

European statistical Works on Culture ESSnet-Culture Final report, 2009-2011

Valérie Deroin

ESSnet on Culture statistics 2009-2011

Since 1997, Eurostat, the statistical office of the European Union, started up projects in statistics on culture. The Department of studies, statistics and foresight (DEPS) from the French ministry of Culture and Communication got involved from that time on: within the Leadership Group on Culture (known as LEG) from 1997 till 2004; in the setting up of the European group on museums statistics (EGMUS) in 2002; by the production of the first Eurostat pocketbook on European statistics on culture in 2007.

To improve methodology and production of data on cultural sectors as well as to meet the needs for better comparability at European level, in particular for European strategies such as Europe 2020, the European statistical system network (ESSnet) on culture was created in September 2009 for a two-year period. ESSnet-Culture was financed by the European Commission, on initiative of Eurostat, and its coordination was entrusted to the Luxemburg ministry of Culture. Four task forces were established: 1. to update the cultural framework, 2. to define cultural economic indicators and cultural employment, 3. on cultural finances and 4. on cultural practices and the social participation in the culture. The DEPS shared its national expertise within the ESSnet by leading the first task force dedicated to the definition of the framework on culture and by actively participating in the three other task forces led by the Czech Republic, by Estonia and the Netherlands.

The deliverables of the four task forces are the following: definition of a conceptual framework on culture and its economic activities based on the statistical classifications; definitions of key concepts of cultural activities, cultural sector and cultural employment; a list of relevant indicators on entrepreneurship, employment, import and export of cultural goods, the technologies of information and communication in the cultural sector; inventories of sources of data on public and households' expenditure on culture; to end with, inventories of sources of cultural practices and social aspects of culture, along with recommendations for specific questionnaires.

Jean-François CHAINTREAU

The development of European Working Groups on cultural statistics is a part of a long process that began in November 1995, when the European Council of Culture Ministers adopted the first resolution on the promotion of statistics concerning culture and economic growth. This resolution invites the European Commission “to ensure that better use is made of existing statistical resources and that work on compiling comparable cultural statistics within the European Union proceeds smoothly”. In response to this request, the Commission encouraged the creation of the first European pilot working group on cultural statistics, known under the acronym “LEG Culture” (Leadership Group Culture). From 1997 to 2004, the LEG and its following operational European working groups drew up the first European framework for cultural statistics and developed specific methodologies such as the method for estimation of cultural employment. Since 2005, the European Council and the European Commission have multiplied their initiatives in the domain of cultural policy, writing down culture statistics on work plans for **culture**¹, and publishing the first Eurostat pocketbook *Cultural statistics in Europe* in 2007.

* This summary document has been written by Valérie DEROIN, from the French ministry of Culture and Communication, and is extracted from the draft final report of ESSnet of October 2011 and the task forces animated by Vladimir BINA, Philippe CHANTEPIE, Valérie DEROIN, Guy FRANK, Kutt KOMMEL, Josef KOTYNEC, Philippe ROBIN.

Information in this document represent opinions of the contributors participating in the project. Its content does not necessarily reflect the position of all Member States, nor that of the European Commission.

Nota Bene: this text is a summary document extracted from the draft final report of the ESSnet-culture. For detailed information on the works conducted by the four task forces, on tables, on outputs and on research works, please refer to the ESSnet report.

1. The Council and the representatives of the governments of Member States of the Council: Priority 3 of the Work Plan for Culture 2008-2010 (2008/C 143/06); Work Plan for Culture 2011-2014: Priority area F-culture statistics (2010/C 325/01); Decision of the European Parliament and the Council dated 11 December 2007 (Decision no. 1578/2007/EC, Title XII).

The European Statistical System network on Culture – *ESSnet-culture (2009-2011)* resulted from a call for proposals launched by the Statistical Office of the European Union (Eurostat) following a meeting of the European Working Group on Cultural Statistics which took place in Luxembourg at the end of June 2008, and which made the renewal of European work on cultural statistics official.

The ESSnet-Culture project was set up on 1 September 2009 for a limited 2-years period, on the basis of a grant agreement signed between the European Commission and the Ministry of Culture of Luxembourg, in its capacity as a representative of the ESSnet-Culture group, in association with 4 other co-partners (France, the Czech Republic, Estonia and the Netherlands).

The mandate of the ESSnet-Culture project group is to “develop data generation on the basis of a coordinated statistical system and to examine the possibility of adapting or developing existing methods in order to respond to new needs and to cover new domains if relevant”.

Under the coordination of the Luxembourg Ministry of Culture, the ESSnet-Culture project is led by a network of organisations divided on a voluntary basis into 4 Task Forces that are each dedicated to a specific theme:

- Task Force 1 (TF1): framework and definitions;
- Task Force 2 (TF2): financing and expenditure;
- Task force 3 (TF3): cultural industries;
- Task force 4 (TF4): cultural practices and social aspects of culture.

THE EUROPEAN FRAMEWORK FOR CULTURAL STATISTICS

The challenges of updating the European framework

To update the European framework for cultural statistics previously defined in 2000 by the LEG-Culture is the first step to provide European statistics with a sound and common framework for producing comparable European data on different subjects related to culture.

Are there new cultural domains that are now to be thought about (see internet and new telecommunications), that can now be measured, or domains that were excluded of the 2000 LEG-Culture?

Technological changes that have taken place in recent years particularly affect cultural activities: digitization not only leads to changes in innovation and industrial processes (its impact upon different branches with the creation of cultural goods as well as with their production and dissemination) but also in cultural practices (equipment and uses, social networks, consumption, etc.) mixing the role of producers and consumers, of amateurs and professionals. Furthermore, new technologies have led to changes in the economies of cultural sectors (organization of production and distribution models) as well as to considerations of new public policies (copyrights, funding of culture, access to digital society, education and social cohesion, etc.

As a matter of fact, the functions of the production cycle have undergone numeric changes and tend to mingle and interconnect themselves. For instance, creation and production converge and may be taken and used with the internet by the same actor, not necessarily a professional. The threshold to publish texts has decreased, blogs are an example of this. Furthermore, it is possible to start an internet magazine/fanzine or even a streaming media radio station with very small means. To produce music you do not need facilities, which demand investments amounting to millions of Euros as it was in the 1970s or 1980s.

Cultural products are also more and more accessible via digital outlets and this has had consequences on physical trade and distribution of cultural goods, thus questioning the value of the individual shop as the digital distribution cost may now be close to zero. With the internet and social networks, production and consumption are not separate anymore: individuals can co-create or consume/produce in an “integrated” way.

Other elements are also to be taken into consideration for updating the European framework.

Firstly, the statistical classifications have been updated in 2008: how is culture statistically classified now? Which statistical codes imply new products or activities (e.g. on-line books) and are they operational in surveys? Are they to be analysed from an economic side (production? dissemination?) or from a social one (practices)?

And secondly, the UNESCO reference framework for cultural statistics was renewed in 2009 (the 2009 UNESCO Framework for Cultural Statistics - FCS).

Facing these new issues, it seems that the LEG-Culture approach may be adhered to because its structure remains operational. The LEG-Culture created a common observational reference system based on cultural domains and cultural functions: the cultural unit of the framework is an activity. In what way does recent evolutions affect the general scheme of structure based on cultural domains and cultural functions? It seems that cultural theoretical activities still exist and correspond to their definition: it still remains the act of creating cultural pieces, as well as producing them and of disseminating (whether with physical outlets or by the internet). Numeric changes modify the implementation of cultural products but there is no new function, just an adaptation to new tools (creation of music with a violin or with virtual software is still creation).

The Task Force 1 (TF1) of the ESSnet-culture maintained the approach chosen by the LEG-Culture as it is still operational when it delineates cultural activities by crossing domains (heritage, archives, libraries, books and press, visual arts, architecture, performing arts, audio/audiovisual and multimedia) with functions (six functions in the 2000 LEG-Culture: preservation, creation, production, dissemination, trade and education). This “domain * function” approach is quite adequate for objectives of collecting data and for comparison as it enables correspondence with the statistical activities. TF1 discussed in which extent this matrix of domains and functions should be updated.

The mapping of cultural activities

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

The main criteria for defining culture usually use the "creativity" concept, the "intellectual property" or the "method of production" concepts, as well as the "use value" which describes the intrinsic or symbolic value appealing to the user because it defines the person who consumes the product or the service. The intrinsic or symbolic values can also be called cultural values produced by cultural activities. Thus cultural activities are those that focus in producing, what we can call, cultural values.

Cultural values relate to the attitudes, traditions and other habits distinguishing one person from another and one social group from another. Groups can be identified with respect to region, religion, ethnicity, political approaches or generation (e.g. "youth culture"). A group may differ in terms of signs, symbols, texts, languages, objects and references to different types of traditions. The function or intrinsic value of these expressions is to establish the identity and affiliation of groups.

For culture, this description interconnects the intrinsic values like aesthetics, artistic expressions and intellectual-ity.

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

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

The first step to structure the European framework for cultural statistics is to define the activities to be included or to be excluded.

By comparing the 2000 LEG framework with the 2009 UNESCO-FCS, core cultural activities are included in both: heritage, books and press, visual arts, performing arts, audiovisual, design and architecture. Yet, their gathering in a conceptual group is often different since LEG-Culture and UNESCO definitions of the primary unit differ. Yet, their gathering in a conceptual group is often different since LEG-Culture and UNESCO definitions of the primary unit differ. In the 2009 FCS, the unit mixes domains (e.g. fine arts) with activities (e.g. architectural services) and products (videogames). Along the minimum set of 6 core domains, UNESCO also defines cross-sector domains (equipment, archiving and preserving, intangible cultural heritage) and related domains (tourism, sports and recreation). The differences are of two kinds:

- transversal groups that UNESCO itself does not really label as cultural ("In other words, they represent activities that may have a cultural character but their main component is not cultural", 2009 FCS, p.28): equipment and supporting materials, tourism, sports and leisure;
- detailed sub-domains in the FCS: natural heritage, traditional heritage, general craft products, fairs and feasts, printed matter in general, podcasts, social networks and internet portals, software, and advertising.

These differences will fuel the works of TF1 for constructing the new 2011 European framework.

As regards the cultural domains, the 8 domains included in the 2000 LEG framework are kept and two new ones are included in the proposed new European framework (table 1):

- advertising is included by the UNESCO and favored by 13 other international frameworks (see 2009 FCS, 2007 draft version, on 14 reviewed international frameworks, Europe was the only one to not use it in 2007). Just like architectural creation is included in the ESSnet-culture framework, the activities of advertising are observed only from the creation function on account of their real potentiality for artistic creation; therefore neither the production of advertising material nor the promoting aspect of marketing are considered;
- art crafts are an important part of traditional heritage (linked with intangible heritage) and were elected by Member States. Art crafts stand for the creation of original cultural products.

Referring to functions, TF1 also kept the LEG approach and did not describe a cultural cycle from supply to demand but clearly emphasized specific cultural functions (creation, production, dissemination & trade, preservation, education and administration) allowing to pick out and measure cultural activities by cultural economic activities. The framework of the ESSnet-culture kept the functions of the 2000 LEG and added a new one - Management & Regulation.

The function "Management & Regulation" refers mainly to public institutions that finance, regulate and structure culture. It also introduces the supporting activities of private organizations that become vital for cultural activities (as private management tends to appear, a need for new regulation arises with the new dissemination networks and eventually, as cultural actors use more and more professional support for the carry out their cultural activities, for their administrative works, etc.). ESSnet-culture therefore proposes an updated European statistical framework organized in 10 cultural domains and 6 cultural functions.

The delimitation of the European framework: inclusions and exclusions

The decision to include or exclude some cultural activities in/from the framework for cultural statistics causes restrictions. As said before, the production of comparable data was the main objective of the ESSnet-culture. For this to be realised, the choices for mapping the ESSnet-culture

**Table 1 – ESSnet-Culture framework on Culture:
cultural activities with 10 domains and 6 functions**

	CREATION	PRODUCTION/ PUBLISHING	DISSEMINATION / TRADE	PRESERVATION	EDUCATION	MANAGEMENT / REGULATION
HERITAGE – Museums – Historical places – Archeological sites		– Museums sciences activities (constitution of collections) – Recognition of historical heritage	– Museums exhibitions – Museography and scenography activities – Art galleries activities (incl. e-commerce) – Trade of antiquities (incl. e commerce)	– Operation activities for historical sites – Preservation of intangible cultural heritage – Restoring of museums collections – Restoring of protected monuments – Archeological activities – Applied research and technical preservation activities	– Formal and non formal: artistic, cultural teaching activities	– Administrative management (State, local or other bodies)
ARCHIVES		– Acquisition of documents	– Consultation of archives – Archives exhibitions	– Archiving activities (incl. Digitization)	– Formal and non formal: artistic, cultural teaching activities	– Administrative management (State, local or other bodies)
LIBRARIES		– Acquisition and organizations of collections	– Lending activities	– Preservation activities	– Formal and non formal: artistic, cultural teaching activities	– Administrative management (State, local or other bodies)
BOOKS & PRESS	– Creation of literary works – Writing of cultural articles for newspapers and periodicals – Translation and interpretation activities	– Publishing of books (incl. by Internet) – Publishing of newspapers and magazines (incl. by the internet) – News agency activities	– Organization of book conventions and event-organizing activities, promoting services – Galleries & other temporary exhibitions – Trade of books an press (incl. e-commerce)	– Protection activities for books and newspapers – Restoring of books	– Formal and non formal: artistic, cultural teaching activities	– Supporting activities for managing rights and royalties – Administrative management (State, local or other bodies) – Artistic agents and engagement agencies
VISUAL ARTS – Plastic/Fine arts – Photography – Design	– Creation of graphical & plastic art works – Creation of photographic works – Design creation	– Production of visual art works – Publishing of photographic works	– Organization of visual arts conventions and event-organising activities – Galleries & other temporary exhibitions – Trade of visual arts works/Art market (incl. e-commerce)	– Protection activities for visual arts works – Restoring of visual arts	– Formal and non formal: artistic, cultural teaching activities	– Supporting activities for managing rights and royalties – Administrative management (State, local or other bodies)
PERFORMING ARTS – Music – Dance – Drama – Circus – Cabaret – Combined arts – Other live shows	– Creation of musical, choreographic, lyrical, dramatic works and other shows – Creation of technical settings for live performance	– Performing arts production & organization – Support and technical activities for producing live performance	Live presentation activities – Booking services	– Restoring of musical instruments	– Formal and non formal: artistic, cultural teaching activities	– Supporting activities for managing rights and royalties – Administrative management (State, local or other bodies) – Artistic agents and engagement agencies
AUDIOVISUAL & MULTIMEDIA – Film – Radio – Television – Video – Sound recordings – Multimedia works (incl. videogames)	– Creation of audiovisual works – Creation of multimedia works	– Motion picture, video and audiovisual programme production – Television programme production (incl. Internet) – Publishing of sound recordings, films, videotapes (incl. by the internet) – Publishing of multimedia works – Publishing of computer games – Radio programme production – Audiovisual post-production activities	– Organization of film/video conventions and event-organising activities – Radio and TV broadcasting (incl. by the internet) – Film projection – Film/video distribution – Renting of video tapes and disks – Trade of audiovisual works (incl. e-commerce) – Temporary audiovisual exhibitions	– Protection activities for audiovisual and multimedia works – Restoring of audiovisual and multimedia works	– Formal and non formal: artistic, cultural teaching activities	Supporting activities for managing rights and royalties – Administrative management (State, local or other bodies) – Artistic agents and engagement agencies
ARCHITECTURE	– Architectural creation		– Temporary architectural exhibitions – Galleries exhibitions	– Architectural preserving activities	– Formal and non formal: artistic, cultural teaching activities	– Administrative management (State, local or other bodies) – Supporting activities for managing rights and royalties
ADVERTISING	– Creation of advertising works		– Distribution of advertising designs		– Formal and non formal: artistic, cultural teaching activities	– Supporting activities for managing rights and royalties
ART CRAFTS	– Artistic crafts creation	– Production of artistic craft	– Artistic craft exhibitions and trade (incl. e-commerce)	– Restoring of art crafts	– Formal and non formal: artistic, cultural teaching activities	– Administrative management (State, local or other bodies)

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

framework adopted a minimal but solid and realistic approach, based on common standards and existing classifications among which the economic one predominates as it is the most commonly used.

The ESSnet-culture framework rests on 2 important characteristics:

- it does not prioritise the cultural domains: one domain is not more central than another. As is often the case in theories in which cultural domains, in particular those of the classical arts, would be more in the heart of creativity. These theories would imply criteria (of what nature, aesthetics? sociological? political? economic? etc.) to organize a hierarchy in which one domain is compared to another (e.g.: is creation more creative in dance than in cinema, or in advertising design or in architecture?);
- the representation of this new framework is based on the articulation of sequenced functions that put artistic creation at the core of the framework: the creation is in fact the first feature at the root of cultural activities, and even the domains of heritage are no exception because their activities are dependent upon previous creations.

The main new inclusions, compared with the previous European framework, concern the domains of advertising, of arts and crafts, and the function of management & regulation.

Some ESSnet-Culture inclusions are considered within appropriate approach, inside cultural domains of the framework or under other dimensions such as cultural practices:

Intangible cultural heritage (which encompasses languages and all living expressions and traditions) is mapped inside the Heritage domain. The activities of the intangible cultural heritage (ICH) are not mapped as “domain” or as “function” because intangible heritage is an activity linked with preservation (“inherited from our ancestors and that have to be transmitted to our descendants”, UNESCO). Its attachment to the heritage domain neither means that intangible cultural heritage only affects one kind of discipline nor that it is dead. Just like museums exist on all kinds of sciences and include contemporary art. Most of all, the difficulties for measuring intangible heritage under all functions and all domains lead to a focus on practical proposals. Approaching ICH by statistics is very difficult. Only some elements (e.g. languages) could be get via specific surveys. A separate paper on the ICH and statistics was written by A. Morrone (as the annex to the ESSnet-culture final report).

Here are examples of specific treatment of borderline cases:

- social networking or podcasting are better suited within an approach in cultural practices and social participation (not as economic activities);
- audiovisual equipment is relevant for studying the cultural consumption of households but it is not for measuring the economic activities of manufacturing;
- research in general is more connected to intellectuality as a whole than to culture (even if the two are not exclusive): it is not included as a function but applied technical research (e.g. necessary for archaeology) could be included as an activity;

- some sectors are not considered in the framework of cultural activities but their related professions are considered (as partly cultural) under a cultural employment approach (e.g., web and multimedia developers).

Some economic activities are treated by the framework as related to cultural activities (their inclusion is optional and should be always well indicated while presenting European data):

- in general, manufacturing is not a cultural activity in itself but an industrial one and an activity that benefits from culture (as regards some cultural industrial businesses of reproducible goods such as books, press, audiovisual recordings).

Nevertheless some specific manufacturing activities related to the cultural products are considered as related activities: they do not give cultural value to the product but they enable to transform a mass reproduction good into a cultural good available for consumption. They concern the printing of newspapers, “other printing” (including mainly printing of books but also printing of some not cultural content) and the reproduction of recorded media (NACE 2008 classes 18.11, 18.12 and 18.20).

The manufacturing activities of ancillary products (such as audio-visual or optical equipment, and musical instruments) are not included, except for the manufacture of musical instruments which is statistically identified with the NACE Rev.2 class-32.20.

ESSnet-culture proposed to exclude some activities from the general framework for cultural statistics, bearing in mind the proposed definition of cultural activities (related to artistic and cultural expressions and values) as well as the need for quality and availability of data (possible identification of cultural activities within statistical classifications). Following activities are excluded then from the proposed framework:

- general system software or applications software activities;
- information activities (telecommunications)
- leisure activities (games, entertainment activities, gambling, etc.) and tourism;
- natural reserves, zoos or botanical gardens;
- manufacture of ornamental products (ceramics, jewelry, etc.).

Key concepts of the European framework

The ESSnet-Culture framework rests on 3 key concepts which together structure the European statistical framework on Culture: Domain – Function – Dimension.

The cultural domain consists of a set of practices, activities or cultural products centred around a group of expressions recognized as artistic ones.

The functions used for the ESSnet-Culture framework are sequenced functions (from creation to dissemination, along with education or support functions) but they do not aim at representing the whole economic cycle. They follow an economic approach (based on the economic statistical classifications) and a practical one simultaneously, with the final objective being the production of sound cul-

tural data. Functions are connected with domains so that to define cultural activities.

Creation – the function of creation concerns the activities related to the elaboration of artistic ideas, contents and original cultural products. In certain cases such as heritage, the creative function is less evident, being more commonly manifested through dissemination. For instance scenography, the art of designing and organizing space for exhibitions or performance, aims at disseminating heritage and arts but is based on creation (the art of matching together volume, objects, colours, light with technical and artistic skills).

Production/Publishing – the production of cultural goods and services relates to activities, which help turn an original work into an available work. Production and publishing are connected to the same stage of the cycle, but production is linked to non-reproducible products when publishing is linked to reproducible ones. Production and publishing involve different formats and methods: the paper edition of a book is a publishing matter; so is the publishing of books on electronic formats.

Sometimes the production function exists in economic statistics but is not considered as a cultural matter, as for example in architecture, a domain in which production is tantamount to the non-cultural activity of construction; the printing activities are also part of the cycle but they are not considered as purely cultural activities. Sometimes, the production function is made up of services activities, like the activities necessary for setting up a collection (museums or libraries science).

Dissemination/Trade – the dissemination function corresponds to making created and produced work available; dissemination includes the acts of communicating and broadcasting content so as to make cultural goods and services available to consumers (exhibitions, galleries). It does not operate in the same way as trade activities in which the commercial side is put forward.

Cultural trade activities are those, which involve buying cultural products from a third party in order to sell them with no (or very little) transformation. The cultural trade activities are sometimes only partly cultural statistical classes (e.g. the sale of newspapers linked with stationery), sometimes entirely considered as cultural (e.g. the sale of books). Distribution networks are undergoing huge transformations with the advent of electronic trading and on-line trade is included within the concept of cultural activities.

These first three key functions are not necessarily separate due to new technologies. Thus, the creation and dissemination of a cultural product (music, for example) can be done simultaneously by the same person (whether professional or amateur) and with the same media, the internet being an example in which this action is quite simple.

Preservation – preservation includes all activities that conserve, protect, restore and maintain cultural heritage. Digitization is considered mainly as part of preserving activities, even if it also has a function of dissemination.

Education – education is understood as formal and non-formal education in the field of culture. It allows the development and transfer of skills within recognized cultural

activities, as well as an awareness-raising function within cultural domains.

Cultural education therefore includes all cultural activities, which bring together professionals, practicing amateurs and participative citizens/consumers.

Formal education in cultural fields can be identified only in statistics on education coming from administrative data sources using the International Standard Classification of Education (ISCED). Unfortunately, it is not possible to distinguish cultural educational activities within formal education in economic statistical classifications as NACE.

Management/Regulation – The management function relates to activities carried out by institutional, public or private organizations whose mission is to offer the means and a favorable environment for cultural activities, operators and spaces. This includes administrative activities and technical support activities to support culture. Regulation is necessary to both encourage cultural activities and to define and confer copyrights.

The dimensions: other approaches of culture that use other tools are to be considered, such as the demand side of the cultural cycle or the social functions: they are called “dimensions”. A dimension refers to a specific component of culture: economy, employment, consumption, financing, practices and social participation. These components bring into play different tools and have different objectives, and therefore deserve special treatment (studied under specific task forces of ESSnet).

The absence of hierarchy among cultural domains and the creation-based feature allows to display a clear and sound framework and avoids the risks of drowning culture in any other sector. Moreover, it is compatible with future updating, with future inclusions of new cultural domains. The inclusion of cultural activities requires artistic creation and cultural values as the dominant components.

NB: the function of creation must not be confused with the concept of creativity, widely used and debated in the “Cultural and Creative Industries” concept (CCIs, see appendices in the final report). The concept of creative industries is a very vague concept that is not clearly defined in the various documents referring to it, and that covers different realities and different practical cultural sectors in academic or national strategies (and even in lexical and linguistic difference). The varieties of sectors (from fine arts to telecommunications and software) included in the CCIs lead to a variety of figures that do not favour comparability and that lead to a mix up of cultural activities with industrial ones.

For all these reasons, the ESSnet-Culture framework on culture uses general concepts for mapping the statistical framework on culture: cultural activities, economic activities, as well as economic and statistical concepts of cultural sector and cultural industries. ESSnet-Culture recommends when speaking about creative and cultural industries, to clearly mention the sectors that are covered, so that the scope be clearly indicated for objectives of comparability.

To end with, the European framework on cultural statistics can be summarized as follows.

Cultural activities are understood as all types of activities based on cultural values and/or artistic expressions. Cultural activities include market- or non-market-oriented activities, with or without a commercial meaning and carried out by any type of producers and structure (individuals, organizations, businesses, groups, amateurs or professionals).

The ESSnet-culture framework for cultural statistics include 10 cultural domains (heritage, archives, libraries, books and press, visual arts, performing arts, audiovisual & multimedia, architecture, advertising, art & crafts) based on the economic functions of creation, production & publishing, dissemination & trade, preservation, education, management & regulation.

The European framework on cultural statistics is also simplified with a visual matrix (graph 1).

Cultural activities within economic classification

TF1 proposed to link cultural activities of the ESSnet-Culture framework with economic statistical activities, primarily using the Statistical Classification of Economic Activities in the European Community (NACE), the EU common statistical classification used in harmonised surveys.

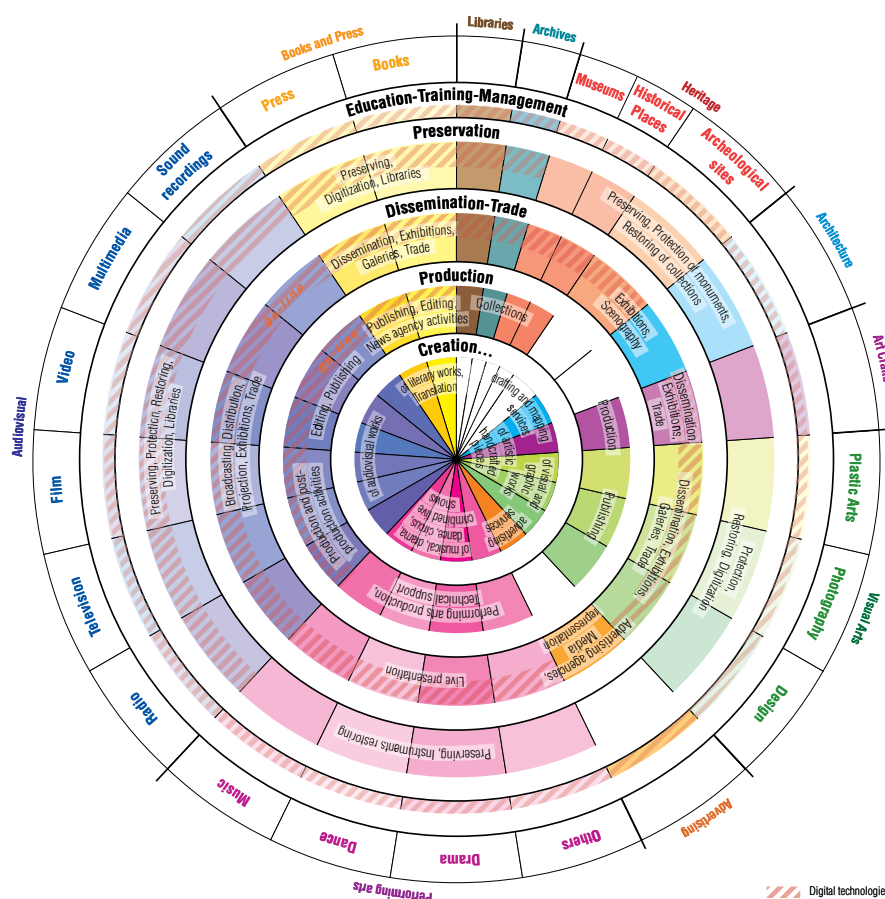
Classification by activities

The NACE classification was revised in 2008: the new NACE Rev.2, 2008 gives greater importance to the activities of information and communication as well as those of services, providing culture with better statistical visibility. Culture benefits from these improvements, for example with the new activities of design, editing, computer games, cultural education and also by distinguishing activities previously embedded in groups (museums, sites and monuments; creation in visual arts, support to performing arts).

When juxtaposing cultural activities with economic statistical activities, it shows that detailed theoretical activities are often scattered in several NACE classes. Furthermore, a single NACE class covers not only cultural activities but also non cultural ones. There are few pure conformities between a cultural theoretical activity and its NACE class, even at detailed levels (4-digit): publishing of books (58.11); publishing of newspapers (58.13); publishing of periodicals (58.14); publishing of computer games (58.21); post-production activities (59.12); motion picture projection activities (59.14); live presentations facilities (90.04).

Some other 4-digits NACE classes usually mix several cultural activities or functions: both the cultural activities of “Creation of plastic art works” and “Creation of literary works” can not be strictly identified for they are gathered

Graph 1 – Cultural activities: visual matrix



Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

in the same NACE class (90.03) (see appendices, Table-Correspondence table of cultural activities with NACE classes). National expansions, on the contrary, improve the spotting of cultural activities as they use a more detailed level that is quite often due to their relevancy for the national economy (e.g., Germany precisely develops activities of composers, of visual artists, of writers; Italy details design; etc.).

At European level, numbers of digits are therefore to be taken into consideration for considering cultural activities: when the 4-digit NACE class “Architectural activities” (71.11) covers the cultural activity of “Architectural creation”, the 3-digit division “Architectural and engineering activities and related technical consultancy” (71.1) is too large as it also includes non cultural activities of engineering.

Classification by products

The distinction of cultural activities can also be improved with the products classifications by activity (CPA 2008), the common European classification for the comparison of statistical data on products (goods and services) whose structure is more detailed than the NACE structure (6-digit numerical level).

This approach with the CPA led to stamp a rank at the NACE classes: 3 cultural “ranks” were proposed: Activities “Totally/Mainly/Partly” cultural. The concept is based on the fact that a NACE class includes a greater or lesser proportion of theoretical cultural content. According to that, 22 NACE Rev.2 classes are considered as “totally” cultural. For example, the content of the 90.03 NACE class “Artistic creation” only includes activities that we consider as cultural, therefore the class is totally cultural. On the contrary, 74.20 ‘Photographic activities’ also include activities that we have not kept (thus, non cultural activities) – the film processing– so that 74.20 is only mainly cultural. The “totally” and “mainly” cultural NACE classes are the ones that can be used for producing data on economic cultural activities.

Another example, the NACE class 47.78 “Other retail sale of new goods in specialised stores” includes very few cultural content as regards its **definition**² – the activities of commercial art galleries – thus it is only partly cultural.

The CPA codes identified for the ESSnet framework are therefore of two types: first, the CPA codes directly issued from the cultural NACE classes (*i.e.*, NACE classes included in the ESSnet framework) offer details of cultural activities or products. For example, the CPA 58.11.30 code describes on-line books and that is important to see that these new cultural products are integrated in the revised classifications even if they are not yet captured by statistical sources and surveys.

Secondly, some cultural products or services are described under a CPA code but that latter is related to a NACE class that is not cultural: e.g., the CPA codes 47.00.91 “Retail trade services of antiques” and 47.00.92

“Retail trade services of second-hand books” are considered as cultural products but the NACE class 47.91 “Retail sale via mail order houses or *via* Internet” exceeds too much cultural activities to be included in the ESSnet framework on culture. Other products codes might enable possible measure of cultural goods and services, e.g. activities of reservation services, placement agencies, cultural applied research, retail trade of heritage products, without being included as regards the whole activity class.

To conclude, 29 4-digit classes of the NACE Rev.2, 2008, are proposed to collect European data on cultural economic activities, among which 22 of these classes are entirely cultural in content while 7 others exceed culture.

At 3-digit level, only 6 NACE Rev.2 groups cover entirely cultural activities:

- Motion picture, video and television programme activities (59.1);
- Sound recording and music publishing activities (59.2);
- Radio broadcasting (60.1);
- Television programming and broadcasting activities (60.2)
- Specialised design activities (74.1);
- Creative, arts and entertainment activities (90.0).

The other ones are only “partly cultural” because their description covers activities that are not included in the ESSnet framework: for example, the 58.2 group “Software publishing” covers, besides publishing of computer games, other software publishing that are not kept for the ESSnet framework.

At 2-digit level, only 3 divisions of the NACE Rev.2 are entirely cultural:

- Motion picture, video and television programme production, sound recording and music publishing activities (59);
- Programming and broadcasting activities (60);
- Creative, arts and entertainment activities (90).

In order to maintain coherence and visibility of the framework on culture, it is therefore recommended to establish the conceptual ESSnet framework on culture at the more detailed level of NACE Rev.2 classes, the 4-digit level: this is the prerequisite to produce the most relevant and accurate data on cultural activities. At a more aggregated level (3-digit), figures would cover e.g. activities of botanical and zoological gardens, publishing of directories and mailing lists, information services, films processing, engineering activities, software publishing, market research and placement of advertising campaigns. ESSnet, however, acknowledges the fact that implementation of the proposed framework for cultural statistics (here at the detailed level of classifications, NACE Rev.2, 2008, 4 digits) is often forced to rest on larger scope: sample size in national surveys, excessive burden on national institutions prevent from separating and focusing on the cultural sectors; methodologies for allocating the right estimate of cultural content are moreover quite difficult to implement owing to lacks of data.

2. For producing European statistical data on cultural sectors, these proportions need to be assessed for each national situation according to the economic importance of each sector.

Table 2 – NACE Rev.2, 2008, Statistical activities and their cultural rank

NACE class	NACE Description	Totally cultural	Mainly	Partly
47.61	Retail sale of books in specialised stores		x	
47.62	Retail sale of newspapers and stationery in specialised stores		x	
47.63	Retail sale of music and video recordings in specialised stores		x	
47.78	Other retail sale of new goods in specialised stores (incl. art galleries)			o
47.79	Retail sale of second-hand goods in stores (antiquities)			o
47.89	Retail sale via stalls and markets of other goods (incl. books, video & music recordings)			o
47.91	Retail sale via mail order houses or via Internet			o
58.11	Book publishing	x		
58.13	Publishing of newspapers	x		
58.14	Publishing of journals and periodicals	x		
58.21	Publishing of computer games	x		
59.11	Motion picture, video and television programme production activities	x		
59.12	Motion picture, video and television programme post-production activities	x		
59.13	Motion picture, video and television programme distribution activities	x		
59.14	Motion picture projection activities	x		
59.20	Sound recording and music publishing activities	x		
60.10	Radio broadcasting	x		
60.20	Television programming and broadcasting activities	x		
63.91	News agency activities	x		
71.11	Architectural activities	x		
73.11	Advertising agencies		x	
73.12	Media representation			o
74.10	Specialised design activities	x		
74.20	Photographic activities		x	
74.30	Translation and interpretation activities		x	
74.90	Other professional, scientific and technical activities n.e.c. (books, artistic works placement)			o
77.22	Renting of video tapes and disks	x		
78.10	Activities of employment placement agencies			o
79.90	Other reservation service and related activities			o
84.11	General public administration activities			o
84.12	Regulation of the activities of providing health care, education, cultural services and other social services, excluding social security			o
85.31	General secondary education			o
85.32	Technical and vocational secondary education			o
85.41	Post-secondary non-tertiary education			o
85.42	Tertiary education			o
85.52	Cultural education	x		
85.59	Other education n.e.c.			o
90.01	Performing arts	x		
90.02	Support activities to performing arts	x		
90.03	Artistic creation	x		
90.04	Operation of arts facilities	x		
91.01	Library and archives activities	x		
91.02	Museums activities	x		
91.03	Operation of historical sites and buildings and similar visitor attractions	x		
93.29	Other amusement and recreation activities (incl. fairs/shows of a recreational nature, light & sound)			o
94.99	Activities of other membership organisations n.e.c.			o
RELATED ACTIVITIES				
18.11	Printing of newspapers			o
18.12	Other printing			o
18.20	Reproduction of recorded media			o
32.20	Manufacture of musical instruments			o

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

Table 3 – Inventory of cultural domains: statistical activities and sources

Cultural Domain	Main NACE activity (4-digit)	Recommended source for measuring the economic activity	Comments
Heritage	91.02 Museums activities	European group on museum statistics (EGMUS)	
	91.03 Operation of historical sites and buildings and similar visitor attractions	National sources	Need thorough analysis to expertise comparability of data.
Archives	91.01 Library and archives activities	National sources	Need thorough analysis to expertise comparability of data.
Libraries	91.01 Library and archives activities	National sources	Need thorough analysis to expertise comparability of data.
Books and press	58.11 Book publishing	Structural Business Statistics (SBS) Short Term Statistics (STS)	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	58.13 Publishing of newspapers	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	58.14 Publishing of journals and periodicals	SBS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	63.91 News agency activities		Missing or confidential data (SBS)
Visual arts	74.10 Specialised design activities	SBS	Good coverage with NACE 4-digit (SBS)
	74.20p Photographic activities		Need for SBS estimates, NACE 4-digit also covers non cultural activities
	90.03 Artistic creation		
Performing arts	90.01 Performing arts		
	90.02 Support activities to performing arts		
	90.04 Operation of arts facilities	National sources on cultural equipment	Need thorough analysis to expertise comparability of data.
Audiovisual and multimedia	58.21 Publishing of computer games	SBS	Good coverage with NACE 4-digit (SBS)
	59.11 Motion picture, video and television programme production activities	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	59.12 Motion picture, video and television programme post-production activities	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	59.13 Motion picture, video and television programme distribution activities	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	59.14 Motion picture projection activities	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	59.20 59.20 Sound recording and music publishing activities	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	60.10 Radio broadcasting	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
	60.20 Television programming and broadcasting activities	SBS STS	Good coverage with NACE 4-digit (SBS) and 2- digit (STS)
Architecture	71.11 Architectural activities	SBS	SBS results need further expertise.
Advertising	73.11p Advertising agencies		Need for SBS estimates, NACE 4-digit also covers non cultural activities
Art crafts			

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

The measuring of cultural domains within European surveys

A review of the cultural domains elaborated by the ESSnet-culture and the inventory achieved by the ministry of culture of Luxembourg (CoStac) allow to summarize the content of each domain in terms of activities, of classifications and on available sources. Emphasis was placed on existing European statistical sources which offer better comparability among Member States (the other sources, e.g. on employment, on expenditure, on cultural participation, belong to the specific chapters of each task force).

Some cultural activities are rather well-covered by EU harmonized statistical surveys: books and press, audiovisual, design. Others need improvements (expertise to be conducted, estimates to be calculated): photography, architecture, advertising. Several cultural activities are not at all covered by European harmonised data collections: heritage, archives, libraries, artistic creation in visual arts, performing arts and art crafts.

FINANCING AND EXPENDITURE ON CULTURE

Public expenditure on culture

Public expenditure (and within them the expenditure of state budgets) has, if not a primary position, then surely a unique role in financing of culture. Public expenditure in this context means the expenditure of institutional sectors (see European system of accounts, ESA 95): sector S.13 (*General government*) and sub-sectors S.11001 (*Non-financial public corporations*), S.121 (*Central bank*), S.12201 (*Other public monetary financial institutions*), S.12301 (*Other public financial intermediaries, except insurance corporations and pension funds*), S.12401 (*Public financial auxiliaries*), S.12501 (*Public insurance corporations and pension funds*).

From the point of view of the volume of allocated sources and at the same time from the aspect of assessment of the level of public assistance, the most significant in this context is sector S13 - *General government*.

We basically distinguish three sub-levels of government:

- central;
- regional;
- local.

In terms of the method of data collection on public expenditure on culture, it is based on the principle of data reflecting real drawing on the basis of accountancy books (financial reporting) in the reference year (given the levels of government – the sector S.13). These should be available as administrative data, in particular within the Ministries of Finance, Ministry of Culture, respectively within

government offices of lower level or within other ministries (under the terms of the financing of the national culture).

The inventories conducted by TF2 allowed to map and analyse the availability of data, in order to compile a methodology to collect and produce harmonized data on financing of culture.

Questionnaires were sent and evaluated: 9 countries do not apply the Classification of the Functions of Government (COFOG) at all or in national adaptation (in addition to this point then usage of 2 digit levels – 6 countries, 3 digit levels – 4 countries and 4 digit levels – 5 countries), numbers of the level of government (13 countries – 2 levels, 9 countries – 3 levels, 2 countries – 4 levels), the breakdown of direct government expenditure on culture (into 3 basic categories – current, capital and transfers: 12 countries, within only 1 category – current: 4 countries, more than 3 basic categories: 7 countries), existence of the data time series (2 countries do not have), etc.

The main conclusion is that joint collection of data on public expenditure on culture (within the EU), would be hindered by various obstacles jeopardizing the comparability of data, either in time or in space. These obstacles particularly consist in different approaches of countries. As the difficulties were identified – such as disparate availability of data in Member States, unconsolidated data in some countries, various national practices of breakdown by cultural domains and inclusions of non cultural sectors, difficulties to split data by central/regional/local level, considerable divergences as concerns the implementation of COFOG classification, use of transfer funds instead of purchase or sale of services, lack of definitions as regards the coverage of cultural domains, discrepancies in methodologies, frequent organizational or accounting changes – TF2 proposed to collect a minimum set of data (attainable by all countries).

Tables were then designed to collect data from individual countries, firstly an “initial” table (simplified) and secondly a “target” version table (broader). Specifications of the cultural domains and sub-domains are issued from ESSnet framework as defined by TF1 and 2 extra lines are added “inter-disciplinary” and “other cultural activities not specified above”. It is obvious that the data within the proposed “initial” table will never be completed in all domains, because the differences will be resulting from the level of application of the COFOG classification and from the budget structure of each European country. In connection with the “target” table should be submitted the data for all cultural domains as a result of additional adjustments respectively of corresponding deepening the COFOG **classification**³. But it will be so-called long-distance run.

Households expenditure on culture

Households expenditure for services and cultural goods hold an important place in the financing of culture. In the context of institutional sectors (see European system of

3. Indeed, only the COFOG codes 08.2-Cultural services and 08.3- Broadcasting and publishing services capture public expenditure on culture, yet they need to be improved for detailed information on culture.

accounts – ESA 95) these are expenditure of the sector S.14 – Households.

Data on households expenditure on culture are gained from harmonised Household Budget Surveys (HBS). The purpose of this survey is to capture the habits of households in terms of cultural expenditure and to measure the weight of cultural consumption with respect to the total consumption of these households. This statistical instrument has a relatively long-lasting tradition within some of the EU countries. Statistical offices have been using the uniform classification COICOP-HBS (Classification of individual consumption by purpose) to carry it out and Eurostat has been trying moreover to coordinate this survey by means of the methodological recommendations. This simplifies data collection on households expenditure on culture in comparison with the data collection on public expenditure.

Household Budget Surveys are harmonized throughout Europe. They are mainly used to establish consumer price indexes and as building blocks for national accounts. They are an important and precious source of data for the analysis of household living conditions. On the one hand, the goods and services nomenclatures that are used can serve to build a detailed picture of consumer spending (classification of individual consumption by purpose COICOP-HBS). On the other hand, the numerous variables available in these surveys allow reconciling consumption with important socio-demographic characteristics like age, socio-professional category of head of household, type of household, class of income, etc.. As a result, they can constitute a precious tool in the description of cultural consumption and locate it within the overall consumption of households.

The HBS monitors and provides information on the amount of spending as well as the structure of consumption, and it is the only source of information on the households expenditure in relation to the income. The sample unit and respondent unit is a household (housekeeping, managing) consisting of a group of people living together and sharing basic expenses (livelihood, household, maintenance of a flat etc.). The core of these households is usually a family, but it may be an individual or group of individuals. The object of interest of the HBS is the spending and consumption habits of all household members. Such surveys usually also monitor other information on households (e.g. composition, income, furnishings).

The principal constraints identified for the international comparability of the HBS data are that national methodologies vary a lot (sampling design and size, timelines and regularity).

Nonetheless, similar to public expenditure, a roughly comparison of the household expenditure on culture is possible with the results of annual statistical surveys on receipts of cultural institutions. This is particularly the case of the receipts from entrance fees, the receipts for purchases of goods of cultural nature, financial donations and contributions of individuals, TV and radio license fees, etc. However it is considerably more complicated. The problem is that the financial resources of non-public (private)

expenditures on culture are more diverse in comparison with resources of public expenditure. Along with households, foreign visitors, or legal and other persons of all institutional sectors (except the sector S.13 – General government) come into play.

Two tables were proposed by the TF2 for collecting comparable data on households expenditure, a narrower table and a broader one, using the COICOP-HBS classification as applied by Eurostat in its pocketbook on culture statistics.

A methodology based on specific questionnaires

Data collection within the meaning of these guidelines is based on the long-term needs to compare expenditure within culture among the EU Member States (or for the wider international comparison). To achieve this aim is important to have a shared set of definitions and concepts of what is meant by culture and by public (and private) spending on it.

Harmonised data collection, coming from the EU Member States, is organised by the EU and has as its principal objective to provide information on all the EU countries (possibly also on other European countries, non-members of the EU, but willing to participate in the survey), concerning the area of expenditure on culture. The data is not collected directly, but will be delivered by representatives of the participating EU countries. Monitored data will reflect both the area of public expenditure and a substantial part of private expenditure in the form of households expenditure. Expenditure from enterprises and private institutions, which deliver cultural goods and services, are not considered here.

Data sources are in principle twofold, namely:

- Statistical, based in particular on the relevant EU regulations and legal national rules and in the case of the expenditure on culture concerning mainly households expenditure;
- Administrative, based primarily on national budget and in the case of the expenditure on culture concerning mainly public expenditure.

In the case of statistical data, collection should take particularly care to minimize nonresponse and qualitative grossing up (imputation) of data recorded in a sampling frame (basic population). Utilization of the administrative data has to be based on consolidated data, excluding the possibility of multiple counting of expenditures at different levels of the government.

Questionnaires for public expenditure: Gross consolidated Public Expenditure on Culture

The common gathering information on the public expenditure on culture is designed in two phases (initial and target tables). The first phase is expected to use simpler tables (at initial level), which the Member States participating to the collect would submit to Eurostat, completed within 15 months following the relevant reference

Table 4 – Structure of public expenditure

Public (current)	Non-capital (investment)	Capital expenditures
Direct	1. Goods and services 2. Staff 3. Other	Investments
Transfers	1. To other organizational levels of government (i.e. inter-level transfers) 2. Other (i.e. transfers to third parties)	1. 1. To other organizational levels of government (i.e. inter-level transfers) 2. Other (i.e. transfers to third parties)

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

year. In the second phase of data collection the table would be used to include detailed information (at target level), the period of its application and the submission deadline would be based on the agreement among Member States and the EU.

The initial table would cross-match cultural domains and two types of public expenditure:

- government expenditure: the providers of these expenditure are identical with general government of public service; government can be seen on different levels, i.e. central, regional and local;
- other public expenditure: the providers of which are the entities outside the realm of government institutions, subsidizing the area of culture - these bodies are represented for example by different financial institutions (see ESA 95).

The basic structure of public expenditure (government by central, regional and local levels+ other public) is made of non-capital (current expenditure) and capital expenditure (investments).

Moreover, public expenditure originate from direct expenditure or transfers.

The calculations from gross to net expenditure are:

Gross expenditure = Current + Capital expenditure

Gross government expenditure = Direct expenditure (current + capital) + Transfers (current + capital)

Net expenditure = Direct Expenditure – Direct Receipts

The direct receipts can be raised from households resources, from the resources of other private entities, EU funds, and eventually from other previously unspecified sources. One of the main components of the category of direct receipts are however the receipts of cultural facilities (theatres, cinemas, museums, etc.), coming from individuals and institutions, and the contributions from sponsors.

A fundamental analysis will always be carried out on a Net expenditure basis. Unless the available data on Direct Receipts are based on Net expenditures, the estimates should be taken from receipts coming from entrance fees and other direct receipts (especially for cultural fields, significantly affecting the total outputs).

At the same time Direct Receipts from non-profit cultural institutions should not be included (because non-profit organizations complement their financial resources from the state budget).

Questionnaires for households expenditure: Households Expenditure on Culture

As for the measure of households expenditure, it is suggested to cross-match items (the COICOP-HBS codes used in the pocketbook) by relevant basic variables:

- disposable net income (20% lowest and 20% highest quintile);
- age of reference person (under 29; 30-64 years; 65 and over);
- attained education of reference person (primary and lower secondary-ISCED 1 and 2; upper and post secondary-ISCED 3 and 4; tertiary-ISCED 5 and 6).

And also for the broader version:

- working activities of households members (with at least one working person and without);
- family size (person alone; adult with children; couple with children; couple without children; another type of household).

Resulted indicators from both tables on public and on households expenditure can be created on a relatively large extent, depending on the availability of data and analytical needs. Let us quote some of them: shares of government expenditure levels (broken down into current and capital) in total or within relevant domain; relation between governmental expenditure and total public expenditure; structure of current expenditure by levels of the government or by domains; structure of direct expenditure and their relation to public expenditure (governmental and other public); calculation of so-called net public expenditure on culture; relations of the expenditure among groups of households; dispersion of expenditure values within the relevant groups of households, both in total expenditure and by domains; share of the households expenditure on culture in the total households expenditure respectively the relation to other types of expenditure (education, health, recreation, purchasing goods etc.); etc.

CULTURAL INDUSTRIES

The challenges of cultural industries

The grant agreement centred the role of the Task Force 3 on the conception of “cultural industries” which is a widely used notion in several countries in Europe e.g. France, Sweden and Italy as well as by UNESCO. With that background, the challenges that TF3 met were to define a common field for the cultural industries (meaning defining vocabulary and outlining the key policy needs) in order to harmonize cultural statistics on employment and economic aspects of these industries.

In 2010, the European Commission released the Green Paper *Unlocking the potential of cultural and creative industries* that explored different ways on how to empower international or regional cooperation and mutually efficient activities in the so-called cultural and creative industries sector. Then, the new economic strategy “Europe 2020” of the European Union appeared, a strategy for a smart, sus-

tainable and inclusive growth, that promotes growth based primarily on knowledge and innovation, and that favors social cohesion and builds a sustainable development. Cultural employment is one of the major issues of the new strategy.

TF3 had also to find synergies for its definitions in a difficult context: in recent years, the economic sector of the cultural and creative industries has aroused much attention from many European countries. The number of countries and regions concerned is continually increasing, despite the fact that the sector - in its complexity - is by no means easy to comprehend, due to its heterogeneous nature and increasing fragmentation. The complexity of the “culture and creative industries” concept lies at the same time in terms of coverage of sectors and in terms of characteristics and status of the businesses. For example, the Green Paper assimilate both the corporate and public sector organisations in the conceptual definition of the cultural and creative industries while the European Cluster Observatory, funded by the EU Commission’s Enterprise and Industry DG, excluded libraries, museums or cultural heritage, so as to minimise the amalgamation with cultural structures of the more publicly-funded culture segments.

As regards the scope of the cultural sector to be considered by TF3, the task force stuck to the framework of 10 cultural domains and 6 functions as defined by TF1.

The concepts of cultural industries

To define the cultural industries, three methodological steps were necessary. The first step entailed the classification of the culture sector as a whole and the identification of the culture industry as a domain in its own right. The culture industry differs from other sub-sectors of the culture sector due to its key market economy focus.

During the second step, the use of the classification system of economic activities and definition of boundaries lends an evidence-based foundation to the definition of the cultural industry. The reclassification of the 29 economic activities as defined by TF1 has provided statistical categories that enable a clear, initial definition of the boundaries of the culture industry’s core existence to be made.

The third and final step must use market-based statistics to further outline the term “economic activities” used within the classification system of economic activities. In addition, the structural business statistics (SBS) represent an extensive database for economic or commercial activities, which are considered sub-activities of the wider economic activity. Further statistics, such as the labour force survey (LFS) or the national business registers are complementary sources of statistical information.

Following that methodology, cultural industries (CI) are defined as:

- A “culture industry” defines an independent economic segment within the culture sector.
- This economic segment groups together all businesses and independent traders that are involved in the creation and distribution of artistic products and services on the market.

- Cultural businesses and self-employed artists are either market-oriented or commercial in nature because they are predominantly financed by the market, by selling their works, products or services at market-driven prices.
- The CI are represented by commercial or market-oriented sub-sectors of the culture sector in each of the 10 cultural domains: heritage, archives, libraries, books and press, visual arts, performing arts, audiovisual and multimedia, architecture, advertising, and art crafts.
- Self-employed artists and those working in the CI occupy a special position because they often interchange between market and non-market-oriented activities and can therefore be stakeholders in both profit and non-profit markets.
- The CI do not include non-profit businesses, organisations or associations, which are predominantly funded by public authorities or private donors (civil society). The main purpose of these institutions is not fetching market-driven prices or generating income to ensure their existence.

The content of the creative and cultural industries is not strictly defined in Europe. Its content is not described in a way that would allow producing comparative statistics. It is delineated quite widely and allows a lot of exceptionalities of the European countries. Comparative statistics on the contrary means that all the statistical figures are produced using the same methodology. Same methodology means that every data provider defines the statistical field on the same way. It is acceptable that, from time to time, some definitions have to be overviewed and some areas may be added or removed from the methodological descriptions, but all the published figures of the different data providers as well as all the years in the timelines have to correspond to the same definitions. Otherwise it cannot be comparative. ESSnet-Culture has elaborated a proposal of the universal harmonised methodological base for the different possible data extractions e.g. it is possible to have data on specific cultural domains as well as its different functions and all of their different combinations.

ESSnet-Culture framework has divided the cultural sector *i.e.* all the cultural domains into functions of which the first one (the central function in the mandala – the visual expression of the domains and functions in concentric circles) is creation. Creation does not correspond to the description of the creative industries but it has considered being the field where the cultural creativity is most concentrated. Using in the same framework the distinction of the “Creative economic activities” (which should be done if the statistical term “creative” is used) is confusing and not correct as creation is only based on the act of creating.

As the statistical concept of the cultural industries does not exist in the existing economic classifications (see NACE), TF3 suggested also the use of other concepts. Although TF3 has worked mainly on conception of the cultural industries it was admitted during the work process that there already exist several conceptions of the cultural industries in the world. To avoid the confusion of the similar terms and their different conceptions TF3 proposes that all the cultural economic activities in the framework of

ESSnet have to be called “cultural sector”. As the compromise, but also as the generally acceptable solution for statistical terminology TF3 proposes that “the economical characters of the cultural sector” have to be used for economical statistics of the whole cultural sector. Speaking on economy and employment of the cultural sector one has use the phrase “employment and economic characteristics of the cultural sector” and not cultural industries.

Culture and employment

Cultural employment and cultural occupations

Task Force 3 followed the approach already proposed by the previous European working group on cultural employment⁵: “The Task Force, in tackling the subject of cultural employment, decided to take two different (but equally important) approaches. On the one hand, it studied employment in companies practising an activity in the cultural domain, and, on the other, it examined employment in occupations involved in cultural domains” – and took into account the definition of cultural employment, which is defined as the “whole of the credits having either a cultural profession, or working in an economic unit of the cultural sector”.

Cultural employment arises in 3 types of situations:

- 1) The working population that both exercises a cultural profession and works in the cultural sector (e.g.: a ballet dancer at a performance hall or a journalist at a daily newspaper).
- 2) The working population that exercises a cultural profession outside of the cultural sector (e.g.: a designer in the automobile industry).
- 3) The working population that exercises a non-cultural profession in the cultural sector (e.g.: an accountant in a publishing house).

To assess cultural employment, we take into account all the employment in cultural activities, as well as all the cultural occupations in companies whose main activity is not cultural. This estimation is made possible by the use of the NACE and ISCO (International standard classification of occupations) classifications, which make it possible to intersect data, and to thus estimate the proportion of cultural employment, based on LFS surveys. But before calculating the cultural coefficients from the intersections of NACE and ISCO codes, the set of inclusions and exclusions with regards to the cultural sphere, whether by activity or by profession, must be defined beforehand.

Employment in cultural activities is defined as all cultural and non-cultural employment of economic units (companies, organisations, self-employed persons, etc.) whose activities fall under the cultural sphere. The cultural activities are those defined by TF1, *i.e.* 22 sectors of the NACE Rev2 at 4-digit-level composed solely of cultural activities, and 7 sectors of the NACE Rev2, 2008 including both cultural and non-cultural activities.

In the absence of any classification specific to cultural occupations, the ISCO is the main tool available that we can use to identify them. However, cultural and artistic occupations are spread out in the ISCO-08, and as there is no single code with which they can be identified, they have to be identified via specific criteria, and the most detailed level must be used (4 digits). Despite this, sometimes even the most detailed level is too aggregate to distinguish cultural professions from noncultural ones.

TF3 defines a cultural occupation in this way: “Cultural occupations include occupations involved in the creative and artistic economic cycle *i.e.* creation, production, dissemination and trade, preservation, education, management and regulation, as well as heritage collection and preservation. These occupations involve tasks and duties undertaken: – for the purpose of artistic expression (e.g. visual arts, performing arts, audiovisual, etc.); – to generate, develop, preserve, reflect cultural meaning; – To create, produce or disseminate cultural goods and services, generally protected by copyright.”

With the three criteria that were retained, over 120 artistic and cultural occupations were surveyed and cultural occupations in 48 4-digit professional groups of the ISCO-08 were identified (as opposed to 24 groups in the ISCO-88) (table 5).

For estimates of cultural employment these partly cultural occupations should be included according to the estimations to be done with data available in some countries.

Cultural employment estimate

In 2001, the European TF on cultural employment developed a tool to produce data on cultural employment – a “culture matrix” – which brings together cultural professions and cultural activities. This method for assessing cultural employment uses the results of the European Labour Force Survey (LFS), which has the advantage of being based on a sample of households in all the EU Member States (as well as in the candidate countries and the EFTA), and of being structured around 2 reference classifications: the NACE which classifies the employer’s main activity, and the ISCO which classifies professions. Since then, the classifications have been renewed and it is absolutely imperative that the culture matrix be updated for the production of cultural employment data, in order to render the classifications for the production tool consistent with those used for the data collection tool (LFS).

The method consists in estimating all cultural employment in the economy, that is, employment in all cultural activities along with cultural jobs in non-cultural activities. The estimate can be performed by using two classifications (NACE and ISCO) used in the Labour Force Survey (LFS).

Once the most refined posts are filled in, it is simple to make an estimate of cultural jobs:

Cultural employment = cultural occupations (A) + non-cultural occupations in cultural activities (C)
+ cultural occupations in non-cultural activities (B)

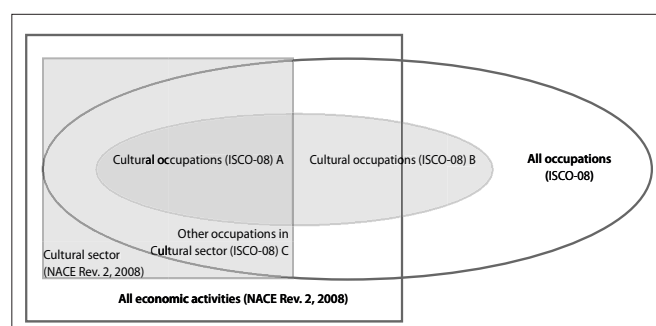
5. See the Working group on Cultural statistics, Task Force on Cultural Employment Statistics, DOC/ESTAT/E3/2001/CULT02.

Table 5 – ISCO-08, cultural occupations

- 32 professional groups in the ISCO-08 (4 digits) solely composed of cultural professions:
 - 21.61 Building architects
 - 21.62 Landscape architects
 - 21.63 Product and garment designers
 - 21.66 Graphic and multimedia designers
 - 23.54 Other music teachers
 - 23.55 Other arts teachers
 - 26.21 Archivists and curators
 - 26.22 Librarians and related information professionals
 - 26.41 Authors and related writers
 - 26.42 Journalists
 - 26.43 Translators, interpreters and other linguists
 - 26.51 Visual artists
 - 26.52 Musicians, singer and composers
 - 26.53 Dancers and choreographers
 - 26.54 Film, stage and related directors and producers
 - 26.55 Actors
 - 26.56 Announcers on radio, television and other media
 - 26.59 Creative and performing arts artists not elsewhere classified
 - 34.31 Photographers
 - 34.32 Interiors designers and decorators
 - 34.33 Gallery, museum and library technicians
 - 34.35 Other artistic and cultural associate professionals
 - 35.21 Broadcasting and audio-visual technicians
 - 44.11 Library clerks
 - 73.12 Musical instrument makers and tuners
 - 73.13 Jewellery and precious-metal workers
 - 73.14 Potters and related workers
 - 73.15 Glass makers, cutters, grinder and finishers
 - 73.16 Sign writers, decorative painters, engravers and etchers
 - 73.17 Handicraft workers in wood, basketry and related materials
 - 73.18 Handicraft workers in textile, leather and related materials
 - 73.19 Handicraft workers not elsewhere classified
- 14 basic groups from the ISCO-08 (4 digits) partially composed of cultural professions, in other words, groups that mix cultural and non-cultural professions:
 - 1222 Advertising and public relations department managers (include: Advertising manager, art manager)
 - 1349 Professional services managers not elsewhere classified (include: Archives manager, art gallery manager, library manager, (museum manager; Managers of cultural enterprises and institutions)
 - 1431 Sports, recreation and cultural centre managers (include: Cinema manager, theatre manager, concert hall manager, manager of cultural center)
 - 2164 Town and traffic planners (include: Town planner only if related to architecture)
 - 2310 University and higher education teachers (include: Arts teachers)
 - 2320 Vocational education teachers (include: Arts teachers)
 - 2330 Secondary education teachers (include: Arts teachers)
 - 2341 Primary school teachers (include: Arts teachers)
 - 2513 Web and multimedia developers (include: Webdesigners)
 - 2632 Sociologists, anthropologists and related professionals (include: Researchers related to cultural heritage Archaeologist...)
 - 2633 Philosophers, historians and political scientists (include: Researchers related to cultural heritage, semiotic...)
 - 3339 Business services agents not elsewhere classified (include: Literary agent, theatrical agent)
 - 5113 Travel guides (include: Museum guide, art gallery guide)
 - 7522 Cabinet-makers and related workers

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

Graph 2 – Cultural employment



Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

Data from the Labour Force Surveys that is sent currently to Eurostat must adhere to a minimum level of detail of 2 characters for the classification of activity (NACE) and 3 characters for the classification of professions (ISCO).

Nevertheless, based on the information collected in 2011 on the level of classification used in national surveys

of labour forces that the Member States sent to Eurostat, TF3 notes that:

- 19 MS sent NACE data with 3-character codes,
- 15 MS sent 4-character ISCO codes to Eurostat.

The method used in former estimates (with NACE Rev.1 and ISCO-88) uses coefficients when the most refined level, *i.e.* NACE3*ISCO4, was not available. For the countries which provided information at NACE3*ISCO3 or at NACE2*ISCO4, weight was calculated either on cultural activities, either on cultural occupations.

Based on the consensus reached by ESSnet-Culture on the production of more detailed reference classifications for cultural activities and artistic professions, *i.e.* 4 digits for the NACE Rev2, 2008 and 4 digits for the ISCO-08, TF3 has defined:

- 6 divisions for cultural activities NACE3: 59.1, 59.2, 60.1, 60.2, 74.1, 90.0) and 3 cultural activity groups (NACE2: 59, 60, 90),

– 7 groups of cultural professions (ISCO3: 216, 235, 262, 264, 265, 343, 352).

This inclusion process involves 2 to 3 digits for the NACE Rev2, and 3 digits for ISCO-08. It is a prerequisite to the relaunch of data production from the overall matrix of cultural coefficients.

The key indicators for producing data on cultural industries

Indicators are proposed to meet the main policy needs for cultural statistics. They are thoroughly documented with specifications on definitions, purpose, research question, data requirement, data sources, method of collection, formula, analysis and interpretation. Most of the indicators are created on the basis of already existing statistical data resources of Eurostat, such as Structural Business Statistics (SBS), Community Labour Force Survey (LFS) databases, also database containing detailed international trade data for the EU and its Member States (Comext) and data of the business registers. Some indicators are also proposed as possible future developments of the cultural industries statistics and may not be available yet in all Member States.

There are two main topics of the indicators include in this document, there are key indicators and there are spillover indicators. When key indicators are describing economics of the culture or its direct impact to the economy, then aim of the second set of indicators is to describe the indirect influence to the other economic sectors, also named as spillover effect.

TF3 proposes a short list of 11 key indicators related to entrepreneurship, employment, import and export of the cultural goods as well as ICT in the cultural sector (see two examples on table 6, for the whole list, see the final report).

Entrepreneurship

- share of the cultural enterprises in the service sector;
- share of the cultural enterprises' turnover in the overall economy's turnover;
- share of micro-enterprises in cultural sector compared to share of micro-enterprises in overall economy;
- share of the value added produced by cultural sector compared to the overall economy;
- share of the market oriented cultural enterprises compared to the total cultural sector.

Employment

- total cultural employment;
- total cultural occupations;
- share of foreigners in artist occupations mobility of artists.

Import and export of the cultural goods

- share of cultural goods in total import;
- share of cultural goods in total export.

ICT in cultural sector

- share of the cultural sector in the total ecommerce turnover.

CULTURAL PRACTICES AND SOCIAL ASPECTS OF CULTURE

The challenges of cultural practices

Cultural practices of the population are, without doubt, the most important “final product” of the cultural sector. Performing arts without an audience; music without listeners; museums without visitors or books without readers will all lose their *raison d'être* and soon cease to exist.

A delineation of cultural participation is not an easy task. To begin with, there are various cultural practices that may be very popular in one country, but unknown in others. The popularity of the zarzuela in Spain, the tango (sung in Finish) in Finland, or the cabaret (which is usually a one man or one woman show) in the Netherlands and Flanders are examples of such “national” practices.

Technological inventions and innovations can have profound effects on cultural participation and mostly have. This is not only true for the ICT, but practically for all inventions of the 20th century (see the changing audience in theatre). And cultural practices can also change as a consequence of societal transformations (see the “youth culture” after the democratisation process of Western societies in the sixties-seventies).

Cultural practices and cultural policies are quite dependent (financing, fostering cultural participation and social cohesion, etc.). The economic crisis and the shift of emphasis from a measurement system based on production to a focus on quality of life that includes health care, transport, poverty, education but also leisure time. It attracted the attention of national and European policy makers asking for indicators on well-being.

As for methodological context, TF4 used previous European works and European existing surveys. The LEG group on cultural participation did an extensive inventory of surveys on cultural participation in the then 15 Member States and concluded in 2000 that a regular European survey would be the solution for collecting comparable data on cultural participation in Europe. The common European survey on participation in cultural activities was not realised but, instead, two “Eurobarometers on cultural participation” were carried out: one in the 15 “old” Member States and one in the new Member States and Candidates: “Europeans' Participation in Cultural Activities” (2001) and “New Europeans and Culture” (2003). Both Eurobarometers used questionnaire developed by the LEG-Culture. Although the results differed considerably from the results of national surveys it was, nevertheless, for the first time that all the present Member States of the EU researched cultural practices of their population. Questions concerning cultural participation were also included in the “Eurobarometer European Cultural Values” (2007) and in the “Survey on Income and Social Conditions” (SILC) in 2006 and the “Adult Education survey” (AES) in 2007. Both editions of the Eurostat pocket book Cultural Statistics (2007 and 2011) include sections on cultural participation. Other surveys, such as the “Harmonized European

Table 6 – Two examples of key indicators

Name of the indicator: Share of the cultural enterprises and organisations in the overall economy	
Definition: A count of the enterprises and organisations of the cultural sector divided with the total count of enterprises and organisations and multiplied by one hundred.	
Purpose: To compare the cultural sector with the overall economy.	Research question: What is the share of cultural enterprises and organisations in overall economy?
Data requirement: Total number of the enterprises and organisations in cultural sector, total number of enterprises and organisations in overall economy	Data sources: Eurostat, SBS
Method of collection: Sample survey. National data from the national statistical offices.	Formula: $N^{CS}/N^{OE} \times 100$ N^{CS} = total number of cultural enterprises and organisations N^{OE} = total number of enterprises and organisations
Name of the indicator: Share of micro-enterprises (by employment size) in cultural sector compared to share of micro- enterprises in overall economy	
Definition: Share of micro-enterprises (by employment size) in cultural sector divided with the share of micro- enterprises in overall economy. Micro enterprises are those which employ less than 10 people. The number of employees in the enterprises. This include the total number of persons who work in the enterprises (inclusive of working proprietors, partners working regularly in the unit and unpaid family workers), as well as persons who work outside the unit who belong to it and are paid by it. These also include par-time workers, seasonal workers, apprentices, and home workers on the payroll. The data about Number of enterprises by employment (micro) can be broken down by NACE (from 2008 NACE REV.2 B-N).	
Purpose: To assess the infrastructure of the European enterprises and test if the cultural industries is similar to the rest of the enterprises in the economy or if they differ.	Research question: What is the share of micro-enterprises (by employment size) in cultural sector compared to share of micro-enterprises in overall economy?
Data requirement: The number of employees in the enterprises.	Data sources: Eurostat, SBS
Method of collection: National data from the member stats. SBS regulation. This instrument aims to provide a common framework for the collection transmission and evaluation the SBS.	Formules : $M\%CS / M\%OE$ $M\%CS = N^{MCS}/N^{CS} \times 100$ N^{MCS} = total number of micro-enterprises and organisations in cultural sector N^{CS} = total number of cultural enterprises and organisations $M\%OE = N^{MOE}/N^{OE} \times 100$ N^{MOE} = total number of micro-enterprises and organisations (in overall economy) N^{OE} = total number of enterprises and organisations (in overall economy)
Analysis and interpretation: Higher number of micro or small enterprises in the cultural industries than in the rest of the economy would indicate that the cultural industries consist of many small enterprises whereas many large enterprises by employment compared with the rest of the economy would indicate that the business structure is more concentrated in the cultural industries than in the rest of the economy. Broken down by NACE Number of enterprises by employment(micro) can serve as a very efficient tool for analysing the differences between cultural industries and the rest of the economy.	
Methodological and definition issues or operational limitations: On analysing data of Number of enterprises by employment (micro) the differences between the countries be taken into account.	

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

time use survey” (HETUS) or the “European Social Survey” (ESS) include questions on media habits and on social and civic participation.

A framework for cultural practices

For mapping the framework of cultural practices and take into account the effects of social and technological changes on cultural practices and the consequences for the research of cultural participation, TF4 first commissioned Jos de Haan and Andries van den Broek from the SCP/ Netherlands Institute for Social Research to carry out a short study: “The key questions then are which activities to look for and where to look for them. To break down the problem, we make three differentiations, one between receptive and active cultural participation (*i.e.* attending vs. practising culture), a second between direct and digital participation, and a third between high arts and popular arts.”

Speaking about cultural practices, we usually refer to a restricted range of activities: visiting cultural venues, manifestations or institutions; media habits and practicing arts as amateur. However, these are not sufficient to keep track of the changes in the cultural landscape. De Haan and Van den Broek use a much broader concept of cultural participation and include all activities which are connected to visits, habits and amateur practices. They distinguish four kinds of participation (the ICET model):

- **Information:** to seek, collect and spread information on culture;
- **Communication and community:** to interact with others on cultural issues and to participate in cultural networks;
- **Enjoyment and expression:** to enjoy exhibitions, art performances and other forms of cultural expression, to practice the arts for leisure, and to create online content;
- **Transaction:** to buy art and to buy or reserve tickets for shows.

It would be, however, impossible to extend a questionnaire on cultural participation in such way that all the ICET activities will be included. A survey using such questionnaire would very expensive and time-consuming. These questions are therefore suited for a follow-up of a national survey on cultural participation. Such a research project should be restricted to those respondents from the national survey who already showed interest in the art disciplines or practices under review.

TF4 would suggest that if some Member States that will conduct a cultural participation survey in the near future would be interested in carrying out such “harmonised” extensive survey, the European Commission should support this initiative.

With this conclusion, TF4 considers “cultural practices” as a specific dimension of culture (based on the cultural domains and following TF1 framework), and distinguishes cultural practices at three levels:

- **Amateur practices**, *i.e.* practicing the arts leisure;
- **Attending/receiving**, *i.e.* visits to cultural events and following artistic and cultural broadcasts of all kind of media;

- **Social participation/volunteering**, *i.e.* being a member of a cultural group and associations, doing voluntary work for cultural institution, etc.

TF4 tried to include all the activities which could be considered as cultural practices in the framework. We realize that some of the activities could be very rare and sometimes difficult to distinguish from other activities. There are – for instance – not many people who design their own house and it would be difficult to sort out “making films as an artistic hobby” from “making video as an artistic hobby”. While designing an advertisement is a creative and, in some cases, an artistic activity, reading, listening to or watching an advertisement is usually not considered to be a cultural practice. The same is true of some sub domains of the framework, such as sound recording. Nevertheless, the framework includes practically all forms of culture which are covered in international, European and national surveys on cultural participation.

The activities listed below were used as the starting point for designing the comprehensive questionnaire and the list of indicators.

Overview of the European surveys on cultural participation

Already in 1997 a LEG on cultural statistics was set up by the European Commission and Eurostat. This was in response to a request from Member States for building up a system of comparable cultural statistics. Although the LEG-Culture group delivered important pioneer work during several years and published a first report in 2000, the existence of reliable harmonised data remained problematic. Methodological differences of surveys: in sample size and sampling method, population, data collection, question wording and scope of the survey can all have a devastating influence on the comparability of the results. The LEG-Culture group proposed a general framework that leads to the design of a harmonised set of questions and indicators to measure cultural participation in Europe. The European Commission asked Eurobarometer to implement these set of questions into two surveys (in 2001 and 2003 for the candidate countries). The strongest point of the two Eurobarometer surveys was undoubtedly that there was a strong form of input harmonisation. The basic sample design, questionnaire, interview method and weighting procedure was similar across countries. Despite this considerable advantage, the data on cultural participation showed huge differences with data collected by other surveys at national level. This was thoroughly investigated in a report of the European Commission (Agilis, 2006).

Results on cultural participation are therefore difficult to compare, between European surveys and in comparison with specific national surveys: cultural practices are often overestimated or significant discrepancies are often observed between Member States. The main cause is certainly the so called “output harmonization”, which leads to considerable variation in phrasing the questions in national languages and the different modes of data collections.

Table 7 – Framework for cultural practices

DOMAIN	PRACTICING AS AMATEUR	ATTENDING/RECEIVING	SOCIAL PARTICIPATION/ VOLUNTEERING
Books and Press	Writing in leisure time: Fiction and non-fiction, on paper or in digital form (including weblogs).	Reading in leisure time: books newspapers, magazines either in printed or in digital form.	Publishing all kinds of pamphlets; letters to editors of newspapers and magazines; blogs, e-zines and another publications on the Internet.
Libraries	Collecting books, having a library at home.	Visiting libraries (actually and virtually).	Working as a volunteer in a library.
Archives	Being an amateur researcher (genealogist, local history etc)	Visiting archives (actually and/or virtually)	Visiting archives (actually and/or virtually) Being a member of an historical association, group or club (local history, genealogy etc). Volunteering for or donating to such associations, groups or clubs.
Museums	Being a collector.	Visiting museums (actually and/or virtually).	Being a member of an historical association, group or club (local history, genealogy etc). Volunteering for or donating to such associations, groups or clubs.
Monuments	Not relevant.	Visiting monuments (actually and/or virtually).	Being member of an association, group or club for the preservation of monuments and heritage. Volunteering for or donating to such associations, groups or clubs.
Archaeology	Being an amateur archaeologist	Visiting archaeological sites (actually and/or virtually).	Being member of an association, group or club for the preservation of (archaeological) monument and heritage. Volunteering for or donating to such associations, groups or clubs.
Architecture	Designing own house or house for others.	Visiting architectural expositions (actually and/or virtually). Visiting monuments (actually and/or virtually).	Being member of an association, group or club for the preservation of monuments and heritage. Volunteering for or donating to such associations, groups or clubs.
Arts Crafts	Making pottery, glass, jewels, textile work etc.	Visiting arts and crafts fairs (actually and/or virtually). Visiting museums (actually and/or virtually).	Following lessons. Being member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Visual arts	Painting, drawing, graphical works (by hand), sculpturing.	Visiting arts exhibitions, museums and galleries (actually and/or virtually).	Following lessons. Being member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Photography	Making photo's as an artistic hobby.	Visiting photographic exhibitions, museums and galleries (actually and/or virtually).	Following lessons. Being member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Design	Not relevant.	Visiting exhibitions, museums and galleries (actually and/or virtually).	Not relevant.
Advertising	Not relevant.	Not relevant.	Not relevant.
Drama	Acting in an amateur theatre company. Directing an amateur theatre company. Acting as a cabaretier or stand-up comedian.	Visiting theatre plays cabarets and stand-up comedies; viewing direct broadcasts of theatre plays cabarets and stand-up comedies. Viewing recorded theatre plays, cabarets and stand-up comedies in audiovisual media (tv, video, Internet).	Following lessons. Being member of a club or a group. Showing own performances on the Internet.
Dance	Dancing: ballet or modern dance, ballroom dance, Latin American dance, jazz dance, hiphop, break dance, street dance folk dance, etc	Visiting dance performances viewing direct broadcasts of dance performances. Viewing recorded dance performances in audiovisual media (tv, video, Internet).	Following lessons. Being member of a club or a group. Showing own performances on the Internet.
Music	Singing: alone, in a choir, a vocal ensemble, opera or operetta troupe, pop- or rock band, rapping, etc. Playing a musical instrument.	Visiting operas and operettas, performances, concerts of all kinds, musical festivals and feasts of all kinds; viewing direct broadcasts of operas, operettas, concerts, festivals and feasts. Viewing and listening to recorded operas and operettas and recorded music of all kinds in audiovisual media (radio, cd, mp3 player, tv, video, Internet, etc)..	Following lessons. Being member of a club or a group. Showing own performances on the Internet.
Radio	Being an amateur broadcaster.	Listening to radio broadcasts.	Doing voluntary work for (non-professional) radio stations.
Television	Being an amateur broadcaster.	Viewing television broadcasts.	Doing voluntary work for (non-professional) television stations.
Film	Making films as an artistic hobby.	Visiting cinema (and/or film festivals); viewing recorded films in audiovisual media (tv, video, Internet).	Following lessons. Being member of a club or a group. Making films for a civic association or pressure group. Showing own films on the Internet.
Video	Making video's as an artistic hobby.	Viewing video's.	Following lessons. Being member of a club or a group. Making video's for a civic association or pressure group. Showing own video's on the Internet.
Multimedia	Designing for the Internet (for instance games or websites) as a hobby.	Using the Internet for cultural purposes is a transversal function and thus not restricted to the web and/or the game designers.	Not relevant.

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

Table 8 – Overview of cultural practices and social participation on culture

EU Survey	Some facts on methodology	Some results	Main conclusions
Eurobarometer on culture (2001, 2003, 2007)	<ul style="list-style-type: none"> – Isolated questions on cultural participation – Sample size smaller than in national surveys – Age reference (15 and over) and population (EU nationals residents) – Respondents may be replaced – No weight used on some demographic variable (education, occupation) 	Higher participation rates in Eurobarometer than in national surveys	<ul style="list-style-type: none"> – Significant differences between Eurobarometer results and those of national surveys (cf. Agilis report, 2006) – Output harmonization (guidelines for producing results) is not enough for comparability
EU-Statistics on Income and Living Conditions 2006 (EUSILC)	<ul style="list-style-type: none"> – <i>Ad hoc</i> module and target variables on social and cultural participation – Various data collection method (CAPI, CATI, PAPI, CAWI, proxy or mixed) 	Considerable variation of rates between countries.	<ul style="list-style-type: none"> – Differences in framing questions – Output harmonization (guidelines for producing results) is not enough for comparability.
Adult Educational Survey 2007 (AES)	<ul style="list-style-type: none"> – Participation in education and life-long learning (relations between social and learning activities) – CAPI recommended but not used by every participating Member State – Different timelines 	Higher rates of cultural participation as compared to EU-SILC	<ul style="list-style-type: none"> – Output harmonization (guidelines for producing results) is not enough for comparability
European Social Survey (ESS)	<ul style="list-style-type: none"> – Rigorous methodology with model of input harmonization (identical surveys mode and questions phrasing in countries; 70% response target) 	<ul style="list-style-type: none"> – Discrepancies in official turnout rates and reported turnout rates 	<ul style="list-style-type: none"> – Variation in nonresponse bias make some breakdowns of results harder
Harmonized European Time Use Surveys (HETUS)	<ul style="list-style-type: none"> – Mixed of input (diary format, coding list, etc.) and output harmonization – Differences in sample units (households or individuals) 		<ul style="list-style-type: none"> – Further research is needed but difficulties in interpreting and comparing results are noticed
Information and Communication Technologies Survey (ICT)	<ul style="list-style-type: none"> – Harmonization of questions phrasing but no harmonization of data collection mode 		<ul style="list-style-type: none"> – Further research is needed but difficulties in interpreting and comparing results are noticed

Source : ESSnet-Culture/DEPS, Ministère de la Culture et de la Communication, 2011.

Here are the major conclusions of the inventory of European surveys ;

In order to get internationally comparable statistics, a common reference population, reference period, mode of data collection, sample size and set of weighting variables is recommended.

The EU-SILC builds on the experience of the EU-Household Panel (ECHP). In the ECHP the comparability was achieved by common concepts, definitions, classifications and a “blue-print” questionnaire. In addition, other design aspects were harmonised, such as sampling, data-processing and data-analysis. In EU-SILC and the AES, output harmonisation was introduced. The question arises whether it is still feasible to re-introduce input harmonization. It is our belief that this is the case. From 2002 onwards, on a 2-years base, the European Social Survey (ESS) has been conducted. The ESS is an example of an

input harmonised survey, with identical questions, sampling, and response targets. Even if input harmonisation is not the only solution when it comes to “high quality” data, using output harmonisation will create even more problems. It should be possible that not only the concepts, but also the phrasing of the questions are identical across the countries. However, it will not be easy to include the data collection mode in the recommendations or even in regulations. CAPI is not very cost-effective; there is a strong pressure from Member States to allow for other data-collection modes. For example a mixed-mode design, starting with the cheapest modes (web and mail), followed by the CATI and PAPI, and to use CAPI as the last option. When introducing a module on cultural participation one should be aware that allowing various data collection modes will make it very difficult to compare the results across countries.

Overview of national surveys on cultural participation

The recent literature about constructing equivalence gives interesting insights in this respect. When dealing with equivalence, the focus is on giving the same stimulus to each respondent in all countries rather than using the exact same question wording (among others Billiet & Welkenhuysen-Gybels, 2004). For example, a question that works perfectly in a mail survey could be prone to a socially desirable answer in a face to face survey (Segers, 1999) and vice versa. So using the exact same questions is only useful if it is feasible to implement the same data collection mode in all countries. The above clearly shows that choosing the best path to follow is not easy. The comparability of results is influenced by many factors and the right balance between all these aspects should be found.

A view on the methodological aspects of the national surveys and their differences on these aspects can be helpful for this exercise. TF4 recognised this need. A questionnaire about the methodological aspects of national surveys was therefore sent to all Member States. In general one could say that there is a quite some consensus on the topics that should be covered dealing with cultural participation. However, there was a lot of discussion among TF4 about whether civic participation should be included or not. Although at a first glance there is unity in the topics that are covered, this does not mean that putting them into operation is straightforward. Apparently nonequivalence of design can sometimes be a bigger issue than mixed-mode. There is a good chance that allowing countries to use the mode they are the most experienced in, will render smaller differences than the obligation to use a method they are not used to. It is also quite essential that all countries use the same method of random sampling. Methods seen as quota-sampling that are very prone to self selection are not acceptable. Also noteworthy is that most national surveys are dedicated surveys (stand alone), and only a few countries have a module embedded in an existing survey. To give good methodological guidelines for obtaining comparable data one should know what the practical and budgetary possibilities are.

To conclude, the inventories of 17 national surveys show that:

- most questionnaires include visits to arts, heritage and amateur practices;
- most countries distinguish between visits to different kinds of performing arts and different kinds of heritage (museums, monuments, archaeological sites etc.);
- media habits are not always included (national time use survey instead);
- seven national surveys also include questions on civic participation;
- recent surveys contain more and also more detailed questions on the use of the Internet;
- considerable variation in the scope of cultural practices recorded (visits to performing arts, questions on festivals and open-air events, listening to music, questions on amateur practices, etc.).

A module on cultural practices

If repeated periodically, a survey on cultural and social participation would be the best way to measure progress in a changing Europe. The best we can hope for, is a pilot project carried out by a limited number of Member States with the support of the European Commission. A module on cultural participation, containing a limited number of questions could be included in one of the upcoming EU surveys.

The proposed by TF4 full fledged questionnaire on cultural practices and civic participation includes 26 questions and focuses on seven domains of cultural participation: performing arts; architecture, visual arts and crafts; heritage; books and press; libraries; film and video; radio, television and Internet and for each domain three aspects are taken into account attending/receiving, amateur practices, social participation/volunteering.

General methodological guidelines are also listed:

- the survey should cover the widest population possible, the recommended age reference would be 15 years and over;
- the reference period should be of 12 months;
- the same data collection in all countries would be the ideal (face-to-face interviews would be the better choice, proxy interviews should be avoided as much as possible);
- it is recommended to use a probability sample stratified on individuals (at least on age and gender) and to carry out the Survey in all national languages;
- the sample size should allow tabulations by age, sex, education level, employment and degree of urbanisation (reliable estimates seem good with maximum 5.000 individuals);
- testing and piloting of the questionnaire should be conducted and experienced interviewers are expected;
- wording of questions is crucial: adaptation in national languages should be done with respect to the meaning of the original model questionnaire (see Eurobarometer Survey on cultural participation).

A list of indicators using the TF4 model questionnaire is suggested for the analysis of the phenomenon and for the policy process. Indicators are classified by cultural domains and are ranked according to their 3 levels of priority. For examples:

- Performing arts: Percentage of persons who have carried out at least one artistic activity the last 12 months (priority 1); Percentage of persons who have visited live arts performances in the last 12 months (priority 1); Percentage of persons who have played musical instruments (priority 2); Percentage of persons who have visited theatres in the last 12 months (priority 2); Percentage of persons who have visited other kind of actual music concerts in the last 12 months by type of concert (priority 3), etc.;
- Architecture, Visual arts, Art crafts: Percentage of persons who have done at least one artistic activity among those listed in Q6 in the last 12 months (priority 1); Percentage of persons who have made photographs (priority 2); etc.

CONCLUSIONS AND MAIN RECOMMENDATIONS

The developments undertaken by the ESSnetwork on Culture during this 2-year period have conducted to create a new reference system for cultural statistics in Europe, for future production of data on cultural and economic activities, on employment, on expenditure, and on cultural and social participation on culture. The approach mainly followed a practical method based on existing classifications and sources allowing a straightforward application among Member States on a consensual basis, while remaining open and coherent with international definitions. The ESSnet concepts aimed at giving culture its visibility, affirming its specificity, for instance by placing creation at the centre of cultural activities. The ESSnet also built up lists of indicators for measuring cultural aspects (economy, spill-over effects, financing on culture, social indicators on cultural practices) and for meeting the policy needs on the most relevant of today issues.

Nonetheless, the priority of producing European data on culture depends on their availability and on their comparability. That is why one of the first ESSnet recommendations is a request for recognition of the European framework so that data collections should be improved, with harmonization of national sources and availability of a set of comparable data.

Not only the role of European and national institutions for taking into account the ESSnet conceptual framework is necessary and was already called upon by the Council of Europe, but also a partnership between ministries of culture and national statistical institutes is important for carrying out recommendations

The second general recommendation is technical: a better coverage of cultural sectors in harmonized surveys will improve availability of cultural data. To start with, in SBS: with the new 2008 NACE, culture is better identifiable. Important improvements have already been realized in harmonized sources, e.g. the Audiovisual classes are now gathered in the SBS or LFS. However, lacks of cultural data are still numerous whereas classifications would allow a good coverage even at an aggregated level: the new 2008 NACE 3-digit level, group 900 (Creative, arts and entertainment activities) and even the 2-digit level, division 90 (Creative, arts and entertainment activities) are entirely cultural and represent a consequent part of the cultural artistic creation (performing and visual arts). These improvements do not require consequent developments but enlargement of existing tools and sources.

The third recommendation concerns the higher level of details used in classifications (NACE, ISCO, COFOG, etc.) in harmonized surveys which often drowns cultural activities in broader ones. But of course, the challenge in detailing the level of classifications in surveys rests with the sample methodology and the expansion of units in surveys whereas European and national offices lack budgetary and human resources.

More specific recommendations have been given in the previous chapters for monitoring special aspects of culture

(estimates on employment, public and households expenditure, continuous improvement of statistical classifications-NACE, ISCO, COICOP, COFOG, etc.- as regards cultural items, etc.), let us quote one that could be prioritized in a near future:

- a survey on cultural practices and civic participation based on TF4 model questionnaire would be, in the long run, the best way to measure cultural participation and progress in a changing Europe. Yet, in the short run, the new ahm 2014 in EU-SILC is a chance to collect reliable and comparable data on cultural and social participation in the European Union. To ensure reliability and comparability, “input harmonization” should be used in this survey and the data collection modes used in different Member States should be harmonized as much as possible. TF4 experts should be involved in the preparation of this module.

Other themes and future developments should also be explored: it would be appropriate that European resources be made available to deepen studies and take advantage of the present synergies among Member States so that not to start again from scratch. Analysis, comparisons of national situations and proposals for developments (such as methodologies on estimates) are easier when a network is settled.

For that, setting-up of workshops on specific themes, coordinated by Eurostat for its central position, would be a good solution. These workshops could contemplate the following themes that have been highlighted by the ESSnet experts as being prior issues:

- cultural employment: updating of the matrix needs important methodological and statistical developments; this workshop is a priority, all the more so since the new 2008 ISCO classification should be available from the LFS source from 2012; nonetheless, an expertise of the method should also be conducted and the prerequisite level of classifications should be produced;
- trade in cultural goods and services to be compiled and especially an analysis on the specific consideration of services;
- small sized and non-market oriented enterprises active in cultural sectors; the non-market sector is particularly important for the social economy;
- indicators on copyrights that represent crucial intangible assets for culture but whose measure is delicate;
- satellite accounts on culture allow to consider the whole economic chain; it is a solution to establish the strong interrelation of culture with other sectors of the economy and two Member States, Spain and Finland, have experienced competencies in that matter. ■

Acknowledgements

The ESSnet Culture is a 2-year project that involved representatives from 27 countries:

- 25 Member States of the EU-27 (AT, BE, BG, CZ, DE, DK, EE, ES, FI, FR, GR, HU, IT, LV, LT, LU, MT, NL, PL, PT, RO, SK, SI, UK, SE);
- EU accession candidate country (TR);
- 1 member country of EFTA (CH);

as well as statisticians and experts in cultural studies and policies who contributed to specific analyses.

The author wishes to thank all those persons, among which are the coordinators, the leaders, participants and members of ESSnet-Culture:

ANUFRIJEFF RÖHR Cajsa, ARGE Kaisa, BAEV Stoyan, BAGER-SJÖGREN Lars, BARDOSI Monika, BECK-DOMZALSKA Marta, BERTHOMIER Nathalie, BINA Vladimir, BÜDINGER Andreas, CHANTEPIE Philippe, CHOCHOROWSKA Agnieszka, COIN Christine, COUTTON Vincent, DAPSIENE Gaile, DE SOUSA Teresa, DEBONO Mary Rose, DIETSCH Bruno, DISHNICA Piro, FRANK Guy, GOUYON Marie, GUSMAN-BUTTIGIEG Sarah, HOFHECKER Franz-Otto, ISTRATE Georgeta, JAKOBIK Krzysztof, JAKOBSSON Elin, KACVINSKY Vladimir, KARRUNA Rubbina, KARTTUNEN Sari, KOLMODIN Anne, KOMMEL Kutt, KOTYNEC Josef, KRYWULT-ALBANSKA Malgorzata, LACROIX Chantal, LIIKANEN Mirja, LIPOVSEK Brigita, MORRONE Adolfo, NEMPARIS Nikolaos, NOVAK Jaroslav, PASQUA Sylvain, PAUWELS Guy, PEIL Nele, PEREZ-CORRALES Maria Angeles, PEURELL Erik, PICKERING Ed, ROBIN Philippe, SAMIENE Valentina, SARV Jorma, SCHMEETS Hans, SCHULLER Frank, SVENDSEN Randi, SVETLIN-KASTELIC Nadja, TAUL Berit, TEDESCHI Umberto, TOKA Ercüment, TORCHE Stéphanie, VAN DER MEULEN Jamilja, VARCKOPFA Anita, VIL-LAZAN-PELLEJERO Noemi, VOGEL Silvia.

For more information:

ESSnet-Culture Project coordinator

Ministry of Culture (LU)

Guy FRANK

Tel: (+352) 247 86623

E-mail: guy.frank@mc.etat.lu

European Commission, Eurostat (ESTAT)

Directorate F – Social statistics and Information Society

Unit F4: Education, science and culture statistics

Marta BECK-DOMZALSKA

Tel: (+352) 4301 33123

E-mail: marta.beck-domzalska@ec.europa.eu

EUROSTAT GRANT AGREEMENT n° 10401.2008.002-2009.352

Project profiting from the financial support of the European Commission

ABSTRACT

Under the aegis of Eurostat, (the Statistical Office of the European Union), between 2009 and 2011 ESSnet-Culture (the European cultural statistics network) led four working groups in defining a statistical reference framework for culture, designed for cultural finance and cultural expenditure, cultural and employment sectors, and ultimately for cultural practices and their social aspects. Prior to actually measuring and comparing statistics, the issues of defining culture, understanding its different aspects and measuring cultural activities were examined. ESSnet has drawn up a number of methodological recommendations to ensure better comparability of cultural statistics between member states.

Published conjointly in the DEPS's "Culture Methods" collection, Conceptualisation statistique du champ de la culture summarises the various classification systems in France, Europe and internationally, and how they fit together; it serves as a valuable complement to this summary of European work.

RÉSUMÉ

Sous l'égide d'Eurostat, l'Office statistique de l'Union européenne, le réseau du système statistique européen sur la culture (ESSnet-Culture) a dirigé, de 2009 à 2011, quatre groupes de travail consacrés à la définition du cadre statistique de référence, au financement de la culture et aux dépenses culturelles, à la mesure des secteurs culturels et de l'emploi, et enfin aux pratiques culturelles et à leurs aspects sociaux. La définition de la culture, la prise en compte de ses différentes dimensions, la question de la mesure des activités culturelles ont été des questions préalables à l'exercice de mesure et de comparaison statistiques. ESSnet formule plusieurs recommandations méthodologiques pour garantir une meilleure comparabilité des statistiques culturelles entre États membres.

Publié conjointement dans la collection « Culture méthodes », *Conceptualisation statistique du champ de la culture* revient sur les différentes nomenclatures statistiques existantes en France, en Europe et à l'échelon international, en précise les principes d'emboîtement, et vient compléter utilement la présente synthèse des travaux européens.

Tous les documents publiés par le DEPS sont téléchargeables sur
<http://www.culturecommunication.gouv.fr>

Le DEPS n'assurant pas de diffusion physique de ses collections, nous vous proposons de vous informer régulièrement des parutions par message électronique. Pour ce faire, merci de bien vouloir nous communiquer votre courriel à l'adresse
contact.deps@culture.gouv.fr