>
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<tbody>
<tr>
<td>Core</td>
<td>2.2%</td>
</tr>
<tr>
<td>Interdependent</td>
<td>2.1%</td>
</tr>
<tr>
<td>Partial</td>
<td>9.8%</td>
</tr>
<tr>
<td>Non-Dedicated</td>
<td>0.3%</td>
</tr>
<tr>
<td>Total</td>
<td>2.1%</td>
</tr>
</tbody>
</table>

Copyright related imports, as a percentage of total imports, have fallen relatively consistently over the last 12 years.

Copyright related imports as a percentage of total imports

- Press and Literature: -0.7%
- Music, Theatrical Productions, Operas: 1.7%
- Motion Picture and Video: 3.1%
- Photography: 3.0%
- Software and Databases: 10.4%
- Visual and Graphic Arts: 2.9%
- Advertising Services: 0.0%
Copyright exports ebbed and flowed in real terms over the past decade, with a peak in 2001/02.

Copyright related exports ($2007, $million)
Exports have increased in the core and partial copyright industries, but declined in the interdependent and non-dedicated support industries.

<table>
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<tr>
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<td>-0.3%</td>
</tr>
<tr>
<td>Partial</td>
<td>6.5%</td>
</tr>
<tr>
<td>Non-Dedicated</td>
<td>-3.8%</td>
</tr>
<tr>
<td>Total</td>
<td>0.6%</td>
</tr>
</tbody>
</table>

Despite this growth in real exports in the last few years, copyright exports declined as a percentage of total exports. This relative performance is a reflection of the boom in the Australian resources sector.

Copyright related exports as a percentage of total exports
The net position
Taking both exports and imports into account, the figure below shows Australia’s net trade in copyright products.

Copyright related net imports ($2007, $million)
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ABS 1993, 1292.0 - Australian and New Zealand Standard Industrial Classification (ANZSIC)
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WIPO 2008, National Studies on Assessing the Economic Contribution of the Copyright based Industries, Creative Industries Series No. 2, Geneva