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## **Item 3.5**

### **ESSnet on culture statistics - Final report**

MEETING OF THE EUROPEAN DIRECTORS OF SOCIAL STATISTICS

LUXEMBOURG, **21 MARCH 2012**

BECH BUILDING

# ESSnet on culture statistics - results and follow-up

## 1. Executive summary

The ESSnet-culture has completed its work during a period of 26 months. The final report was received at the end of October 2011 and, following comments by Eurostat, it is still in an improvement phase. The definitive version is expected in coming weeks. It will be made available in Circa ("Cultural statistics" domain) and a summary with the main results will be placed on Eurostat and DG EAC websites.

**The Directors of Social Statistics are invited:**

- to take note of the main outcomes of the ESSnet culture project;
- to take note of the follow-up actions envisaged by Eurostat.

## 2. Functioning of the ESSnet and its evaluation

### 2.1 Mandate

The ESSnet-Culture was created as the result of a call for proposals launched by Eurostat in 2009. The work was financed via a multi-beneficiary grant agreement between Eurostat and five partners co-responsible for the project: the Ministry of Culture of Luxembourg (main coordinator), the French Ministry of Culture and Communication, the Statistical Office of the Czech Republic, Statistics Estonia and the Dutch Ministry of Education, Culture and Science.

The mandate of the ESSnet-Culture was of a purely methodological nature. Its main objectives were to:

- o revise the European framework for cultural statistics (elaborated by *LEG-Culture* in 2000);
- o improve the existing methodological base to develop more harmonised EU statistics on culture in the following domains:
  - expenditure on culture;
  - cultural industries and cultural employment;
  - cultural participation.

The ESSnet-Culture started its work in September 2009. Under the coordination of the Ministry for the Culture of Luxembourg, the network comprised experts from the EU Member States, Turkey and Switzerland. DG EAC of the European Commission was involved during the whole period of the ESSnet work and this collaboration was exemplary. The work was organised in four thematic Task Forces:

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<sup>1</sup> The document can be consulted on:

[http://circa.europa.eu/Members/irc/dsis/culturestatistics/library?l=/working\\_groups/essnet\\_-\\_culture\\_1](http://circa.europa.eu/Members/irc/dsis/culturestatistics/library?l=/working_groups/essnet_-_culture_1)

- TF1: Framework and definitions (leader: French Ministry of Culture and Communication);
- TF2: Financing and expenditure on culture (leader: Statistical Office of the Czech Republic);
- TF3: Cultural industries (leader: Statistics Estonia);
- TF4: Cultural participation and social aspects (leader: Dutch Ministry of Education, Culture and Science).

The communication within the ESSnet was organised via a Circa dedicated sub-domain. Many consultations with all countries were launched via e-mails and ESSnet discussions also took place during two meetings of the “Cultural statistics” Working Group, in 2010 and 2011.

The ESSnet-culture already presented their work during the DSS meeting in September 2011. It also organised a final conference in October 2011.

Eventually it should be noted that the ministers of culture debated the work of the ESSnet during the Polish presidency in the Council of the EU on 29<sup>th</sup> November 2011. The ministers called for the implementation of the new European framework for cultural statistics at EU level and in all countries, for continuation of the work carried out by the ESSnet-culture and for the implementation of its main recommendations. Several ministers declared their readiness to take an active part in the future developments of cultural statistics, including in pilot projects, experience sharing and networking. Conclusions of this debate can be found in annex.

## **2.2 Functioning**

From an organisational point of view, the ESSnet-culture was a complex structure, covering different themes interrelated between them (with a central role played by TF1). Setting up such a network was a challenge from the very beginning; many months were needed to explain the procedural rules and to find countries willing to engage in this exercise. It must be underlined that not only National Statistical Institutes (NSIs) were involved in the ESSnet but also some Ministries of Culture which were not always aware of the Commission procedures. It was in particular difficult to find a candidate for the coordination of the project, in particular for financial reasons. The Luxembourgish Ministry of Culture was thanked many times for having taken up this task.

From an organisational point of view, the main difficulty for the ESSnet was certainly the lack of human resources which could be devoted to this project within the public institutions involved in the project with conflicting priorities at national level for TF leaders. The devotion of all those who worked for the ESSnet should be much appreciated.

The Task Force discussions reflected different national viewpoints and policy priorities in the domain of culture and cultural statistics. The countries expressed their great satisfaction in having such a forum for debate and exchange of experiences. A number of good (national) practices were identified and such examples should help in the development of cultural statistics in other countries.

The ESSnet-culture found that the form of collaboration implied by an ESSnet was difficult to manage from a contractual point of view as it represented a heavy burden for those who were carrying out the work in addition to their usual duties within their respective public

institutions. This lack of resources had an impact on the results which could not reach the level expected by the ESSnet participants themselves.

On the other hand, countries had not enough experience in coordinating the work of a group of countries. Therefore the ESSnet-culture strongly recommended that in the future Eurostat should coordinate future developments of cultural statistics at EU-level.

### **3. Main outcomes of the ESSnet-culture**

A very important added value of the ESSnet was the very fact that it provided countries with the opportunity to work together, exchange their respective experiences and discuss at the EU-level how to enhance the evidence base on the contribution of the cultural sector to economic growth, job creation and social development. This issue was relevant for each country involved.

The discussions within the ESSnet also showed how important is a good level of collaboration between NSIs and Ministries of Culture.

The main results of the ESSnet-culture include:

- A new European framework for cultural statistics, allowing comparison with the UNESCO 2009 framework. The European framework is actually more restricted. Cultural creation is in the centre of cultural activities while ancillary activities are not included in this framework.
- All cultural activities, in statistical terms, are listed using NACE Rev.2 codes. For other statistical classifications (e.g. ISCO, COICOP, etc.), the lists of “cultural” codes were also elaborated.
- Inventories of the situation of cultural statistics in EU countries were elaborated within the fields covered by the TFs as well as by cultural domain (e.g. books, audiovisual, etc.).
- Methodological proposals and guidelines were proposed in the themes covered by the TFs. For example, a very "hot" question about the definition of the "cultural and creative industries" prompted long discussions and some suggestions are included in the ESSnet report.
- Recommendations for future developments were elaborated.

The main recommendations of the ESSnet are the following:

- Eurostat should coordinate the work on culture statistics at EU-level;
- Task Forces on specific topics related to cultural statistics should be set up under the leadership of Eurostat. These TFs could focus on the following themes highlighted as being of prior importance: cultural employment (updating of the matrix), trade in cultural goods and services, copyrights, satellite account on culture, small-sized and non-market oriented enterprises active in cultural sectors.

In the area of social statistics:

- A more detailed level of classifications (NACE, ISCO) should be used in the harmonised LFS survey: 3-digits for the NACE-08 and 4-digits for the ISCO-08;

- A technical assessment on the cultural employment matrix should be carried out in order to ensure a perennial production of annual data on cultural employment in Europe;
- A common European survey on participation in cultural activities (as part of a larger survey on social, cultural and sport participation) should be carried out and repeated periodically, for instance every five years, to measure social progress in EU27;
- Input harmonization should be recommended in the context of the new ad-hoc module of EU-SILC on social and cultural participation in order to improve the comparability of data collected by Member States and the TF4 experts should be involved in the preparation of this module;
- The issue of culture should be integrated in the European works on the development of well-being indicators and the research on the social impact of culture should be continued.

In other domains of statistics:

- A better coverage of the cultural sector should be provided in the European surveys (in terms of all cultural classes of the NACE Rev.2), in particular a better coverage of culture in the SBS survey (to cover divisions 90 and 91 of the NACE Rev.2 ('Creative, arts and entertainment activities' and 'Libraries, archives, museums')).
- An assessment of the quality and comparability of statistics concerning culture gathered through harmonized data collection on public finance (budgetary data on culture expenditure of the public administration) should be implemented.

The ESSnet was not able to devote more time and resources to the development of indicators on social impact of culture and to the treatment of some issues more in depth.

#### **4. Eurostat proposal for the follow-up**

Responding to the policy demand expressed by the Council of the EU, but also by the European Parliament and the European Commission, being aware of the important role it has to play in the coordination of statistical work, and taking into account resource constraints, Eurostat foresees:

- In the short-term (2012):
  - Taking into account that the final ESSnet conference took place in last October, no "Cultural statistics" Working Group will be organised in 2012; the next one would be held in 2013.
  - A call for tender will be launched in the first half of 2012 for the elaboration of the new matrix on cultural employment (allowing for a systematic production of indicators on this topic).
  - Countries will be soon asked to provide Eurostat with links to their national data sources and statistics on culture. This information will be made available on Eurostat website (dedicated section on cultural statistics). This section will be a

place allowing for the consultation of information on cultural statistics existing in the various countries.

- In a medium-term perspective:
  - A pocketbook on cultural statistics in Europe should be produced every 3 years (next publication: 2014)
  - The opportunity to organise Working Group meetings on an annual basis will be re-assessed in the light of policy priorities and according to the availability of resources within the ESS

List of annexes:

- Annex 1: Summary by the Polish Presidency of the debate of Ministers responsible for Culture, held at the Education, Youth, Culture and Sport Council meeting (29 November 2011)
- Annex 2: Executive summary of the ESSnet final report

## Annex 1

### **Enhancing the evidence base on the contribution of the cultural sector to economic growth, job creation and social development - debate of Ministers responsible for Culture, held at the Education, Youth, Culture and Sport Council meeting**

- 29 November 2011 -

#### **Summary by the Polish Presidency**

The discussion held on the initiative of the Polish Presidency of the Council of the EU focused in particular on the need for reliable and comparable statistics on culture and the way how the results of the *ESSnet-Culture* project could be used for this purpose.

A majority of Ministers who took the floor underlined the important contribution made by the cultural sector to economic growth, job creation and social development. It was also mentioned that positive impacts of culture go beyond the purely economic dimension. Many speakers pointed out to the need for a common statistical methodological framework to be used at EU level as a tool for producing the data we need to substantiate our persuasion efforts with hard evidence when discussing with all relevant stakeholders.

Most interventions endorsed the outcomes of the *ESSnet-Culture* project and called for the implementation of its main recommendations. These outcomes were praised as pragmatic and allowing for the development of culture statistics on the basis of existing surveys.

A very substantial number of Member States acknowledged the need for a continuation of the work carried out by the *ESS-Net Culture* and declared their readiness to take an active part in it, including in pilot projects, experience sharing and networking. In this regard, some Member States also mentioned satellite accounts as a useful tool.

The Commission and Eurostat were frequently called to support the efforts aiming at implementing the *ESSnet-Culture* project recommendations and further developing the system.

## Annex 2

# **ESSnet-Culture final report - executive summary**

## **Foreword**

1. The importance of culture within the scope of economic and social development is today unanimously recognized in the European Union. This increased perception of the major role to be played by culture in the achievement of the objectives of key European strategies such as Europe 2020 makes the absence of comparable data at the European level more striking to European institutions and the Member States.
2. The absence of a real European system for cultural statistics, or the fact that no harmonized specific data on culture are yet produced, means that data produced by Member States are often very difficult to compare due to (a) differences in the definition of the cultural field and its boundaries, (b) the constant evolution of the cultural field, which jeopardizes consensus on its very definition, (c) the diversity of administration and data generation systems for cultural statistics within the European Union, (d) the production of data from countries that are heterogeneous in terms of collection methods, periodicity, field covered and sources used, and (e) the absence of any centralization mechanism at European level.
3. Following the adoption of the first resolution of the Council of the European Union in 1995 on the promotion of cultural and economic growth statistics, huge efforts have been made to improve the comparability of cultural statistics at EU level by successive European working groups. From 1997 to 2004, the European pilot group on cultural statistics, known under the acronym 'Leadership Group Culture' - LEG-Culture (1999-2000) and the Eurostat Working Group (2001-2004) drew up the first European framework for cultural statistics and developed specific methodologies, for example on cultural employment measurement. Since 2005, the Council of the European Union and the European Commission have multiplied initiatives in the field of cultural policy development, and a priority on culture statistics has been included in two successive Council Work Plans for culture (for the periods 2008-2010 and 2011-2014). Finally two pocketbooks on 'Cultural statistics in Europe' were published by Eurostat in 2007 and 2011.
4. The *European Statistical System network on Culture* (ESSnet-Culture) was the result of a call for proposals launched by Eurostat in 2009, following a meeting of the European Working Group on Cultural Statistics.

The ESSnet-Culture has been using a working method developed by Eurostat for methodological activities. It consisted of a network composed of several organisations that form part of the European Statistical System - the ESS. It aimed to produce results that can be used by all members of the statistical system.

5. Financed on the basis of a grant agreement between the European Commission and a group of five partners co-responsible for the project (Ministry of Culture of Luxembourg, French Ministry of Culture and Communication, Statistical Office of the Czech Republic, Statistics Estonia and Dutch Ministry of Education, Culture and Science), the mandate of the ESSnet-Culture project group was 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*'.

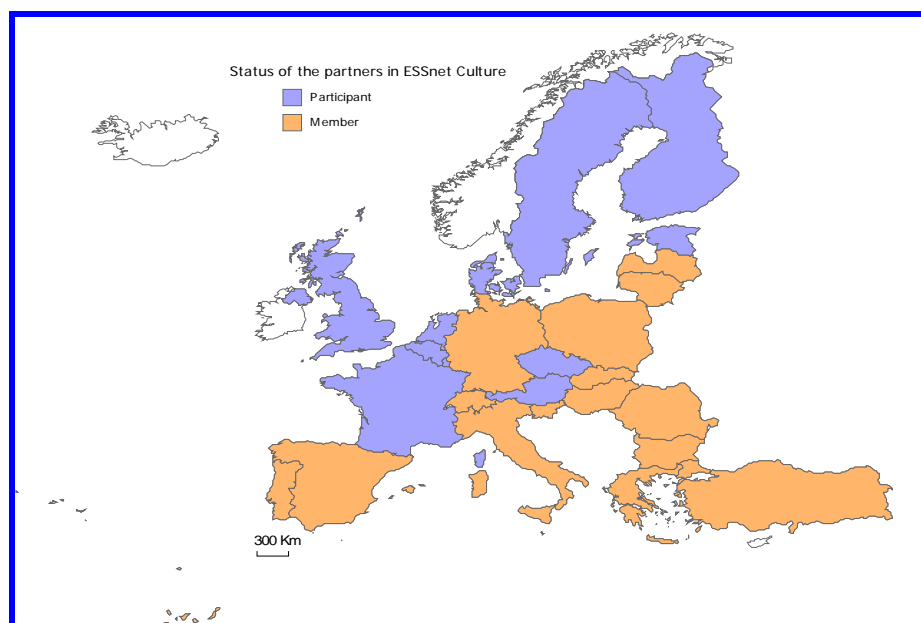


6. The mandate of the ESSnet-Culture was of a methodological nature. While the work did not lose sight of the objective of all statistical development – i.e. to generate harmonised statistical data within a reasonable time frame – ESSnet-Culture primarily aimed to develop the prerequisite EU methodological base for all future data generation.

The main objectives of the ESSnet-Culture were to:

- revise the European framework for cultural statistics (created by *LEG-Culture*);
  - improve the existing methodological base to develop new EU cultural statistics;
  - define indicators and variables that make it possible to describe and study the cultural sector in all its complexity;
  - provide a national experience to allow a wider and more advanced analysis of the data.
7. The specific objective of ESSnet-Culture was thus to update and develop the methodology of the existing European framework for cultural statistics (*LEG-Culture final report*) in order to promote the development of comparable cultural statistics as well as the analysis of cultural phenomena in Europe. To meet the targets within a limited period of time, the ESSnet-Culture focused on specific targets in the areas of culture funding, development of economic indicators and participation in cultural activities.
  8. The ESSnet-Culture was created in September 2009 for a period of 24 months (extended to 26 months). Under the coordination of the Ministry of Culture of Luxembourg, ESSnet-Culture organized a network of experts coming from 28 countries: 26 EU Member States (AT, BE, BG, CZ, CY, DE, DK, EE, EL, ES, FI, FR, HU, IT, LV, LT, LU, MT, NL, PL, PT, RO, SK, SI, UK, SE), 1 EU accession candidate country (TR) and 1 member country of EFTA (CH).
  9. ESSnet-Culture comprised 2 types of partners within each of its Task Forces: the ‘participants’ and the ‘members’. This distinction was in line with the degree of responsibility and involvement of the partners in each TF - and more generally, the implication of the 28 partner countries in the ESSnet-Culture network.
    - A ‘participant’ was an ‘active partner’ of a TF. The participant was directly involved in developing the work of the TF that he/she had joined. The participant was invited to all meetings organized by the TF (restricted and enlarged meetings). The participants led statistical development through a ‘reinforced network’. This reinforced network brought together 11 countries that had voluntarily joined the ESSnet-Culture project as a participant of one or several TFs (AT, BE, CZ, DK, EE, FI, FR, LU, NL, SE and UK).
    - ‘Member’ status was given to all countries that wished to join a TF without being directly involved in its work. 16 countries were in this way regularly informed of the progress of work carried out by the TF they had joined (BG, CH, DE, EL, ES, HU, IT, LV, LT, MT, PL, PT, RO, SK, SI, TR).
  10. ESSnet-Culture was divided into 4 Task Forces that were each dedicated to a specific topic particularly important for the development of EU cultural statistics:
    - ‘Framework and definition’ (TF1);
    - ‘Financing and expenditure’ (TF2);
    - ‘Cultural industries’ (TF3);
    - ‘Participation and social aspects’ (TF4).

Figure 1 - Overview of ESSnet-Culture network partners



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Auteur : P. Robin, Luxembourgish Ministry of Culture, 2011

## Summary of the work of the Task Force ‘Framework and definitions’ (TF1)

11. Coordinated by the French Ministry of Culture and Communication (Department for studies, strategic foresight and statistics - DEPS), TF1 was in charge of updating the European framework for cultural statistics. It brought together 17 countries: 6 participants (AT, FR, LU, NL, SE, UK) and 11 members (DK, EL, ES, FI, IT, LT, PL, PT, SK, CH and TR).
12. The setting-up of a methodological basis has always been the prerequisite for advancing in the definition and the establishment of an information system on culture.  
The production of comparable statistics at European level is always an ambitious objective - bearing in mind that the development of cultural national statistics in the 27 Member States, new candidate countries and EFTA countries is uneven and insufficient - and can only be a long term goal.

This Task Force aimed to develop a reflection on the delimitation, structure and extension of the cultural field on the basis of the LEG definition and the proposed 2009 UNESCO framework for cultural statistics.

To achieve these results, TF1 used a pragmatic method, making use of available European statistical tools and linking its work with prior European developments and international concepts.

## Findings

13. Over two years, TF1 devoted itself to update the definition of the European cultural field, and to create a new framework compatible with the framework that UNESCO adopted in 2009. This new European framework is based on two main requirements - the function of cultural creation and the production of data.

- By placing creation at the centre of the cultural field, Europe affirms the importance that it attaches to the role of artistic and cultural creation in the economic cycle of culture. In this way, it can also include the creation of advertising designs and art trades within its statistical framework.
  - The European framework differs from that of UNESCO by its more restricted boundaries but does offer a more practical vision that favours the production of harmonised data on the cultural sector.
14. This statistical framework defines the cultural domains that have been selected, and takes into account the various aspects of culture (economic, social, and aspects related to audience, consumption, and financing). This makes it possible to use a common language that is recognised by all Member States, in order to produce and publish a basic set of comparable cultural data in the near future.
15. The decision to include or exclude some cultural activities in/from the framework for cultural statistics caused restrictions. As said before, the production of comparable data was the main objective of the ESSnet-Culture. For this to be realised, the choices made for mapping the ESSnet-Culture framework followed a minimal but solid and realistic approach, based on common standards and the existence of common classifications among which the economic one predominates, as it is the most commonly used.

The ESSnet-Culture framework rests on two important characteristics:

- It does not prioritise any cultural domain: one domain is not more central than another.
- 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 domain of heritage is no exception because its activities are dependent upon previous creations.

The absence of hierarchy among cultural domains and the creation-based feature allows the display of 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.

16. ESSnet-Culture proposes an updated European framework for cultural statistics organized in 10 cultural domains and 6 cultural functions:
- The European framework for cultural statistics distinguishes **10 cultural domains**: *Heritage, Archives, Libraries, Book and Press, Visuals Arts, Performing Arts, Audiovisual and Multimedia, Architecture, Advertising and Arts crafts*. A cultural domain consists of a set of practices, activities or cultural products centred on a group of expressions recognized as artistic ones.
  - The European statistical framework distinguishes **6 cultural functions**: *Creation, Production/Publishing, Dissemination/Trade, Preservation, Education and Management/Regulation*. The functions used for the 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 to produce sound cultural data. Functions are crossed with domains so as to define cultural activities.
  - Compared with the LEG-Culture framework, 2 new domains were added, namely *Advertising* and *Art crafts*, as well as one function, namely *Management/Regulation*.

17. 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 selected activities within statistical classifications). As a consequence, following activities were excluded 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, jewellery, etc.).
18. TF1 compared the conceptual framework with the statistical activities in the NACE Rev.2 (statistical classification of economic activities in the European Community). In doing so, TF1 identified the cultural statistical activities, and drew up a list of these activities. TF1 thus provided ESSnet-Culture with a methodological base for developing the scope of the statistical component to be used in harmonised surveys.
- 29 4-digit classes of the NACE Rev.2 are proposed to collect European data on cultural economic activities, among which 22 are entirely cultural in content while 7 are mainly cultural (exceed culture).
19. TF1 reviewed the content of NACE statistical activities and thereby assessed the level of the classification at which cultural data needed to be collected. TF1 thus concluded that only the 4-digit NACE codes would provide the level of detail necessary for producing data relevant and of high quality, and identified the consequences resulting from producing data at a more aggregated level.

## **Recommendations**

20. ESSnet-Culture recommends Eurostat to propose as soon as possible a solid program of actions and developments in order to capitalize on the involvement and expertise of Member States in the future development of European cultural statistics.
21. ESSnet-Culture recommends to provide a better coverage of the cultural sector in European surveys (in terms of all cultural classes of the NACE Rev.2).
22. ESSnet-Culture recommends to request a more detailed level of classifications (NACE, ISCO) in harmonized surveys (e.g. in the EU-LFS) so that cultural activities and cultural occupations may be better identified.
23. ESSnet-Culture recommends to put in place a network of thematic working groups to work on the harmonization of the concepts and methods of the sectoral administrative surveys, in order to produce harmonized statistics on heritage, libraries and visual or performing arts.
24. ESSnet-Culture recommends the establishment of Task Forces on specific topics related to cultural statistics, under the coordination of Eurostat. These TFs could concentrate on the themes that have been highlighted by the ESSnet-Culture experts as being of prior importance: cultural employment, trade in cultural goods and services, satellite accounts on culture, copyrights.

## **Summary of the work of the Task Force ‘Financing and expenditure on culture’ (TF2)**

25. Coordinated by the Czech Statistical Office (CZ), TF2 was in charge of developing a methodology for collecting data on public cultural expenditure and cultural expenditure of households. It brought together 17 countries, only 2 participants (AT and CZ) and 15 members (BE, BG, CH, DK, ES, DE, FR, LU, NL, PL, PT, RO, SE, SI and TR).
26. The objective of TF2 was to define the ‘state of the art’ of statistics on cultural expenditure and finance. Moreover, it had also as an objective to deepen the methodological work already carried out in order to be able to collect more exhaustive and more comparable data. Attention was also paid to household expenditure on culture by exploring the potential of the European Household Budget Survey (HBS).

### **Findings**

27. TF2 conducted inventories of the cultural public expenditure, with the view to map and to analyze the availability of data, and then to compile a methodology aiming at collecting and producing harmonized data on financing culture. TF2 observed that a 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 consisted in the countries' different approaches. The following difficulties were identified: uneven availability of data in Member States, unconsolidated data in some countries, differing national practices regarding the breakdown by cultural domains and the inclusion 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, starting from tables structured on cultural domains and sub-domains.
28. The work of TF2 showed the importance of the Household Budget Surveys (HBS) for the study of households' expenditure on culture. The HBS are harmonized throughout Europe and provide many useful variables. Nevertheless, some important constraints limit the comparability of data provided through HBS by the European countries (sampling design and size, timelines and frequency). TF2 proposed to collect comparable data on households' expenditure using the COICOP-HBS classification as applied by Eurostat in its pocketbook on culture statistics.
29. TF2 underlined the importance to have a shared set of definitions and concepts of what is meant by 'culture' and by 'public and private spending'. TF2 also pointed out the importance to have a data collection harmonized and organized by the European Union. It thus proposed a simplified data collection organized in two phases (initial table and target table) to collect at the same time data on public cultural expenditure and data on the cultural expenditure of households.

### **Recommendations**

30. As regards public expenditures, ESSnet-Culture recommends to proceed to the assessment of the quality and comparability of statistics concerning culture, gathered through harmonized

data collection on public finance (budgetary data on culture expenditure of the public administration).

31. As regards public expenditures, ESSnet-Culture recommends to support a better coverage of culture by COFOG through the adoption of more detailed cultural categories.
32. As regards public expenditures, ESSnet-Culture recommends to intensify efforts to allow data collection on public expenditures allocated by the various levels of government to the various cultural domains, using the methodology developed by TF2.
33. As regards public expenditures, ESSnet-Culture recommends to put in place a Task Force with the aim of establishing standards for the development of satellite accounts on culture in Europe.
34. With regards to households' expenditures, ESSnet-Culture recommends a greater harmonization of the national surveys on the household budgets and a better coverage of culture by using the most detailed level of the COICOP classification.

### **Summary of the work of the Task Force ‘Cultural industries’ (TF3)**

35. Coordinated by Statistics Estonia (EE), TF3 was in charge of developing economic indicators and defining the field of cultural employment. It brought together 14 countries, 6 participants (DK, EE, FI, FR, NL and SE) and 9 members (CH, DE, EL, ES, IT, LT, LU, PL and RO).
36. The aim of the Task Force was to prepare a proposal for the production of a core data set concerning the cultural/creative industries, including cultural employment.

TF3 took into account the experience and practices of various countries to propose ways to measure all important dimensions in relation with cultural industries in European countries.

### **Findings**

37. TF3 worked on the concept of ‘cultural industries’, which is a notion widely used by several European countries as well as by UNESCO while some other countries use the concept of ‘creative industries’. The challenge of TF3 was to statistically define a common field for these industries in order to harmonize statistics on economic dimensions and employment. This work has to be seen against the background of the Green Paper released by the European Commission in 2010 on *Unlocking the potential of cultural and creative industries*, as well as the overall ‘Europe 2020’ of the European Union for a smart, sustainable and inclusive growth, that favours knowledge and innovation, job creation, social cohesion and sustainability.
38. TF3 concluded that the function of creation must not be confused with the concept of creativity, widely used in the ‘creative industries’ concept. The concept of creative industries is a vague concept that is not clearly defined in the various documents referring to it. It covers different realities and different sectors in academic or national strategies. The varieties of sectors included in CCIs (from fine arts to sometimes also telecommunications and software) lead to a variety of figures that do not favour comparability and to mixing up cultural activities with purely industrial activities with no cultural bearing.

As a consequence, ESSnet–Culture recommends *when speaking about cultural and creative industries, to clearly mention the sectors that are covered, so that the scope be clearly indicated for objectives of comparability.*

39. Cultural activities, belonging to cultural and creative industries, are understood as all types of activities based on cultural values and/or artistic expressions. Cultural activities include market or non-market orientated activities, with or without a commercial meaning and carried out by any type of producers and structure (individuals, organizations, businesses, groups, amateurs or professionals).
40. On cultural employment, Task Force 3 followed the approach already proposed by the previous European working group, which defined cultural employment as the ‘all people having either a cultural profession or working in an economic unit of the cultural sector’. On the one hand, it studied employment in entities carrying out their activity in a cultural domain and, on the other hand, it examined employment in occupations involved in cultural domains.

TF3 focused its work on finding an agreement on the cultural occupations based on the International Standard Classification of Occupations (ISCO-08). Finally a list of cultural occupations at 4- and 3-digit (for the restricted use) level was elaborated. The ISCO nomenclature does not allow distinguishing all cultural occupations at the 4-digit level.

41. One of the most important and time consuming efforts of TF3 was the proposal of relevant indicators and their exact descriptions. A list of key indicators is proposed, related to entrepreneurship, employment, import and export of the cultural goods as well as ICT in the cultural sector. The list of proposed indicators and their exact descriptions is available in the indicators’ manual.

## **Recommendations**

42. ESSnet-Culture recommends a better coverage of culture in the SBS survey, in particular to cover divisions 90 and 91 of the NACE Rev.2 (‘Creative, arts and entertainment activities’ and ‘Libraries, archives, museums’).
43. ESSnet-Culture recommends requesting a more detailed level of classifications (NACE, ISCO) in the harmonised LFS survey: 3 digits for the NACE-08 and 4 digits for the ISCO-08.
44. ESSnet-Culture recommends Eurostat to carry out a technical assessment on the cultural employment matrix and on its production process in order to be able to ensure a perennial annual production of data on cultural employment in Europe.

## **Summary of the work of the Task Force ‘Cultural practices and social aspects’ (TF4)**

45. Coordinated by the Dutch Ministry of Education, Culture and Science (NL), the TF4 was in charge of developing a methodology to study cultural practices in Europe and the development of social indicators. It brought together 17 countries, 7 participants (BE, DK, EE, FI, FR, SE and NL) and 10 members (CH, ES, HU, IT, LU, LV, MT, PL, SI and TR).
46. The objective of TF4 was to analyse cultural participation in the 27 Member States of the EU and the connections between cultural participation and other aspects of social life. First of all the group was supposed to continue the harmonisation work for statistics on cultural

participation in order to produce reliable and timely data and a set of indicators for describing the different national situations and comparing the cultural participation in the Member States. To address the lack of data, TF 4 was asked to study the possibility of using the new European surveys (like AES) as a main source of comparable data, but also to evaluate the comparability of available national surveys. The Task Force also worked on non harmonised surveys to learn more about the problems encountered and the solutions taken into account. It also considered the methodologies used and tried to figure out why these surveys could not be harmonized. The Task Force worked on a core of indicators and questions to be integrated in the future in the possible European survey. Moreover it was of major importance to analyse the links between cultural participation and familial and socio-economic characteristics on one hand and those between cultural participation and the civil society (voluntary work, political participation, etc.) on the other hand.

## Findings

47. Social research of cultural practices of the population becomes more relevant for policy makers, at national and on European level. There is a growing need, on national level, to assess the results of cultural policies, especially policy measures aimed at reducing inequalities in access to culture. A population survey on participation in cultural activities is an important tool to evaluate the outcome of such measures. The growing political interest, at European level, for quality of life and well-being calls for broader measures of social progress which include, inter alia, cultural and civic participation.

The best way to measure this progress would be a common European survey on participation in culture, sports and social and civic participation. This survey should be repeated periodically. The participants and members of Task Force 4 realized that such a large survey will not be realised in the near future. Nevertheless a pilot project could be carried out by a limited number of interested Member States with the support of the European Commission. The comprehensive questionnaire on cultural practices, included in this report, can be used for this survey.

48. Cultural practices themselves are changing. The distinction between ‘traditional’ and ‘popular’ culture is losing its significance as a growing number of people include the two types of culture in their own menu. The rise of information and communication technology, and especially the new possibilities offered by the Internet, has a profound impact on cultural practices.

Research on cultural practices should take such changing patterns into consideration. The changes are not restricted to visits of cultural manifestations and media habits, but have a bearing on all activities connected with cultural participation. The *ICET-model* (information, communication and community, enjoyment and expression, transaction), introduced in the report, seems very well suited for studying the changing cultural practices.

This model should be put to a test, preferably in a follow-up of national surveys on cultural participation. Task Force 4 hopes that a number of Member States would be interested in carrying out this experiment and that the European Commission would be prepared to support it.

49. A number of European surveys conducted until now contained questions on cultural practices. The results of these surveys are often neither reliable nor comparable. In many countries, the results of the Eurobarometer surveys carried out on cultural participation were overestimated in comparison with national data. The so called ‘output harmonization’ applied in the EU-SILC and in the AES brought about many implausible results. In particular, the fact that the questions are not phrased in an identical manner, had a negative impact on the findings and the across country comparisons.



50. To achieve comparable results, the wording of questions is a crucial issue. The translation of a model questionnaire (usually formulated in English and/or French) should be done with the utmost care. Data collection modes used in the different Member States should be harmonized as much as possible. Preferably Computer-Assisted Personal Interviews (CAPI) should be used, eventually in combination with Computer-Assisted Telephone Interviews (CATI). The sample should be representative for the whole population, ideally of 6 years and older. The sample should be large enough to allow analysis of specific target groups.

The new 'ad-hoc module' of EU-SILC, which was planned for 2014, offers a new chance to collect reliable and comparable data on cultural and civic 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. Experts who were part of TF4 - be it as participants or as members - should be involved in the preparation of ad-hoc module EU-SILC.

51. To get a reliable picture of cultural practices, as well as social and civic activities of the European population, there are hardly any alternatives to an EU-wide sample survey. Even if the subject matter of cultural participation is restricted to a few well-chosen questions - as it probably will be the case in the new EU-SILC ahm - such a survey can be an important instrument to assess the contribution of culture to the implementation of the *Europe 2020* strategy.

## **Recommendations**

52. ESSnet-Culture recommends a common European survey on participation in cultural activities to be carried out periodically, for instance every five years, to measure social progress in EU27.
53. ESSnet-Culture recommends testing the ICET model by including it in national surveys on cultural participation in order to test it. ESSnet-Culture hopes that a number of Member States would be interested in carrying out this experiment and that the European Commission could support it.
54. In the framework of the new ad-hoc module of EU-SILC, in order to produce reliable and comparable data on cultural and social participation in the European Union, ESSnet-Culture recommends the use of 'input harmonization', the harmonization of the data collection modes used in Member States and the involvement of the TF4 experts in the preparation of this survey.
55. ESSnet-Culture recommends to integrate the issue of culture in the European works on the development of social and well-being indicators, and to continue the research on the cultural indicators carried out successively by the working groups of the LEG-Culture, of Eurostat and of the ESSnet-Culture.