



The Cultural impact of the Purple Economy

Algeria case study

BAHLOUL Omar *

University of Mustapha Stambouli-
Mascara (Algeria)

omar.bahloul@univ-mascara.dz

DJEBLI Moahammed EL Amine

University of Mustapha Stambouli-
Mascara (Algeria)

omar.bahloul@univ-mascara.dz

Abstract ;

In order to highlight the significance of culture in human development, this study will address the idea of the cultural imprint and investigate how it may be measured based on how culture affects the economy and enhances cultural variety. The purple economy' impact is reflected in the cultural imprint, which also stands for all outside influences or indirect consequences—both good and bad—that people, groups, and organizations have left behind.

By modifying the ecological imprint measurement model to a cultural setting, the cultural imprint measurement principle was used, emphasizing cultural variety and the purple economy, which is founded on culture as a basic dimension.

Article info

Received 14/05/2025
Accepted 15/06/2025

Keyword:

- ✓ Purple Economy
- ✓ Cultural Diversity
- ✓ Cultural imprint

* Corresponding author

I- INTRODUCTION:

Through a variety of cultural domains, such as cultural products and other outputs that add value, culture plays a crucial role in promoting economic development. This is shown in the interaction between the economy and culture. based on this idea, the purple economy uses what is known as the cultural imprint to adopt a sustainable viewpoint through sustainable development processes. This imprint shows the influence people have while enhancing cultural variety and emphasizing their role in transforming culture into an economic engine and a lever for economic growth.

1- The problem of the study :

By enhancing cultural variety, this study tackles the question of how the cultural imprint influences the purple economy. Additionally, it investigates how to quantify the cultural imprint using the following hypotheses, which adopt a set of dimensions on both sides of the equation.

2- Study hypotheses:

- Assessing the cultural impact by looking at how culture and the economy interact.
- One measure of the purple economy is the cultural imprint.
- A cultural imprint is a result of cultural diversity.

3- Study Methodology:

To answer the research question by elucidating the influence of cultural variety on the purple economy, we relied on outlining the study's components and examining their interrelationships.

Three primary sections comprised the research:

- The first section lays forth the ideas and describes how culture affects the purple economy.
- The cultural imprint and its connection to the purple economy are identified in the second part.
- An overview of Algeria's cultural sector and an attempt to assess the cultural imprint using established measurement criteria are covered in the third section, which looks at how the cultural imprint is measured.

4- Importance of the Research:

The current research is significant because it focuses on the little-studied purple economy and how it relates to culture using the idea of the cultural imprint. This study proposes to advance scientific research in this area by elucidating the connections between the research's components.

5- Objectives of the Study:

The study's objectives are as follows:

- Highlight the importance of the cultural dimension in the field of economics and explain how cultural variety impacts both. Then, describe the relationships between the components of the research, starting with the relationship between the purple economy as a novel form of culture and economy.
- Examine the cultural imprint as one of the purple economy's distinguishing features, including it into its framework by appreciating the cultural aspect.
- Research the measurement of the cultural imprint, determining the criteria and methods for assessment based on global research, and making an effort to apply these standards to Algeria's cultural industry.

II- THERETICAL FRAMEWORK:

1. THE PURPLE ECONOMY AND CULTURE

A new vision of the economy, or a new union that reflects the economy of culture or an economy based on the cultural component, has been created as a result of the newly formed partnership between globalization, humanity, and culture.

Numerous well-known cultural and economic leaders support the idea of the purple economy, which represents a new partnership between the two (Le Monde). They contend that in an increasingly intangible economy built on symbols and creative expressions, culture is what propels growth (Tobelem, 2013)

By utilizing the cultural component present in every tangible and experiential industry, the purple economy enhances all goods and services across a variety of disciplines. This change necessitates a new understanding of our cultural heritage and, as a result, a reassessment of the connection between culture and the economy (Tripathi, 2018)

The purple economy has been made possible by the cultural economy, which means that the economic value of culture is now truly acknowledged. The cultural sector, as traditionally defined (i.e., the production of cultural goods and services), is a key component of the purple economy, in addition to the important role that the development and application of methods to measure the economic benefits of arts and culture have played in highlighting the importance of this sector (Gagnon, 2012). This comprises earnings from the economics of luxury goods and fashion, which account for 3.3% to 6.3% of Europe's protected gross domestic product (DIVERSUM, 2013).

High-performing companies today are those that combine technology and culture, balancing the pursuit of perfection in both experiential and aesthetic terms.

This cultural partnership has potential for the future since it satisfies consumers' rising demands for higher standards of living. The purple economy, which emphasizes the cultural potential of products and services, is another area where this opportunity exists in addition to the green economy (including the environmental impact). Stated differently, it entails the development and growth of experience markets, generalization, and the cultural economy.

1.1. HOW CULTURE AFFECTS THE PURPLE ECONOMY:

Since the purple economy fits inside the framework of sustainable development, it is crucial to examine the relationship between culture and sustainable development before talking about the relationship between culture and the economy or how they affect one another. This is accomplished through the so-called sustainable economy, which is founded on the social economy, which has a social imprint, the green economy, which has an environmental imprint, and the purple economy, which views culture as a crucial component of the process of development through what is referred to as the cultural imprint.

The concepts of sustainable development are frequently connected through pragmatic, technological, and practical methods meant to address particular issues. On the other hand, culture mostly exists in the delicate domain of spiritual, symbolic, and creative concepts.

The risk in the present situation is to prioritize economically lucrative endeavors and treat the cultural sector as little more than a manufacturer of consumer goods and services.

It is the duty of policymakers to incorporate the diversity of knowledge systems into sustainable development charters, while active researchers and artists are responsible for promoting the

necessity for cultural approaches. Only when development is comprehensive, with balanced and mutually beneficial aspects in policies and programs involving several disciplines, can it be considered sustainable.

The UNESCO Declaration on the necessity of preserving cultural diversity in 2001 and the editors of "Agenda 21 for Culture" in 2004 both advocated for putting culture at the center of all local policies in close coordination with strategic planning processes and allocating at least 1% of their budgets to culture. These two examples demonstrate how the virtuous triangle has taken on cultural dimensions in the early 21st century (bouchier, 2013).

The cultural economy, which measures how much the arts, artists, and cultural industries contribute to economic growth, has been used for many years to evaluate the connexion between culture and the economy. This area of economics is used to assess how cultural product affect the economy or society.

Well-known economists like **Adam Smith**, **David Ricardo**, **John Maynard Keynes**, and others were interested in how the arts and culture contribute to a society's wealth.

Nonetheless, **William J. Baumol's** 1966 paper is regarded as the foundation for the economic study of culture in the modern day.

Although it is now crucial to determine the cultural sectors' economic contribution, this was not always the case. Because cultural industries and industrial economies were more intimately related, early research concentrated on art and entertainment. Cultural industries specifically entered the sphere of cultural economics because of the revenue and job prospects they created.

Usually, the number of jobs and the cultural sector's share of a city, region, or nation's GDP are used to quantify its economic impact. Research from Statistics Canada, the Conference Board, the Quebec Statistics Institute, and the Ministry of Culture and Communications of Quebec shows how important the cultural sector is to the economies of both Quebec and Canada. For instance, in its 2004 published study, Statistics Canada calculated that the cultural industry contributed approximately 40 billion dollars and 600,000 direct jobs to Canada's GDP.

. A few years later, the Conference Board (2008) report, which was created in partnership with the federal government, showed that 84.6 billion dollars, or 7.4% of the nation's real GDP, was generated in direct and indirect benefits by the Canadian cultural sector. In 2007, it was estimated that the arts and cultural sector employed more than a million people. Despite ongoing development, the conceptual frameworks for cultural statistics remain centered on quantifying the commercial dimensions of culture. Has a significant aspect of culture been lost in the growing commercial activity and weight of culture's monetary value? Beyond only figuring out GDP, it appears that the purple economy aims to show how cultural contributes to society. Can it bring the interests of the market and the general welfare back into balance? (Gagnon, 2012).

The purple economy, according to its proponents, extends beyond the field of cultural economics to encourage the growth of the cultural dimension within businesses, the goods and services they provide, as well as the communities and values they are based on. Like some analysts, they think that our period is defined by "significant geopolitical, demographic, and technological breakthroughs." In order to submit new models, "the relationship between culture and the economy must be reconsidered." As we understand it, culture is an essential ecology as well as an instrument for action. It is an unmatched tool for figuring out a complicated world and adjusting to a changing environment. Without a strong cultural basis, there can be no real creativity, be it artistic, economic, or even political (Lemonde, 2011).

1-2 CULTURAL DIVERSITY:

Culture, according to Jessie Bakens, Peter Nijkamp, and Jacques Poot, can relate to civilization in general but, in a more specific sense, to the "collective programming" of the human mind, which can result in distinctive characteristics for groups. In actuality, culture encompasses historical customs, ethnic identification, shared values (including religious ones), lifestyles, the arts, and language. Some groups can be distinguished from others by all of these traits. The relevance and meaning of cultural characteristics that are discernible in social activities are referred to by the related idea of cultural identity. Thus, culture is a complex idea that has the power to bring people together as well as to drive them apart.

A nation's culture, according to Featherstone (1990), is a concept that often stresses cultural integration and homogeneity. Culture, on the other hand, distinguishes across populations by means of a long-term evolutionary learning mechanism that results in a common—and occasionally subjective—understanding or acceptance of the group's unique characteristics, which allows identifying group members. In the words of Bauman (1999, p. 25), culture "the collective heritage of a group, that is, a collective heritage... a catalog of ideas and practices that shape the collective and individual life and thoughts of all members."

Therefore, culture should be seen as a set of spiritual, material, intellectual, and emotional characteristics that set a community or social group apart. These characteristics include shared living practices, lifestyles, systems of values and traditions, and art and literature. This final definition is consistent with the results of the ****UNESCO**** Governmental World Conference on Cultural Policies for Development (Stockholm, 1998), the World Committee on Culture and Development's statement on creative diversity (1995), and the (MONDIACULT) World Conference on Cultural Policies (Mexico City, 1982).

▪ **Cultural Diversity Concept** (union, 2001 /11):

On November 2, 2001, the General Conference of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) adopted the Universal Declaration on Cultural Diversity, which highlights the various ways that communities and groups exhibit their culture. It also represents the idea of multiple cultural manifestations coexisting in the same social setting. Numerous organizations have stressed the value and respect for cultural diversity through their conferences.

. This is clear from UNESCO's 2001 declaration at its 31st session in Paris, which emphasized that diversity through discussion is the real treasure of the world. Recognizing the unity of the human race and the growth of cross-cultural interactions, cultural variety is viewed as a dynamic process that offers a platform for expression, innovation, and rejuvenation.

▪ **General Principles of the Organization:** (union, 2001 /11)

- 1- Cultural Variability as a Common Human Legacy.
- 2- Cultural Pluralism from Cultural Diversity.
- 3- The Role of Cultural Diversity in Development.
- 4- Cultural Diversity and Human Rights as Guarantees.
- 5- The Role of Cultural Rights in Fostering Cultural Diversity.
- 6- Working to Ensure Everyone Has Access to Cultural Diversity.
- 7- The Creative Potential of Cultural Heritage.
- 8- Cultural Services and Goods: Distinctive Items .
- 9- Cultural policies as creative catalysts.
- 10- Improving Global Creativity and Dissemination Capabilities.

11- Establishing Collaborations Among the Public, Private, and Civil Society Sectors.

12- UNESCO's Function.

▪ **The Importance of Cultural Diversity:**

Cultural diversity is a powerful factor that enhances society in many ways. A closer look at its significance reveals a wide range of advantages that support innovation, societal development, and peaceful coexistence.

Diversity in culture increases cognitive flexibility, allowing people to approach issues from different angles. Being exposed to a variety of cultural frameworks develops flexibility and a broader perspective, which encourages creative ways to problem-solving in society. A society's diverse cultures foster an atmosphere of ongoing education and cross-cultural interaction. People are exposed to a variety of traditions, practices, and belief systems, which promotes understanding between people and adds to the rich tapestry of shared experiences and knowledge.

Diversity in culture is a creative source that influences many artistic mediums. Music, art, literature, and fashion are all shaped by a variety of cultural influences, creating a dynamic cultural landscape that showcases a society's collective inventiveness.

Diverse cultures and equitable society go hand in hand, supporting equity and equal chances for people from all walks of life. Accepting variety contributes to the elimination of structural injustices and the advancement of a more fair and just society in which each person can prosper. It becomes everyone's duty to preserve cultural heritage in a varied community. In order to preserve cultural identities for future generations, various groups add to the complex fabric of historical narratives, traditions, and practices.

Through the blending of many viewpoints, cultural diversity promotes innovation and makes cross-cultural collaboration easier. Innovative concepts, technology, and solutions that advance society are produced via the cooperation of people with diverse cultural backgrounds.

Cultural diversity is intimately linked to societal achievement in the global arena. A civilization with a varied range of cultural backgrounds is better equipped to comprehend and negotiate international markets, giving it a competitive advantage in cross-cultural negotiations, international trade, and diplomacy.

Through the promotion of varied healthcare methods, eating habits, and holistic approaches to well-being, cultural diversity has a favorable impact on health outcomes and well-being. A society is better able to meet the varied health requirements of its people when it incorporates different health viewpoints.

International relations and cultural diplomacy can benefit greatly from cultural diversity. Positive cross-border relationships are facilitated by an awareness of and adherence to certain cultural standards, which promote harmony, collaboration, and understanding between nations on the international scene.

Sustainable living and a variety of ecological practices frequently coexist with cultural diversity. A more sustainable and ecologically conscious society may result from the distinct perspectives that various cultural groups may have on eco-friendly behaviors.

In summary, the importance of cultural diversity in society goes well beyond social harmony. Cultural diversity is a key factor influencing the complex development of societies, from improving cognitive flexibility and problem-solving skills to encouraging artistic expression, social fairness, and global competitiveness. It is strategically necessary to embrace and celebrate

this diversity in order to improve society and create a more connected and peaceful world. (Himashi, March 2024)

2- CULTURAL IMPRINT :

2.1 The Purple Economy's Cultural Imprint as a Sign:

The cultural element plays a vital role in enhancing the production process in the context of the purple economy, which places great emphasis on the cultural aspect of the process. One of the main objectives is to give the product a distinctive quality and value that contributes to sustainable economic development within the category of sustainable development. The cultural footprint is the main determinant of the purple economy, which makes it necessary to focus on the cultural aspect to enhance the cultural and artistic value that defines the customs, traditions and cultural heritage of the country. This in turn supports the effective marketing of products, giving them a spirit that leaves a cultural footprint. In addition, other factors involved in the production process must be taken into account, and culture must be used as a means to develop new activities that generate economic and symbolic value.

These activities include arts, the art market (galleries and artist studios), architecture and urban planning, publishing, visual arts (cinema, photography, television), crafts, music (composition publishing, concerts, festivals), performing arts (theater, dance, circus), fashion, design, advertising, event management, and digital design (multimedia, software, games). (Tobelem, 2013)

For a more sustainable economy, all of these activities must be fully considered as part of a cultural crucible. The dynamic and healthy interaction between economy and culture encourages the view of culture as a field of opportunities and responsibility. Together with the green economy and the social economy, which encompass the ecological and social footprints, the purple economy, through the cultural component, forms the third pillar of a successful transition that transcends straightforward quantitative growth. (Tripathi 2018) .

Figure 1: Components of a sustainable economy



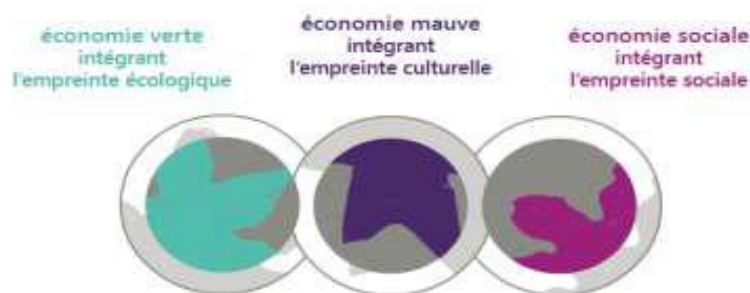
Source : (Tripathi, 2018)

2.2- DESCRIBING THE CULTURAL IMPRINT:

Economic actors receive their impact from the surroundings of culture, which in turn creates a cultural imprint. To put it another way, the cultural imprint is a representation of every external element—both good and bad—that these actors' actions have created within the cultural context. Either the production side or the consuming side can be connected to these external elements.

Situations when an economic agent's actions affect other agents' conditions without those agents' active participation are referred to as external factors or indirect effects. In the event of a favorable impact, these agents were rewarded; in the event of a negative impact, they were neither consulted nor paid. (DIVERSUM, 2013).

Figure 2 : Towards a sustainable cultural footprint



Source: (Diversum, Juin 2017)

For example, if technology and resource management practices stay the same, the Global Imprint Network, which promoted design methodologies to measure the concept of the "ecological imprint," states that the focus is on the biologically productive land and water areas needed by an individual, organization, or activity to produce all the resources they consume and absorb the waste they generate. In general, the ecological imprint is measured in hectares. In other words, it is a tool for measuring the pressure humans exert on the biosphere. The relationship between the biocapacity (the supply of resources) of a given area and its ecological imprint (the demand) allows us to determine whether there is an "ecological balance" between natural resources and human activities. A negative difference between biocapacity and the ecological imprint, known as "negative ecological balance" or "ecological deficit," is an indicator of unsustainable consumption of natural resources, which may result from overusing the biocapacity of a specific area or relying on the biocapacity of another area.

The rapid cultural changes driven by globalization and the potential threats this poses to certain cultural and linguistic forms (the cultural imprint of processes stemming from globalization on the creative, cultural, and linguistic resources and capacities of the most vulnerable communities) are central to the political commitment to ensuring the preservation of cultural and linguistic capacities of peoples and communities, as well as the diversity of resources and forms of expression.

Beyond the parallels between biodiversity and cultural diversity, the connections that link them have increasingly emphasized that protecting natural resources cannot, in many cases, be separated from protecting cultural resources. (Jordi Balta Porteles et Elna Roig Madorran, 2011)

APPLIED STUDY :

3 - MEASURING THE CULTURAL IMPRINT :

When trying to quantify cultural activity, it is essential to specify which domains and classifications it encompasses and does not . (ALI DEBBI, MARS 2021)

▪ Cultural Events As stated by UNESCO:

Cultural products have artistic, aesthetic, symbolic and spiritual values, and their characteristics are distinct from those of other products. The evaluation system for these goods and services is linked to the degree of admiration or enjoyment they arouse, including the property of their irreproducibility. In the context of cultural statistics, culture is operationally defined by its

presentation in several domains, which UNESCO has classified in its report "UNESCO Framework for Cultural Statistics 2019".

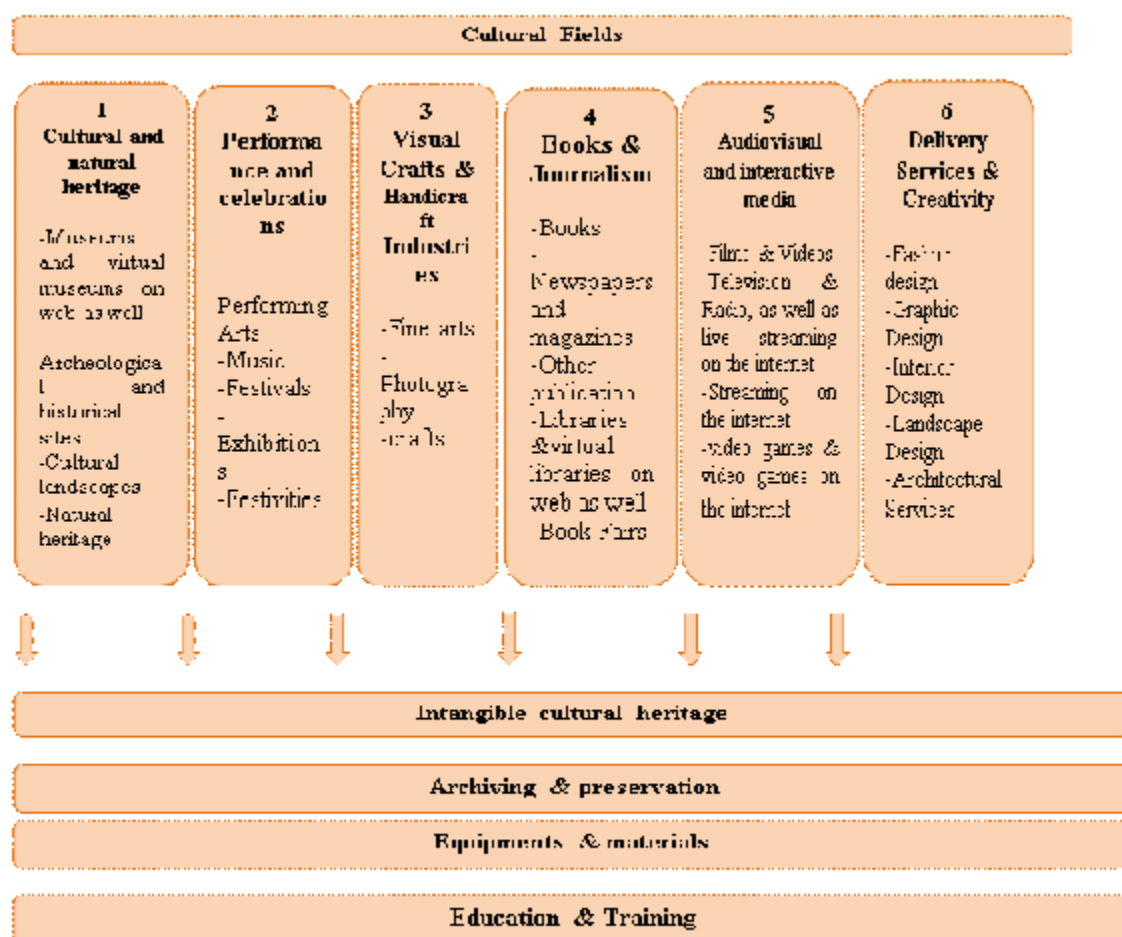
▪ Classification of Cultural Domains:

Regardless of their economic worth, cultural activities represent and transmit forms of cultural expression. According to UNESCO, the UNESCO Institute for Statistics (2015), these activities can either be finished items in and of themselves or help produce additional cultural goods and services.

In contrast to the UNESCO Framework for Cultural Statistics from 1986, the present framework bases its definition of cultural domains on a hierarchical model that consists of connected domains and cultural domains. Activities, products, and services related to the different phases of the cultural cycle model are referred to as cultural domains. Social and recreational activities are examples of related domains that are linked to a more comprehensive concept of culture.

No domain can be used in place of another. Music, for instance, falls under a single category. In contrast to the previous framework (1986), the current framework views intangible cultural assets as a horizontal dimension.

Figure 03 : the cultural domains



SOURCE (ALI DEBBI, MARS 2021) P18

As illustrated in **Figure 03**, the cultural domains defined within the framework of cultural Statistics represent a shared set of industrial products, cultural activities, and practices.

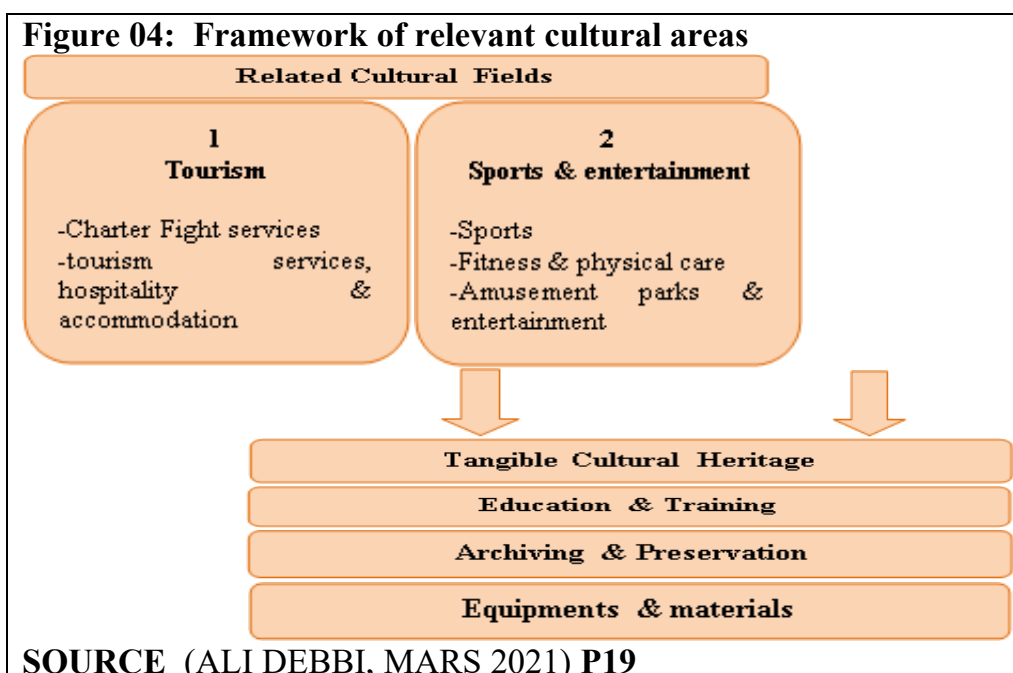


Figure 04 highlights the addition of three horizontal domains due to their significant role in the cultural cycle at the level of cultural production and dissemination. These domains are considered interconnected, as they can integrate into all cultural and related domains.

3-1 Defining Methods and Standards for Evaluating Cultural Imprint :

Sustainable economics adopts the environmental field's notion of the "ecological imprint" and applies it to the cultural sphere. A corporation, community, organization, or public administration's "cultural imprint" is the contribution made to its culture.

The ecological imprint's concept is to quantify the strain that people place on the environment. It is used to show the amount of biologically productive surface area needed to support human populations, expressed in hectares. Reducing the ecological footprint of people, businesses, and entire communities is the goal.

The objective is completely different with regard to the cultural impact. The goal is to conserve, strengthen, and draw attention to the cultural imprint that is left on the cultural environment by all human output. Organizations support cultural diversity by managing their cultural imprint, which is consistent with the purple economy paradigm.

Through its certification mark, the non-financial rating agency *Diversum SAS* determines the cultural imprint of the organizations that are being evaluated. (Gagnon, 2012)

A high cultural imprint shows that the organization values the cultural aspect of the goods or services it promotes, is able to adjust to the multiplicity of cultures in the context of globalization, and promotes this diversity.

* In its 2014 study on the cultural footprint, the Avignon Forum stated: (Forum d'avignon culture is future, octobre 2014)

* By suggesting subjects for discussion at the international, European, and local levels, the Avignon Forum seeks to deepen the connections between culture and the economy. Following the UNESCO Convention on Cultural Diversity's acceptance, the Avignon Forum was created, and the French Ministry of Culture and Communication has supported it ever since. Every year, in collaboration with its partners, the forum organizes worldwide gatherings that offer chances for special conversations and interactions between participants from the fields of media, economics, culture, and the creative industries.

The goal is to create a model for an evaluation tool that simultaneously integrates qualitative elements and measurable economic indicators. This tool aims to assess the creative and cultural imprint in a specific economic and social area, based on the idea that the city/region should be the benchmark. This requires:

- A setting of at least 100 cities and regions of various sizes in terms of population and cultural heritage, spread across at least 30 countries from all continents, to gather a large number of indicators (both quantitative and qualitative, but not exhaustive), such as demographic density, cultural and academic development, economic development, the attractiveness of cultural and heritage activities, the diversity of cultural offerings, and citizens' perceptions of authenticity. Many experts who gathered at the Avignon Forum, including Thomas Paris, Xavier Grief, Eli Cohen, and Françoise Benhamou, agreed that the subject of this initiative is crucial.

Gathering information in a given area requires effective strategies for analyzing and scrutinizing available data, ensuring it is comparable. This is done using indicators and evaluation criteria to determine the percentage of the cultural imprint and clarify the cultural contributions of each individual, community, or institution.

▪ **Determining the Criteria for Evaluating the Cultural Imprint:**

The Avignon Forum established criteria for evaluating the cultural footprint using a sample of 100 cities of various sizes in terms of population and cultural heritage across 30 countries (from each continent). The following areas of indicators (non-exhaustive) were identified to help assess the cultural footprint:

- **Demographic Density:** Population, migration flows, number of creative professions.
- **Academic Density:** Number of students as a percentage of the total population, number of universities, and subjects taught, including creative subjects.
- **Heritage Density:** Number of museums, number of theaters, number of major tourist activities, number of artistic activities.
- **Economic Growth:** GDP per capita, active population as a percentage of the total population, number of jobs created, number of creative industries, unemployment rate, leisure time measurement equipment...
- **Attractiveness of Cultural and Heritage Activities:** Number of hotels, number of overnight stays, number of tourists as a percentage of the population, cultural investment per resident/tourist, number of exhibitions, markets, and conferences.
- **Ability to Create New Cultural Goods and Services:** Cultural investment per individual, exports abroad, public support for artists, quality of distribution channels for cultural products.
- **Cultural Offering Diversity:** Diversity in the production, distribution, and access to films, books... Level and diversity of the dissemination of local cultural products.
- **Citizen Perception:** Development and access to their own culture, levels of access and influence, intergenerational exchange, acculturation, forms of recognition, and protection and authenticity of cultural activity.

3-2 Indicators for Measuring the Cultural Footprint:

A broader assessment of the cultural footprint can be defined around four pillars, each encompassing various indicators: (Forum d'avignon culture is future, octobre 2014)

- Cultural Density - Academic Density - Economic Performance - Pride of Belonging

Pillar n° 01: cultural density			
Indicators	Criteria	Standard	Available international sources
Heritage density	-Museums -Arts galleries -Opera houses & concert halls -Theaters & art festivals	-Number of visitors -Number of visitors -Number of performance & spectators -Number of performance & spectators -Number of visitors	United states : the official museum guide
Tourism density	-Tourist attractions (gardens, distinctive places ...) -Hotels -Tourists	-Number of visitors, performance & spectators -number for each category & nights pent -Number of tourists annually compared to the total population	The world bank
Global interaction	-Exhibitions & international exhibitions -Partnerships	-Figures & visitors -Number of cultural twinings -Number of international projects	
Diversity	-production: films, books, music & live performances. -Distribution: offices, recording studios.	-Number, spectators, turnover rate -Number, trading volume, weight percentage in distribution	UNESCO

Pillar n° 02: Academic density		
Criteria	Standard	Available international sources
-Universities & Schools -Students -Creative specializations	-Number of universities -Number & rate of creative schools, arts & designs -Number + percentage compared to the world population -Number + percentage in higher education	World Bank OECD
-Patents & theses	-Number & percentage of creative subjects	OECD United States: National Arts Fund
-Number of creative subjects that have been taught	-Cultural investments for each individual & tourist	

Pillar n° 03: Economic Performance

Indicators	Criteria	Standard	Available international sources
Demographic Density	-Population & Active Population -Migration Flows	-Number & percentage of population -Unemployment Rate -Total income of the population -Average leisure time -balance of entries/exits to & from the region, tourist visas, percentage of the total population	Monde : OECD Europe : Eurostat Etats-Unis : Bureau of Economic Analysis Etats-Unis : U.S. Census Bureau
Economic Growth	-Industrial Fabric -Jobs in creative sectors	-Number and size of business/creating balance/destruction -Number, quantity of creative jobs. -percentage of active population, number, rate of materials	World : OCDE
Financing Goods & Cultural Services	-cultural public balance -exports -public support & cultural sponsorship	-cultural investment per capita -trading & production volumes -turnover rate & number of supported projects.	Europe : COMPENDIUM Asia : World CP World : United Nations

Pillar n° 04: Pride of belonging

Indicators	Criteria	Standard	Available international sources
Citizen Images	-quality of exchange & acculturation between generations -consideration of cultural activity its authenticity and protection	-survey of satisfaction -number of independents producers & brands	Measuring customer behavior such as the company Brain & Kurt Salmon Sofres Consulting (French survey institute)

■ In addition to the criteria established by UNESCO in defining cultural activities and activity areas for the purpose of measuring cultural activity and elucidating the cultural imprint, we also applied some of the criteria and indicators developed by the Avignon Forum to measure the contribution of culture to creating added value. The emphasis was on evaluating the contribution of cultural heritage in order to measure cultural density.

3-3 Measuring the Cultural Imprint in Algeria: (ALI DEBBI, MARS 2021)

First, it is essential to address the state of the cultural sector in Algeria and clarify the contributions of this sector to local, international, and continental economic development. Algeria has given great attention to the cultural sector for several decades through cultural works that strive to showcase the cultural heritage, historical legacy, customs, and traditions that once contributed to resolving crises the country faced in the past. In addition, artistic works that fall under cultural industries have contributed to increasing the local economy's GDP.

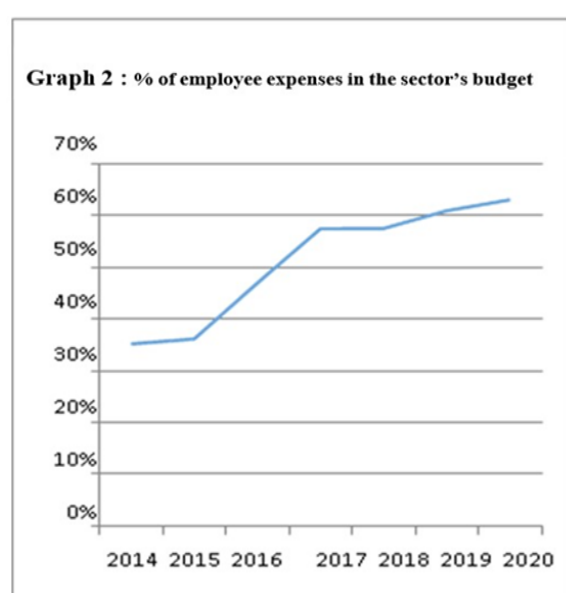
The development of the cultural sector has largely depended on the state's general budget. However, the budget allocated to this sector remains very weak, as it was estimated at 0.31% of the total state budget in 2019. The largest share of this budget goes to covering expenses for personnel and equipment. Compared to the 1% target set by UNESCO for the state budget allocation to culture, the percentage allocated to the cultural sector in Algeria is considered low and needs improvement.

Table 1: Development of the operating budget for the culture sector

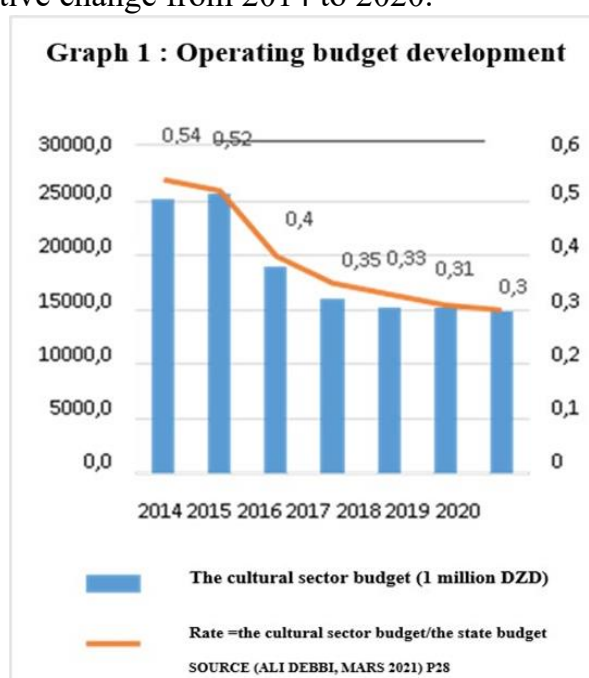
Years	Budget of the cultural sector	Annual change (%)	State budget (DZD)	Budget rate of the cultural sector/the state budget
2014	25233155000	2,21	4714452366000	0,54
2015	25789795000	26,11–	4972278494000	0,52
2016	19056672000	–16,01	4807332000000	0,40
2017	16005614000	–4,58	4591841961000	0,35
2018	15272000000	0,08	4584462233000	0,33
2019	15284380000	–2,49	4954476536000	0,31
2020	14903360000	2,21	4893439095000	0,30

SOURCE (ALI DEBBI, MARS 2021) P28

The table1 : shows the evolution of the operating budget for the Ministry of Culture compared to the national budget, highlighting the relative change from 2014 to 2020.



SOURCE : (ALI DEBBI, MARS 2021) P28



SOURCE (ALI DEBBI, MARS 2021) P28

It is worth noting that the cultural sector, like other sectors, faced significant financial difficulties due to the austerity measures adopted by the government following the collapse of oil prices since 2015. This led to the freezing of the majority of ongoing projects (315 frozen

projects) and a decline in the operating budget starting in 2016, when the budget amounted to 10,965.6 million DZD, marking a decrease of 24.40% compared to 2014. This decline continued, with the budget reaching 15,284.4 million DZD in 2019 and 14,903.4 million DZD in 2020. This difficult economic situation, in particular, led to:

- The suspension of most registered operations;
- Difficulty in establishing public institutions to allow for the operation of built infrastructure (205 infrastructures were built but not legally established);
- A reduction in budget items;
- A decline in creative and cultural publishing activities;
- A freeze on recruitment operations in the sector.

Table 2: Distribution of the equipment budget for the operations of the culture sector (million DZD)

Nature of the activity	2014		2015-2016		2017		2018		2019		2020	
	N° of operations	Programs license	N° of operations	Programs license	N° of operations	Programs license	N° of operations	Programs license	N° of operations	Programs license	N° of operations	Programs license
Heritage	61	8462000	1	1	0	0	4	670000	4	176000	3	52000
Cultural work	28	3297200	1	1	1	10000	1	150000	2	170000	2	120000
Public reading	178	10752000	1	1	1	75000	3	110000	2	60000	0	0
Technical training	10	553475	1	1	0	0	0	0	2	110000	1	52000
Administrative establishments	32	5088900	1	1	0	0	0	0	0	0	0	0
Cinematography distribution	28	3917500	1	1	0	0	0	0	2	150000	2	50000
General total	337	32071075	1	1	2	85000	8	930000	12	666000	8	274000

SOURCE (ALI DEBBI, MARS 2021)P29

The table02 : shows the distribution of the equipment budget for the operations of the Ministry of Culture in million DZD.

The year 2014 saw the registration of many equipment operations in the cultural sector, with many of them being implemented. Libraries were the primary beneficiaries of these operations, accounting for 34% of the total 337 operations. This was followed by operations related to heritage, as the sector made a real shift towards the restoration and preservation of national heritage, accounting for 26% of the total operations. On the other hand, it is noted that the field of artistic training did not benefit much from the financial surplus, as it accounted for only 2%, which is an insufficient percentage.

■ Measuring Algeria's Cultural Density:

Using the Avignon Forum's evaluation and measurement standards as a guide:

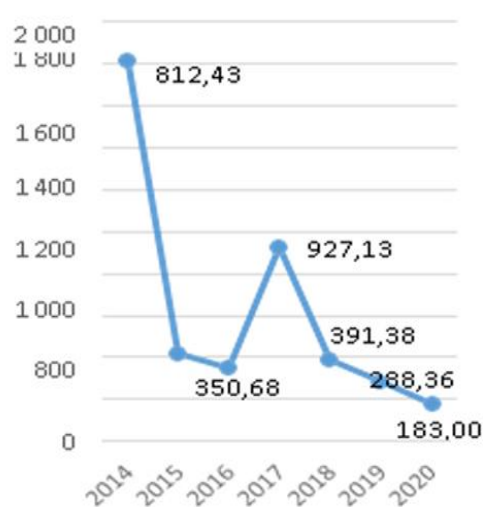
- We measure the number of visitors and the money made from them, using museums as a standard and heritage density as an indicator.

Because of its richness and diversity, national cultural heritage—both its tangible and intangible aspects—is the primary sub-sector of the cultural realm. The cultural sector has been given the majority of resources to support cultural heritage. The preservation, protection, and enhancement of this legacy are supported by a minimum of 83 supervised institutions.

The number of visitors to national museums has seen a significant decline in recent years, reaching 134,489 visitors in 2019, a decrease of more than 17% compared to 2014. This decline is attributed to the reduced influx of national visitors, and the percentage of official delegations visiting national museums does not exceed 2% of the total number of visitors. The lowest number was recorded in 2021, with 19,748 visitors, primarily due to preventive measures to avoid the spread of the coronavirus, including the closure of museums for several months.

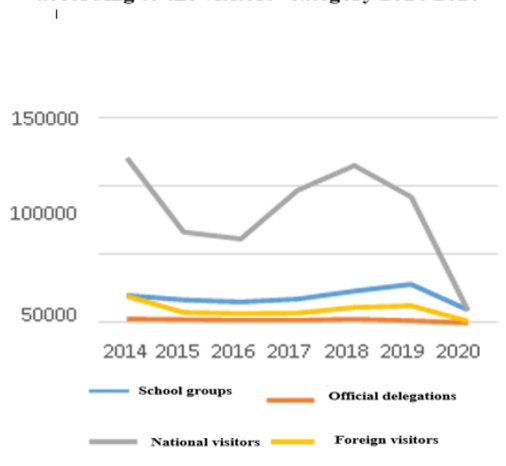
On the other hand, museum revenues collapsed between 2014 and 2016 by more than 80%. They increased in 2017 to reach 927.13 million DZD, but have declined again since 2018, reaching their lowest point in 2020. This decline is linked to the number of visitors, which faced the same fate due to the preventive measures adopted by the state, including the closure of museums for several months.

Graph 3 : National museums' revenues 2014-2020



SOURCE : (ALI DEBBI, MARS 2021) P33

Graph3 : National museums' visitors according to the visitors' category 2014-2020



SOURCE : (ALI DEBBI, MARS 2021) P33

On the other hand, museum revenues collapsed between 2014 and 2016 by more than 80%. They increased in 2017 to reach 927.13 million DZD but have declined again since 2018, reaching their lowest point in 2021. This decline is linked to the number of visitors, which faced the same fate due to the preventive measures adopted by the state, including the closure of museums for several months.

By way of comparison, consider the Louvre Museum in Paris, the world's leading museum in terms of visitor numbers, which has become a true cultural institution and a center for profit. According to a study conducted by the economic center of the Sorbonne University in Paris, the museum welcomed 9.6 million visitors in 2019 (about 25% of the French population), generating ticket sales revenue of 99.4 million euros. This compares to a record 10.2 million visitors in 2018, with ticket sales revenue reaching 87 million euros.

Through the statistics on cultural heritage as an indicator of contributing to creating a cultural imprint, it is clear that the underutilization of cultural density criteria (museums, art galleries, opera houses, concert halls, theaters, and art festivals) negatively impacts the contribution to the local cultural resources GDP. Therefore, the state should reconsider the policies implemented in the cultural sector, focus on cultural heritage, and find mechanisms to make better use of local

cultural resources and enhance the cultural dimension to include all products that help increase production, contribute to boosting the national economy, and leave a cultural imprint.

3-4 The reality of the global cultural imprint in Algeria and the world

: Given that the cultural sector's earnings reached **2250 billion dollars**, we must ascertain its contribution to each nation's GDP in order to assess the global influence of culture. We also need to consider how culture contributes to the spread of cultural variety on a global basis. **29.5 million** people (or **1%** of the world's workforce) are employed in the cultural and innovative industries, which include books, video games, music, movies, newspapers, magazines, live performances, television, visual arts, and architecture. These industries also account for **3%** of the global GDP.

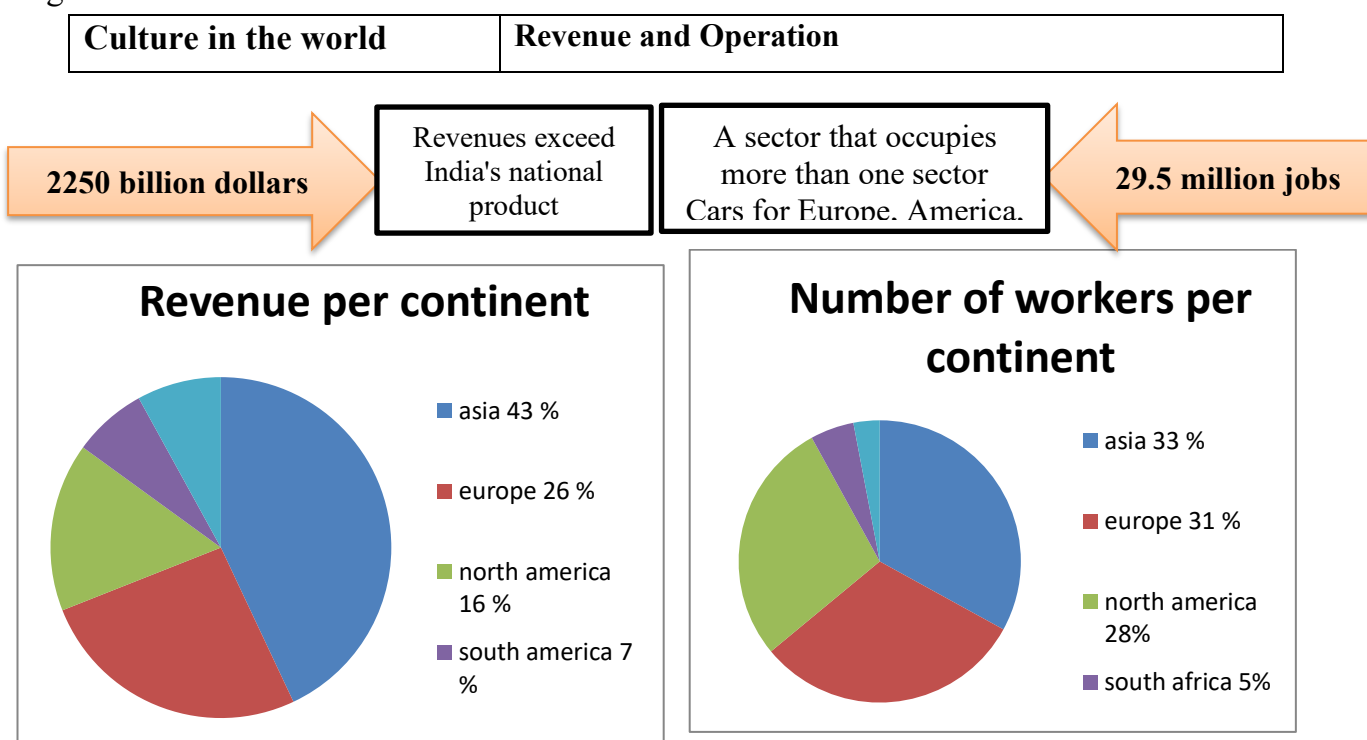


Table 3: Prospects for the contribution of cultural activity to the national economy

///	2020	2025	2030
Contribution to the national product	Less than 0.1%	0.5%	1%
Proportion of working class workers	Less than 0.01%	1%	3%

SOURCE (ALI DEBBI, MARS 2021)P105

The implementation of development programs is capable of raising the value of culture's contribution to the gross national product in Algeria, and absorbing a large amount of unemployment. We expect that government efforts will contribute to achieving the global averages: 3% contribution to the national product and employing 01% of the working class in the coming years:

4. Conclusion:

Nowadays, culture is more than just a collection of artistic expressions of a nation's values. Since culture now has a significant influence on how the economy is shaped and developed, it is imperative that economic policies take this into account. In order to add value to goods and services and to inject a cultural character that leaves a cultural stamp apparent through the contribution of cultural sectors to the GDP, it is now required to rely on the "purple economy" rather than the traditional economy.

Countries must promote the cultural sector and incorporate it into the process of economic development in order to quantify this imprint. They must also provide precise data on this sector so that economists can adopt measurement techniques based on research in this area and establish globally accepted criteria for assessing cultural impact.

Results and Recommendations:

- By depending on other elements of sustainable economies (the social and environmental economies), the purple economy is currently crucial for attaining sustainable development.
 - Culture is a vast field that can enrich the economy through its contribution to development, leveraging cultural components and the resources it offers.
 - How the economy may integrate and use culture in the production and consumption processes is reflected in the partnership between the two.
 - Cultural diversity encourages cultural openness and the removal of boundaries, which helps diversify activities and foster exchanges between countries.
 - Culture adds value to the economy by influencing the values that are expressed in products and services.
 - The standards used to measure cultural impact rely on the contribution of cultural fields and their effect on the economic sector.
 - Measuring cultural impact in any country depends on the statistics provided by the country and its adherence to international standards in identifying and classifying cultural fields. It also involves following international recommendations from organizations like the United Nations, UNESCO, and global forums that conduct studies in various fields, especially culture, and demonstrate its importance in boosting the economy.
- Algeria must strive to strengthen the cultural sector by involving all stakeholders in local development programs to diversify the economy. This can be achieved through:**
- Establishing cultural economic institutions across the country.
 - Enabling creative cultural institutions to benefit from financial grants provided by the state.
 - Using information and communication technology to develop the cultural sector.

- Utilizing digital systems and exploiting direct communication between producers and consumers through digital solutions.
- Opening up opportunities for both domestic and foreign investment and simplifying administrative procedures for foreign institutions to exploit cultural resources in production and marketing processes.
- Activating sustainable development principles aimed at preserving available resources without compromising the potential of future generations by valuing the cultural dimension.

Algeria should strive to move toward the purple economy, which uses the values of caring, appreciating culture, and strengthening cultural imprints to help people overcome difficulties.

5. Bibliography List :

ALI DEBBI, D. N. (MARS 2021). A study on the cultural economy in Algeria: reality and prospects. Algeria: National Economic, Social and Environmental Council.

bALI DEBBI, D. N. (MARS 2021). *A study on the cultural economy in Algeria: reality and prospects*. Algeria: National Economic, Social and Environmental Council.

bouchier, M. (2013). Is a culture turn of the sustainable developement pssible ? *New Architecteur journal China*, 10.

DIVERSUM. (2013). *the purple economy : an objective ,an opprtunity*. France: Diversum institu .

Diversum. (Juin 2017). *L'empreinte culturelle du secteur cosmétique ,.* France, P 35.

Forum d'avignon culture is future. (octobre 2014). *EXCLUSIVE REPORT : Cultural Foot print*.

Gagnon, J. (2012). *Leconomie mauve: economie de , developement durable et diversity culturelle .Rapport evolutif .Analyse des impacts de la mondialisation sur la culture au Quebec*. Québec: Laboratoire d'etude sur les politiques publiques et la mondialisation , ENAP.

Himashi, G. (March 2024). Cultural Diversity and Inclusion. Lincoln university college.

Jordi Balta Porteles et Elna Roig Madorran, D. 2. (2011). *Approche to a cultural footprint ,proposal for the concept and way to measure it .* BRUSSELS: Centre Maurits Coppieters.

Lemonde, j. (2011). l'economie mauve , une nouvelle alliance entre culture l'economie , france. *journal Le monde*.

Tobelem, J. -M. (2013). The arts and culture : a financial burden or a way out of the crisi ? . *ENACTC Journal of cultural Management and policy* , 57.

Tripathi, s. -J. (2018). Purple Economy: Component of a Sustainable Economy in India . *IOSR Jornal of Business and Management*, 47.

union, u. (2001 /11). Universal Declaration on Cultural Diversity. *Universal Declaration on Cultural Diversity Adopted by the General Conference of the United Nations Educational,Scientific and Cultural Organization at its thirty-first session on 2/11/2001*.