

Culture statistics

2016 edition



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Culture statistics | 2016 edition

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Abstract

The third edition of the publication 'Culture statistics' presents a selection of indicators on culture pertaining to the following topics: cultural employment, international trade in cultural goods, cultural enterprises, cultural participation, use of internet for cultural purposes and private cultural expenditure. In addition it presents some contextual data on students in cultural fields of study, learning languages and international tertiary students' mobility. Some information about the EU and international initiatives concerning cultural heritage, like the World Heritage List of UNESCO or the European Heritage Label, is comprised as well.

Most data cover the European Union and its Member States, EFTA and candidate countries. The data were extracted and then compiled from Eurostat website at <http://ec.europa.eu/eurostat>.

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Data extraction period

The data presented in this publication were extracted from January to March 2016.

An online data code available under each table/figure with data from Eurostat database can be used to directly access the most recent data on Eurostat's website.

All statements on policies within this publication are given for information purposes only. They do not constitute an official policy position of the European Commission and are not legally binding. To know more about such policies, please consult the European Commission's website at: <http://ec.europa.eu>.

For more information please consult

Eurostat website: <http://ec.europa.eu/eurostat>



Table of contents

Abstract	3
Table of contents	5
Introduction	7
1. Context	11
2. Cultural employment	57
3. Cultural enterprises	75
4. International trade in cultural goods	97
5. Cultural participation	115
6. Use of ICT for cultural purposes	137
7. Private cultural expenditure	155
Annexes	169

Introduction





Introduction

Culture is one of Europe's greatest strengths: it is a source of values and identity and gives the continent a sense of belonging. It also contributes to people's well-being, to social cohesion and inclusion. The cultural and creative sectors are a driver of economic growth, job creation and external trade.

That is why culture is becoming increasingly important at EU level. In accordance with Article 167 of the Lisbon Treaty, the EU 'shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common heritage to the fore'.

The EU supports these objectives through the [Creative Europe](#) programme, as well as a number of policy actions set out in the [Work Plan for Culture for 2015–2018](#). This work plan, adopted by EU culture ministers in December 2014, sets out the main priorities for European cooperation in cultural policymaking: inclusive and accessible culture, the promotion of cultural heritage, support to the flowering of the cultural and creative sectors, and promotion of cultural diversity and of culture in EU external relations.

The production of reliable, comparable and up-to-date culture statistics, which are the basis of sound cultural policy-making, is also a cross-sectorial priority of this work plan.

Eurostat compiles statistics on culture from several data collections conducted at EU level to provide policy-makers and other users with

information on the main trends in employment, business, international trade, participation and consumption patterns in the field of culture.

This book can be considered as a third edition of the Eurostat publication on culture statistics. Previous editions of the pocketbook 'Cultural statistics' were released in 2007 and 2011. The current edition was prepared by Eurostat with the substantial support of the Directorate General Education and Culture.

Compared to the previous publications, even if the fields covered are the same, a lot has been done in terms of methodological developments. A new European framework for cultural statistics (based on 2009 UNESCO Framework for Cultural Statistics) was elaborated by the European Statistical System network on Culture and presented in the [ESSnet-Culture final report \(2012\)](#). The group of national experts made methodological recommendations in various areas (employment, enterprises, public and private expenditure, participation) and defined the cultural scope in relation with international classifications. For example, ESSnet-Culture proposed a new methodology for estimating cultural employment through both NACE Rev. 2 and ISCO-08 classifications; the chapter devoted to cultural employment follows that algorithm.

Chapters on cultural enterprises and international trade in cultural goods, together with that on cultural employment, present the economic dimension of culture.



From the side of cultural participation, data on participation in cultural activities (including the use of ICT for cultural purposes) and private expenditure on cultural goods and services were explored.

Finally, as in the previous editions, data on culture were put in a larger context, mainly of cultural heritage. Here, some findings of the experimental project 'Big data' have been added

in an attempt to assess the population interest in cultural heritage, through the number of views of World Heritage Sites in Wikipedia.

All data presented in this book are available in the specific domain 'Culture' of Eurobase (Eurostat statistics on-line). Most chapters in this publication are published on-line as '[Statistics Explained](#)' articles which will be regularly updated, taking into account new available data.

Access to Eurostat data

The simplest way to access Eurostat's broad range of statistical information is through the Eurostat website (<http://ec.europa.eu/eurostat>). Eurostat provides users with free access to its databases and all of its publications in PDF via the internet. The website is updated daily and gives access to the latest and most comprehensive statistical information available on: the EU and euro area; the EU Member States; the EFTA countries (Iceland, Liechtenstein, Norway and Switzerland); and the candidate countries (Albania, Montenegro, the former Yugoslav Republic of Macedonia, Serbia and Turkey).

Eurostat online data code(s) — easy access to the freshest data

Eurostat online data codes, such as tps00001 and nama_10_gdp (!), allow users easy access to the most recent data in the Eurobase database on Eurostat's website. In this publication these online data codes are given as part of the source below each table and figure that makes

use of Eurobase data. In the PDF version of this publication, the reader is led directly to the freshest data when clicking on the hyper-links for each online data code. Readers can access the freshest data by typing a standardised hyper-link into a web browser, http://ec.europa.eu/eurostat/product?code=<data_code>&mode=view, where <data_code> is to be replaced by the online data code in question. Online data codes can also be fed into the 'Search' function

Q

on Eurostat's website, which is found in the upper-right corner of the Eurostat homepage, at <http://ec.europa.eu/eurostat>. The results from such a search are hyper-links which take users to a dataset detail page (?), which provide information about each dataset.

Note that the data on Eurostat's website is frequently updated and that the description above presents the situation as of June 2016.

(!) There are two types of online data codes: Tables (accessed using the TGM interface) have 8-character codes, which consist of 3 or 5 letters — the first of which is 't' — followed by 5 or 3 digits, e.g. tps00001 and tsdph220. Databases (accessed using the Data Explorer interface) have codes that use an underscore '_' within the syntax of the code, e.g. nama_10_gdp and proj_13nmps.

(?) The dataset detail page can also be accessed by using a hyper-link, for example, http://ec.europa.eu/eurostat/en/web/productsdatasets/-/<data_code>, where <data_code> is to be replaced by the online data code in question.



Eurostat publications and Statistics Explained

Eurostat produces a variety of publications, which are all available on the Eurostat website in PDF format, free of charge as well as the vast majority being available on [Statistics Explained](#).

Statistics Explained is designed to be a user-friendly wiki-based online publishing system where a large amount of Eurostat's information is available. It also contains online publications in many statistical domains, both statistical and methodological ones. Examples are the present publication, the [Eurostat yearbook](#), Eurostat's

[Regional yearbook](#), [Monitoring sustainable development](#) or [Quality of life indicators](#).

All publications are available in electronic formats free-of-charge from the Eurostat website. Some Eurostat publications, including this publication in English, are also printed; these can be ordered from the website of the EU bookshop (<http://bookshop.europa.eu>). The bookshop is managed by the Publications Office of the European Union (<http://publications.europa.eu>). Most printed publications are also free-of-charge.

1

Context



1. Economic and social data

Table 1: Population, GDP per inhabitant and population at risk of poverty

	Population (1 January 2015)	GDP per inhabitant (2014)		Population at risk of poverty ⁽²⁾ (2014)
	(in 1 000)	(EUR)	(PPS)	(%)
EU-28	508 451	27 500	27 500	17.2
Belgium	11 258	35 900	32 500	15.5
Bulgaria	7 202	5 900	12 800	21.8
Czech Republic	10 538	14 700	23 200	9.7
Denmark	5 660	46 200	34 200	12.1
Germany	81 198	36 000	34 500	16.7
Estonia	1 313	15 200	20 900	21.8
Ireland	4 629	41 000	36 800	15.6
Greece	10 858	16 300	19 900	22.1
Spain	46 450	22 400	25 000	22.2
France	66 415	32 300	29 400	13.3
Croatia	4 225	10 200	16 100	19.4
Italy	60 796	26 500	26 400	19.4
Cyprus	847	20 400	22 400	14.4
Latvia	1 986	11 800	17 500	21.2
Lithuania	2 921	12 400	20 600	19.1
Luxembourg	563	87 600	73 000	16.4
Hungary	9 856	10 600	18 600	15.0
Malta	429	18 900	23 600	15.9
Netherlands	16 901	39 300	35 900	11.6
Austria	8 576	38 500	35 500	14.1
Poland	38 006	10 700	18 600	17.0
Portugal	10 375	16 700	21 400	19.5
Romania	19 871	7 500	15 200	25.4
Slovenia	2 063	18 100	22 600	14.5
Slovakia	5 421	13 900	21 100	12.6
Finland	5 472	37 600	30 300	12.8
Sweden	9 747	44 400	33 700	15.1
United Kingdom	64 875	34 900	29 900	16.8
Iceland	329	39 500	33 000	7.9
Norway	5 166	73 500	48 900	10.9
Switzerland ⁽¹⁾	8 238	64 600	44 300	14.5
FYR of Macedonia	2 069	:	:	22.1
Serbia	7 114	4 700	10 200	25.4
Turkey	77 696	:	:	:

(1) 2013 data for 'Population at risk of poverty'.

(2) At risk of poverty rate (cut-off point: 60% of median equivalised income after social transfers).

Source: Eurostat (online data codes: [demo_pjan](#), [nama_10_pc](#) and [ilc_li02](#))


Table 2: Distribution of population ⁽¹⁾, by degree of urbanisation, 2014

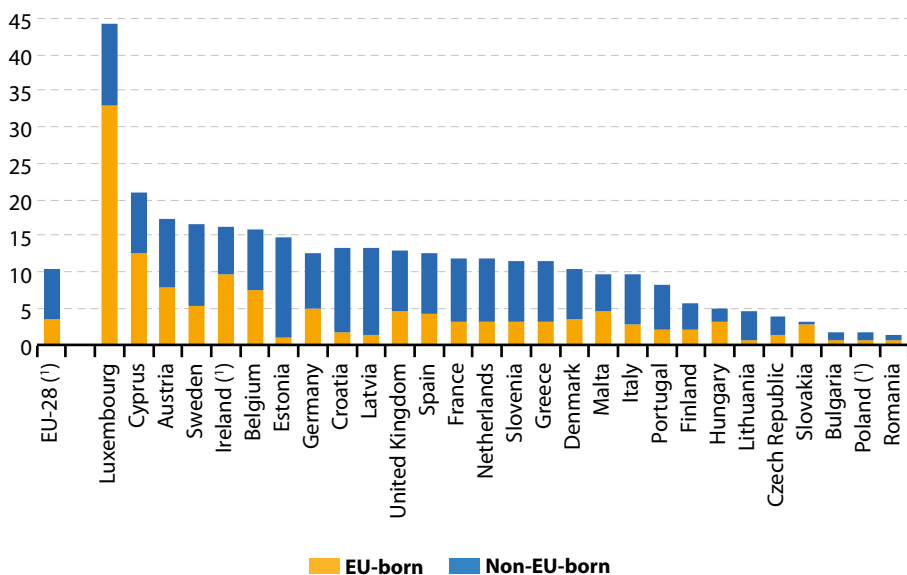
	Cities	Towns and suburbs	Rural areas
EU-28	40.3	32.0	27.7
Belgium	26.3	57.6	16.2
Bulgaria	45.7	21.9	32.3
Czech Republic	30.2	32.3	37.4
Denmark	35.2	20.5	44.4
Germany	36.0	41.5	22.5
Estonia	44.1	15.0	40.9
Ireland	34.7	22.4	42.9
Greece	42.2	27.7	30.0
Spain	48.5	25.5	26.0
France	42.2	24.4	33.4
Croatia	28.6	30.5	40.9
Italy	32.9	42.9	24.1
Cyprus	55.2	19.0	25.8
Latvia	43.1	20.8	36.1
Lithuania	42.9	9.5	47.6
Luxembourg	18.4	31.1	50.5
Hungary	30.4	34.9	34.7
Malta	48.4	44.1	7.5
Netherlands	45.3	40.1	14.6
Austria	29.8	29.2	40.9
Poland	35.7	23.8	40.5
Portugal	43.3	30.0	26.7
Romania	35.5	22.1	42.4
Slovenia	19.2	30.8	50.0
Slovakia	19.0	35.7	45.3
Finland	37.1	31.6	31.3
Sweden	41.2	30.3	28.6
United Kingdom	58.2	28.2	13.6
Iceland	64.8	19.3	16.0
Norway	26.2	31.9	42.0
Switzerland	26.9	49.6	23.5

(1) Reference population 15 years old and more.

Source: Eurostat (online data code: [lfsa_pgauws](#))

Figure 1: Share of foreign-born population, 1 January 2015

(%)



(*) Provisional.

Source: Eurostat (online data code: [migr_pop3ctb](#))



Table 3: Educational attainment of population, by age group, 2014 ⁽¹⁾
(%)

	Young people (25 to 29 years)			Total population (25 to 64 years)		
	Low	Medium	High	Low	Medium	High
EU-28	16.6	47.0	36.4	24.1	46.6	29.3
Belgium	17.1	38.2	44.7	26.4	36.7	36.9
Bulgaria	18.1	50.2	31.7	18.9	54.1	27.0
Czech Republic	5.9	62.4	31.7	6.8	71.7	21.5
Denmark	19.7	39.6	40.7	20.4	43.5	36.1
Germany	12.9	61.7	25.4	13.1	59.8	27.1
Estonia	11.5	50.4	38.1	8.8	53.6	37.6
Ireland	9.3	41.7	49.0	21.2	37.8	41.0
Greece	15.1	44.4	40.5	31.6	40.3	28.1
Spain	35.8	23.7	40.5	43.4	21.9	34.7
France	13.6	41.4	45.0	23.3	43.5	33.2
Croatia ⁽²⁾	3.3	65.0	31.7	17.1	61.5	21.4
Italy	23.5	52.0	24.4	40.7	42.4	16.9
Cyprus	12.3	32.3	55.3	22.4	37.3	40.3
Latvia	13.2	47.8	39.0	10.5	59.3	30.2
Lithuania	8.8	39.4	51.8	6.7	56.6	36.7
Luxembourg	11.1	35.7	53.2	18.0	36.0	46.0
Hungary	14.3	55.8	29.9	16.9	59.7	23.4
Malta	33.4	33.1	33.4	57.8	22.7	19.5
Netherlands	14.5	41.7	43.8	24.1	41.5	34.4
Austria	10.4	52.8	36.8	16.1	54.0	29.9
Poland	6.1	50.7	43.2	9.5	63.5	27.0
Portugal	32.9	35.5	31.6	56.7	21.6	21.7
Romania	24.3	49.9	25.8	27.2	56.9	15.9
Slovenia	6.1	59.2	34.7	14.3	57.1	28.6
Slovakia	7.7	59.3	33.0	9.0	70.6	20.4
Finland	10.4	54.5	35.1	13.5	44.7	41.8
Sweden	12.0	45.7	42.3	16.3	45.0	38.7
United Kingdom	15.7	40.3	44.0	20.8	38.6	40.5
Iceland	27.8	37.3	34.9	26.4	36.3	37.3
Norway	16.8	34.9	48.2	17.3	40.3	42.3
Switzerland	8.7	48.6	42.7	12.0	47.8	40.2
FYR of Macedonia	19.9	48.9	31.2	34.3	48.1	17.6
Turkey	48.8	25.1	26.1	67.4	17.3	15.3

⁽¹⁾ Levels of education based on ISCED 2011. Low — less than primary, primary and lower secondary education (levels 0–2); Medium — upper secondary and post-secondary non-tertiary education (levels 3–4); High — tertiary education (levels 5–8).

⁽²⁾ Low reliability for people aged 25–29 with low educational attainment.

Source: Eurostat (online data code: [lfsa_pgaed](#))

Table 4: Employment and unemployment rates, 2014 ⁽¹⁾
(%)

	Employment rate			Unemployment rate					
	Total	Women	Men	Total	By sex		By educational attainment		
					Women	Men	Low	Medium	High
EU-28	71.4	65.3	77.6	9.1	9.3	8.9	17.4	8.1	5.7
Belgium	70.5	65.9	75.1	7.3	6.7	7.8	14.3	7.3	4.2
Bulgaria	68.4	65.4	71.2	10.7	9.7	11.6	27.5	9.8	5.0
Czech Republic	76.7	67.8	85.4	5.5	6.9	4.4	20.7	5.4	2.6
Denmark	77.5	73.4	81.5	5.7	6.1	5.3	8.4	5.3	4.5
Germany	79.1	74.1	84.0	4.8	4.4	5.1	12.0	4.6	2.5
Estonia	76.8	72.7	81.2	6.8	6.7	6.9	11.9	7.8	4.7
Ireland	68.8	62.4	75.4	10.3	8.3	11.9	18.7	11.9	6.1
Greece	56.0	46.6	65.7	24.9	28.3	22.2	27.6	27.7	19.1
Spain	62.7	57.1	68.2	22.4	23.4	21.5	31.4	21.6	13.8
France	71.8	67.9	75.8	8.9	8.8	9.0	14.8	9.0	5.8
Croatia	62.2	57.1	67.3	14.7	16.0	13.6	24.3	15.2	9.0
Italy	62.9	52.7	73.4	10.8	11.9	10.1	15.2	9.1	7.6
Cyprus	70.3	66.0	74.9	14.2	12.9	15.4	19.4	15.6	10.8
Latvia	72.9	71.0	75.1	10.3	9.3	11.3	23.6	11.2	5.1
Lithuania	75.0	74.1	75.9	10.1	8.6	11.6	28.6	13.2	3.7
Luxembourg	75.7	68.7	82.5	4.8	5.0	4.6	7.7	5.1	3.6
Hungary	69.6	62.8	76.8	6.7	7.0	6.5	16.7	6.5	2.7
Malta	66.2	50.1	81.9	4.9	4.4	5.2	7.7	2.2	2.4
Netherlands	76.4	70.2	82.6	6.5	6.7	6.3	10.1	7.1	3.9
Austria	75.0	70.5	79.6	5.0	4.8	5.2	10.8	4.5	3.7
Poland	69.0	61.9	76.3	7.7	8.4	7.2	18.0	8.6	4.1
Portugal	70.4	66.6	74.5	12.8	13.1	12.6	14.8	12.6	8.9
Romania	68.8	60.1	77.4	5.7	5.1	6.2	6.4	5.8	4.7
Slovenia	70.4	66.3	74.3	9.1	10.0	8.3	15.5	9.7	6.0
Slovakia	69.4	62.2	76.6	11.8	12.5	11.2	39.3	11.3	5.8
Finland	74.8	73.6	76.0	7.1	6.5	7.7	12.5	8.1	5.1
Sweden	82.7	80.1	85.2	5.9	5.6	6.1	13.9	5.1	4.0
United Kingdom	77.5	71.4	83.6	4.5	4.5	4.5	8.4	4.9	2.7
Iceland	86.0	82.2	89.8	4.0	4.5	3.6	4.7	4.0	3.6
Norway	81.3	78.5	84.0	2.9	2.8	3.0	6.3	2.6	2.1
Switzerland	83.6	78.0	89.0	4.1	4.2	3.9	8.8	3.8	3.2
FYR of Macedonia	54.8	43.8	65.7	25.4	26.0	25.0	31.0	25.1	19.6
Turkey	54.3	31.7	76.8	8.5	10.2	7.8	8.4	9.1	8.1

(¹) Reference population: 25–64 years old.

Source: Eurostat (online data codes: [lfsa_urgaed](#) and [lfsa_ergan](#))



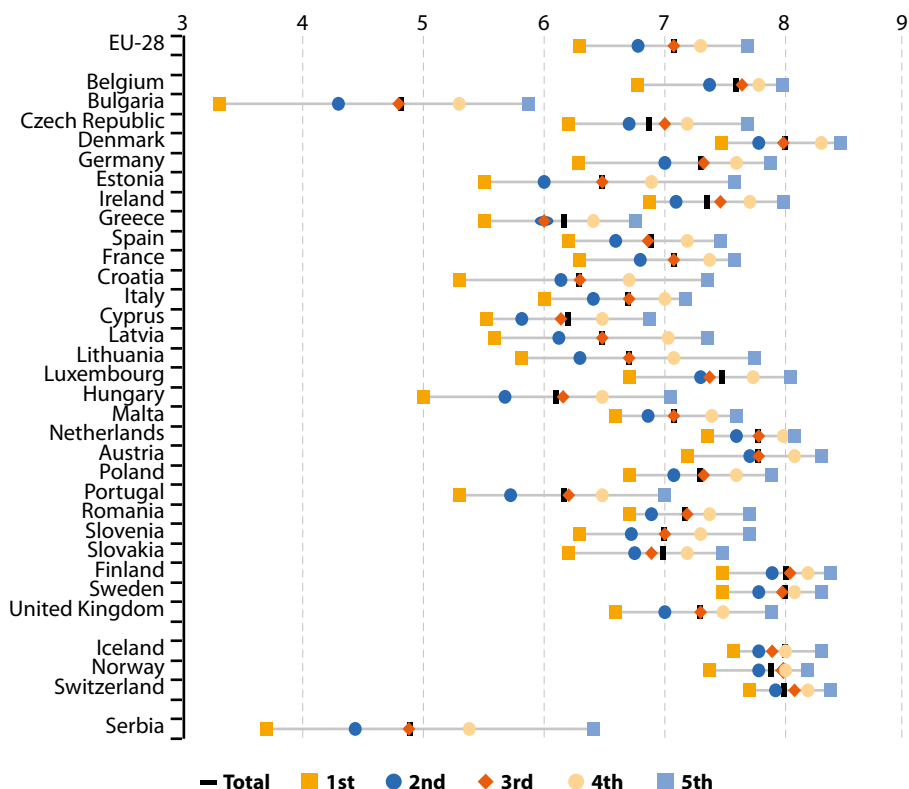
Table 5: Overall life satisfaction, by educational attainment, 2013 ⁽¹⁾
(mean rating)

	Total	Low	Medium	High
EU-28	7.1	6.6	7.1	7.6
Belgium	7.6	7.3	7.6	7.8
Bulgaria	4.8	3.8	4.9	5.8
Czech Republic	6.9	6.5	6.9	7.7
Denmark	8.0	8.0	8.0	8.1
Germany	7.3	6.9	7.2	7.6
Estonia	6.5	6.3	6.3	6.8
Ireland	7.4	7.3	7.4	7.6
Greece	6.2	5.7	6.3	6.7
Spain	6.9	6.6	7.1	7.4
France	7.1	6.7	7.0	7.5
Croatia	6.3	5.7	6.4	7.3
Italy	6.7	6.3	6.9	7.2
Cyprus	6.2	5.7	6.2	6.7
Latvia	6.5	6.2	6.3	7.1
Lithuania	6.7	6.4	6.4	7.5
Luxembourg	7.5	7.1	7.6	7.9
Hungary	6.1	5.4	6.1	7.0
Malta	7.1	6.9	7.6	7.8
Netherlands	7.8	7.7	7.8	7.9
Austria	7.8	7.4	7.9	8.2
Poland	7.3	6.9	7.2	7.9
Portugal	6.2	5.9	6.7	7.1
Romania	7.2	6.7	7.3	7.9
Slovenia	7.0	6.3	6.9	7.7
Slovakia	7.0	6.7	6.8	7.7
Finland	8.0	7.8	8.0	8.3
Sweden	8.0	8.0	7.9	8.0
United Kingdom	7.3	7.0	7.2	7.6
Iceland	7.9	7.9	7.9	8.1
Norway	7.9	7.8	7.9	7.9
Switzerland	8.0	7.9	8.0	8.2
Serbia	4.9	4.4	5.0	6.1

(¹) Rating 1–10. Reference population: 16 years or over.

Source: Eurostat (online data code: [ilc_pw01](#))

Figure 2: Overall life satisfaction, by income quintile, 2013 ⁽¹⁾
(mean rating)

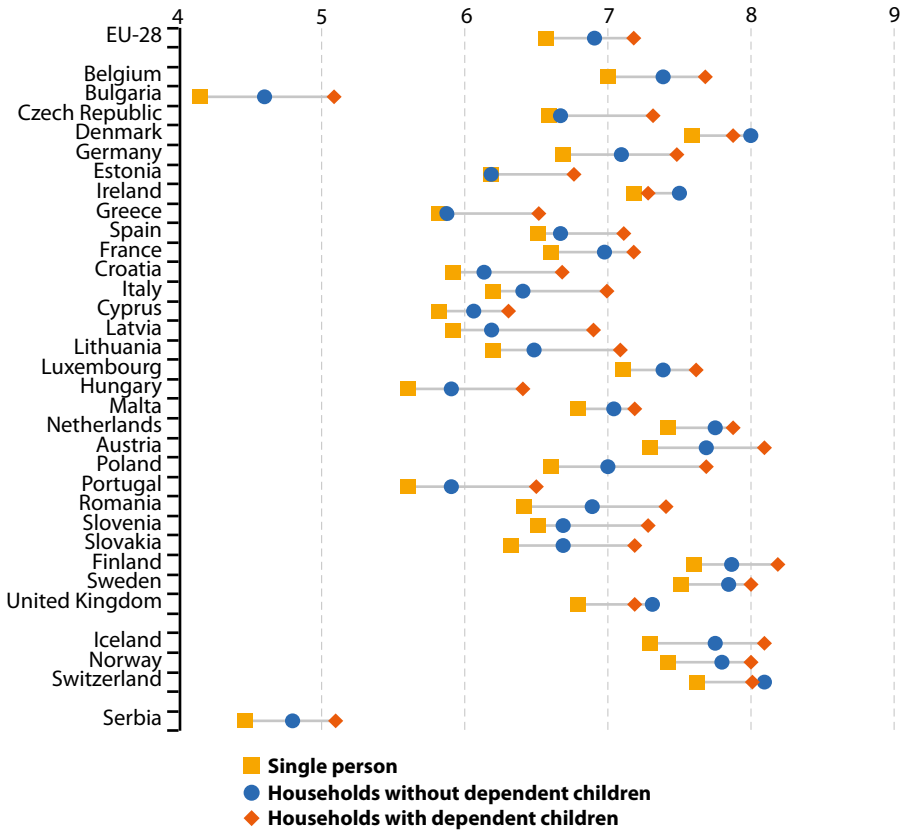


⁽¹⁾ Rating 1–10. Reference population: 16 years or over.

Source: Eurostat (online data codes: [ilc_pw02](#))



Figure 3: Overall life satisfaction, by type of household, 2013 ⁽¹⁾
(mean rating)



(¹) Rating 1–10. Reference population: 16 years or over.

Source: Eurostat (online data codes: [ilc_pw02](#))

2. Cultural heritage

The concept of cultural heritage tends to be associated with historic monuments and buildings, archaeological sites, paintings, drawings or sculpture. It also brings to mind various types of works of art that are the products of human creativity and artistic expression, such as photographs, books and musical instruments. Cultural heritage is not, however, limited to material objects, but also includes aspects of our heritage that are intangible, such as traditions, music, dance, rituals, knowledge and skills that are passed down from generation to generation. All these aspects of cultural heritage, both tangible and intangible, represent the systems of values, beliefs, traditions and lifestyles that characterise past and present societies.

Cultural heritage forms a record of human activity over time, embodying the character of a specific era. It is part of our past and the history we are creating today. Policy makers, associations and institutions of various types develop programmes, policies and strategies with a view to promoting and preserving this heritage, and making it accessible to a large audience.

In this chapter, the European cultural heritage is presented through information on:

1. UNESCO World Heritage List
2. Number of views of World Heritage Sites in Wikipedia — Eurostat big data project
3. European Capitals of Culture
4. European Heritage Label
5. Five most visited museums (EGMUS data)

World Heritage List

In 1972, UNESCO adopted a [Convention Concerning the Protection of the World Cultural and Natural Heritage](#) in order to protect, conserve and preserve cultural and natural heritage of outstanding universal value. The Convention set up the World Heritage Committee and the World Heritage Fund, whose role is to monitor and support the protection and preservation of sites named on the [World Heritage List](#). This list, which was introduced by the Convention, identifies properties that form part of cultural and natural heritage. Properties proposed for inclusion on the list are reviewed against a set criteria determined by the Convention and the Committee. In 2015, there were 1031 properties on the list (802 classified as belonging to cultural heritage, 197 to natural heritage and 32 mixed), located all over the world. New sites are considered for inclusion on the list each year.

This section presents the European cultural sites that are named on the UNESCO World Heritage List from 2015.


Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 1)

Country	Cultural and mixed (cultural and natural) properties
Belgium	Flemish Béguinages (1998)
	La Grand-Place, Brussels (1998)
	The Four Lifts on the Canal du Centre and their Environs, La Louvière and Le Roeulx (Hainaut) (1998)
	Belfries of Belgium and France (1999) ⁽¹⁾ (²)
	Historic Centre of Brugge (2000)
	Major Town Houses of the Architect Victor Horta (Brussels) (2000)
	Neolithic Flint Mines at Spiennes (Mons) (2000)
	Notre-Dame Cathedral in Tournai (2000)
	Plantin-Moretus House-Workshops-Museum Complex (2005)
Bulgaria	Stoclet House (2009)
	Major Mining Sites of Wallonia (2012)
	Boyana Church (1979)
	Madara Rider (1979)
	Rock-Hewn Churches of Ivanovo (1979)
	Thracian Tomb of Kazanlak (1979)
	Ancient City of Nessebar (1983)
	Rila Monastery (1983)
	Thracian Tomb of Sveshtari (1985)
Czech Republic	Historic Centre of Český Krumlov (1992)
	Historic Centre of Prague (1992)
	Historic Centre of Telč (1992)
	Pilgrimage Church of St John of Nepomuk at Zelená Hora (1994)
	Kutná Hora: Historical Town Centre with the Church of St Barbara and the Cathedral of Our Lady at Sedlec (1995)
	Lednice-Valtice Cultural Landscape (1996)
	Gardens and Castle at Kroměříž (1998)
	Holašovice Historic Village (1998)
	Litomyšl Castle (1999)
	Holy Trinity Column in Olomouc (2000)
	Tugendhat Villa in Brno (2001)
Denmark	Jewish Quarter and St Procopius' Basilica in Třebíč (2003)
	Jelling Mounds, Runic Stones and Church (1994)
	Roskilde Cathedral (1995)
	Kronborg Castle (2000)
	Christiansfeld, a Moravian Church Settlement (2015)
Germany	The par force hunting landscape in North Zealand (2015)
	Aachen Cathedral (1978)
	Speyer Cathedral (1981)
	Würzburg Residence with the Court Gardens and Residence Square (1981)
	Pilgrimage Church of Wies (1983)
	Castles of Augustusburg and Falkenlust at Brühl (1984)
	St Mary's Cathedral and St Michael's Church at Hildesheim (1985)
	Roman Monuments, Cathedral of St Peter and Church of Our Lady in Trier (1986)

(*) Mixed cultural and natural properties.

(1) Transboundary property.

(2) The 'Belfries of Flanders and Wallonia' which were previously inscribed on the World Heritage List, are part of the transnational property 'The Belfries of Belgium and France'.

Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 2)

Country	Cultural and mixed (cultural and natural) properties
Germany	Frontiers of the Roman Empire (1987) ⁽¹⁾⁽²⁾
	Hanseatic City of Lübeck (1987)
	Palaces and Parks of Potsdam and Berlin (1990)
	Abbey and Altenmünster of Lorsch (1991)
	Mines of Rammelsberg, Historic Town of Goslar and Upper Harz Water Management System (1992)
	Maulbronn Monastery Complex (1993)
	Town of Bamberg (1993)
	Collegiate Church, Castle and Old Town of Quedlinburg (1994)
	Völklingen Ironworks (1994)
	Bauhaus and its Sites in Weimar and Dessau (1996)
	Cologne Cathedral (1996)
	Luther Memorials in Eisleben and Wittenberg (1996)
	Classical Weimar (1998)
	Museumsinsel (Museum Island), Berlin (1999)
	Wartburg Castle (1999)
	Garden Kingdom of Dessau-Wörlitz (2000)
	Monastic Island of Reichenau (2000)
	Muskauer Park / Park Mużakowski (2004) ⁽¹⁾
	Zollverein Coal Mine Industrial Complex in Essen (2001)
	Historic Centres of Stralsund and Wismar (2002)
	Upper Middle Rhine Valley (2002)
	Prehistoric Pile dwellings around the Alps (2011) ⁽¹⁾
	Town Hall and Roland on the Marketplace of Bremen (2004)
	Old town of Regensburg with Stadtamhof (2006)
	Berlin Modernism Housing Estates (2008)
	Fagus Factory in Alfeld (2011)
	Margravia Opera House Bayreuth (2012)
	Bergpark Wilhelmshöhe (2013)
	Carolingian Westwork and Civitas Corvey (2014)
	Speicherstadt and Kontorhaus District with Chilehaus (2015)
Estonia	Historic Centre (Old Town) of Tallinn (1997)
	Struve Geodetic Arc (2005) ⁽¹⁾
Ireland	Brú na Bóinne - Archaeological Ensemble of the Bend of the Boyne (1993)
	Sceilg Mhichil (1996)
Greece	Temple of Apollo Epicurius at Bassae (1986)
	Acropolis, Athens (1987)
	Archaeological Site of Delphi (1987)
	Medieval City of Rhodes (1988)
	Paleochristian and Byzantine Monuments of Thessalonika (1988)
	Sanctuary of Asclepius at Epidaurus (1988)
	Meteora (1988) ^(*)
	Mount Athos (1988) ^(*)
	Archaeological Site of Mystras (1989)

⁽²⁾ 'Hadrian's Wall' which was previously inscribed on the World Heritage List, is part of the transnational property 'Frontiers of the Roman Empire'.


Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 3)

Country	Cultural and mixed (cultural and natural) properties
Greece	Archaeological Site of Olympia (1989)
	Delos (1990)
	Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios (1990)
	Pythagoreion and Heraion of Samos (1992)
	Archaeological Site of Aigai (modern name Vergina) (1996)
	Archaeological Sites of Mycenae and Tiryns (1999)
	The Historic Centre (Chorá) with the Monastery of Saint-John the Theologian and the Cave of the Apocalypse on the Island of Pátmos (1999)
Spain	Old Town of Corfu (2007)
	Alhambra, Generalife and Albayzín, Granada (1984) ⁽⁴⁾
	Burgos Cathedral (1984)
	Historic Centre of Cordoba (1984) ⁽⁵⁾
	Monastery and Site of the Escorial, Madrid (1984)
	Works of Antoni Gaudí (1984) ⁽⁶⁾
	Cave of Altamira and Paleolithic Cave Art of Northern Spain (1985)
	Monuments of Oviedo and the Kingdom of the Asturias (1985) ⁽⁷⁾
	Old Town of Ávila with its Extra-Muros Churches (1985)
	Old Town of Segovia and its Aqueduct (1985)
	Santiago de Compostela (Old Town) (1985)
	Historic City of Toledo (1986)
	Mudejar Architecture of Aragon (1986) ⁽⁸⁾
	Old Town of Cáceres (1986)
	Cathedral, Alcázar and Archivo de Indias in Seville (1987)
	Old City of Salamanca (1988)
	Poblet Monastery (1991)
	Archaeological Ensemble of Mérida (1993)
	Routes of Santiago de Compostela: Camino Francés and Routes of Northern Spain (1993)
	Royal Monastery of Santa María de Guadalupe (1993)
	Historic Walled Town of Cuenca (1996)
	La Lonja de la Seda de Valencia (1996)
	Las Médulas (1997)
	Palau de la Música Catalana and Hospital de Sant Pau, Barcelona (1997)
	San Millán Yuso and Suso Monasteries (1997)
	Pyrénées - Mont Perdu (1997) ⁽¹⁾ (*)
	Rock Art of the Mediterranean Basin on the Iberian Peninsula (1998)
	University and Historic Precinct of Alcalá de Henares (1998)
	San Cristóbal de La Laguna (1999)
	Ibiza, Biodiversity and Culture (1999) (*)
	Prehistoric Rock Art Sites in the Côa Valley and Siega Verde (1998) ⁽¹⁾ (*)

⁽⁴⁾ Extension of the 'Alhambra and the Generalife, Granada', to include the Albayzin quarter.

⁽⁵⁾ Extension of the 'Mosque of Cordoba'.

⁽⁶⁾ The property 'Parque Güell, Palacio Güell and Casa Mila in Barcelona', previously inscribed on the World Heritage List, is part of the 'Works of Antoni Gaudí'.

⁽⁷⁾ Extension of the 'Churches of the Kingdom of the Asturias', to include monuments in the city of Oviedo.

⁽⁸⁾ Extension of the 'Mudejar Architecture of Teruel'.

⁽⁹⁾ Extension of the 'Prehistoric Rock-Art Site of the Côa Valley', Portugal.

Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 4)

Country	Cultural and mixed (cultural and natural) properties
Spain	Archaeological Ensemble of Tárraco (2000)
	Archaeological Site of Atapuerca (2000)
	Catalan Romanesque Churches of the Vall de Boí (2000)
	Palmeral of Elche (2000)
	Roman Walls of Lugo (2000) ⁽¹⁰⁾
	Aranjuez Cultural Landscape (2001)
	Renaissance Monumental Ensembles of Úbeda and Baeza (2003)
	Vizcaya Bridge (2006)
	Tower of Hercules (2009)
	Cultural Landscape of the Serra de Tramuntana (2011)
France	Heritage of Mercury. Almadén and Idrija (2012) ⁽¹⁾
	Chartres Cathedral (1979)
	Mont-Saint-Michel and its Bay (1979)
	Palace and Park of Versailles (1979)
	Prehistoric Sites and Decorated Caves of the Vézère Valley (1979)
	Vézelay, Church and Hill (1979)
	Amiens Cathedral (1981)
	Arles, Roman and Romanesque Monuments (1981)
	Cistercian Abbey of Fontenay (1981)
	Palace and Park of Fontainebleau (1981)
	Roman Theatre and its Surroundings and the 'Triumphal Arch' of Orange (1981)
	From the Great Saltworks of Salins-les-Bains to the Royal Saltworks of Arc-et-Senans, the Production of Open-pan Salt (1982)
	Abbey Church of Saint-Savin sur Gartempe (1983)
	Place Stanislas, Place de la Carrière and Place d'Alliance in Nancy (1983)
	Pont du Gard (Roman Aqueduct) (1985)
	Strasbourg – Grande île (1988)

⁽¹⁰⁾ Following a survey of ownership carried out in the late 1960s, ownership of the totality of the walls was vested in 1973 in the Spanish State, through the Ministry of Education and Science. It was transferred to the Xunta de Galicia by Royal Decree in 1994. The Spanish Constitution reserves certain rights in relation to the heritage to the central government. However, these are delegated to the competent agencies in the Autonomous Communities, in this case the Xunta de Galicia. For the Lugo walls the Xunta is in the position of both owner and competent agency. Under the Galician Heritage Law the Xunta is required to cooperate with the municipal authorities in ensuring the protection and conservation of listed monuments, and certain functions are delegated down to them. The Xunta operates through its General Directorate of Cultural Heritage (Dirección General de Patrimonio Cultural), based in Santiago de Compostela. The Master Plan for the Conservation and Restoration of the Roman Walls of Lugo (1992) covered proposals for actions to be taken in respect of research and techniques of restoration. This was followed in 1997 by the Special Plan for the Protection and Internal

Reform of the Fortified Enceinte of the Town of Lugo, which is concerned principally with the urban environment of the historic town. However, it has a direct impact on the protection afforded to the walls, in terms of traffic planning, the creation of open spaces, and regulation of building heights. Another planning instrument which affects the walls is the Special Plan for the Protection of the Miño [river], approved by the municipality at the beginning of 1998. There is at the present time no management plan *sensu stricto* for the walls in operation in Lugo: work is continuing on the basis of the 1992 plan. Nor is there a technical unit specifically responsible for the conservation and restoration of the walls. It is against this background that serious consideration is being given to the creation of an independent foundation, under royal patronage and with representatives from government, academic, voluntary, and business institutions, to work with the General Directorate of Cultural Heritage of Galicia. The work plan of this body would include the development and implementation of integrated conservation, restoration, and maintenance programmes.


Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 5)

Country	Cultural and mixed (cultural and natural) properties
France	Cathedral of Notre-Dame, Former Abbey of Saint-Rémi and Palace of Tau, Reims (1991)
	Paris, Banks of the Seine (1991)
	Bourges Cathedral (1992)
	Historic Centre of Avignon: Papal Palace, Episcopal Ensemble and Avignon Bridge (1995)
	Canal du Midi (1996)
	Historic Fortified City of Carcassonne (1997)
	Pyrénées - Mont Perdu (1997) ⁽¹⁾ (*)
	Historic Site of Lyons (1998)
	Routes of Santiago de Compostela in France (1998)
	Belfries of Belgium and France (1999) ⁽¹⁾ (¹¹)
	Jurisdiction of Saint-Emilion (1999)
	The Loire Valley between Sully-sur-Loire and Chalonnes (2000) ⁽¹²⁾
	Provins, Town of Medieval Fairs (2001)
	Le Havre, the City Rebuilt by Auguste Perret (2005)
	Bordeaux, Port of the Moon (2007)
	Fortifications of Vauban (2008)
	Episcopal City of Albi (2010)
	Prehistoric Pile dwellings around the Alps (2011) ⁽¹⁾
	The Causses and the Cévennes, Mediterranean agro-pastoral Cultural Landscape (2011)
	Nord-Pas de Calais Mining Basin (2012)
	Decorated Cave of Pont d'Arc, known as Grotte Chauvet-Pont d'Arc, Ardèche (2014)
	Champagne Hillsides, Houses and Cellars (2015)
	Climats, terroirs of Burgundy (2015)
Croatia	Historical Complex of Split with the Palace of Diocletian (1979)
	Old City of Dubrovnik (1979)
	Episcopal Complex of the Euphrasian Basilica in the Historic Centre of Poreč (1997)
	Historic City of Trogir (1997)
	The Cathedral of St James in Šibenik (2000)
Italy	Stari Grad Plain (2008)
	Rock Drawings in Valcamonica (1979)
	Church and Dominican Convent of Santa Maria delle Grazie with 'The Last Supper' by Leonardo da Vinci (1980)
	Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura (1980) ⁽¹⁾ (¹³)
	Historic Centre of Florence (1982)
	Piazza del Duomo, Pisa (1987)
	Venice and its Lagoon (1987)
	Historic Centre of San Gimignano (1990)
	The Sassi and the Park of the Rupestrian Churches of Matera (1993)
	City of Vicenza and the Palladian Villas of the Veneto (1994)
	Crespi d'Adda (1995)

⁽¹¹⁾ The 'Belfries of Flanders and Wallonia' which were previously inscribed on the World Heritage List, are part of the transnational property 'The Belfries of Belgium and France'.

⁽¹²⁾ The 'Chateau and Estate of Chambord', which was previously

inscribed on the World Heritage List, is part of the 'Loire Valley between Sully-sur-Loire and Chalonnes'.

⁽¹³⁾ At the time the property was extended, cultural criterion (iv) was also found applicable.

Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 6)

Country	Cultural and mixed (cultural and natural) properties
Italy	Ferrara, City of the Renaissance, and its Po Delta (1995) ⁽¹⁴⁾
	Historic Centre of Naples (1995)
	Historic Centre of Siena (1995)
	Castel del Monte (1996)
	Early Christian Monuments of Ravenna (1996)
	Historic Centre of the City of Pienza (1996)
	The Trulli of Alberobello (1996)
	18th Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex (1997)
	Archaeological Area of Agrigento (1997)
	Archaeological Areas of Pompei, Herculaneum and Torre Annunziata (1997)
	Botanical Garden (Orto Botanico), Padua (1997)
	Cathedral, Torre Civica and Piazza Grande, Modena (1997)
	Costiera Amalfitana (1997)
	Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto) (1997)
	Residences of the Royal House of Savoy (1997)
	Su Nuraxi di Barumini (1997)
	Villa Romana del Casale (1997)
	Archaeological Area and the Patriarchal Basilica of Aquileia (1998)
	Cilento and Vallo di Diano National Park with the Archeological Sites of Paestum and Velia, and the Certosa di Padula (1998)
	Historic Centre of Urbino (1998)
	Villa Adriana (Tivoli) (1999)
	Assisi, the Basilica of San Francesco and Other Franciscan Sites (2000)
	City of Verona (2000)
	Villa d'Este, Tivoli (2001)
	Late Baroque Towns of the Val di Noto (South-Eastern Sicily) (2002)
	Sacri Monti of Piedmont and Lombardy (2003)
	Etruscan Necropolises of Cerveteri and Tarquinia (2004)
	Val d'Orcia (2004)
	Syracuse and the Rocky Necropolis of Pantalica (2005)
	Genoa: Le Strade Nuove and the system of the Palazzi dei Rolli (2006)
	Mantua and Sabbioneta (2008)
	Prehistoric Pile dwellings around the Alps (2011) ⁽¹⁾
	Longobards in Italy Places of the Power (568-774 AD) (2011)
	Rhaetian Railway in the Albula / Bernina Landscapes (2008) ⁽¹⁾
	Medici Villas and Gardens in Tuscany (2013)
	Vineyard Landscape of Piedmont: Langhe-Roero and Monferrato (2014)
	Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale (2015)
Cyprus	Paphos (1980)
	Painted Churches in the Troodos Region (1985)
	Choirokoitia (1998)
Latvia	Historic Centre of Riga (1997)
	Struve Geodetic Arc (2005) ⁽¹⁾

⁽¹⁴⁾ At the time the property was extended, criteria (iii) and (v) were also found applicable.


Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 7)

Country	Cultural and mixed (cultural and natural) properties
Lithuania	Vilnius Historic Centre (1994) Struve Geodetic Arc (2005) ⁽¹⁾ Kernavė Archaeological Site (Cultural Reserve of Kernavė) (2004) Curonian Spit (2000) ⁽¹⁾
Luxembourg	City of Luxembourg: its Old Quarters and Fortifications (1994)
Hungary	Budapest, including the Banks of the Danube, the Buda Castle Quarter and Andrásy Avenue (1987) Old Village of Hollókő and its Surroundings (1987) Millenary Benedictine Abbey of Pannonhalma and its Natural Environment (1996) Hortobágy National Park - the Puszta (1999) Early Christian Necropolis of Pécs (Sopiana) (2000) Fertő / Neusiedlersee Cultural Landscape (2001) ⁽¹⁾ Tokaj Wine Region Historic Cultural Landscape (2002)
Malta	City of Valletta (1980) Megalithic Temples of Malta (1980) ⁽¹⁵⁾ Hal Saflieni Hypogeum (1980)
Netherlands	Schokland and Surroundings (1995) Defence Line of Amsterdam (1996) Historic Area of Willemstad, Inner City and Harbour, Curaçao (1997) Mill Network at Kinderdijk-Elshout (1997) Ir D F Woudagemaal (D F Wouda Steam Pumping Station) (1998) Droogmakerij de Beemster (Beemster Polder) (1999) Rietveld Schröderhuis (Rietveld Schröder House) (2000) Seventeenth-Century Canal Ring Area of Amsterdam inside the Singelgracht (2010) Van Nellefabriek (2014)
Austria	Historic Centre of the City of Salzburg (1996) Palace and Gardens of Schönbrunn (1996) Hallstatt-Dachstein / Salzkammergut Cultural Landscape (1997) Semmering Railway (1998) City of Graz – Historic Centre and Schloss Eggenberg (1999) Wachau Cultural Landscape (2000) Fertő / Neusiedlersee Cultural Landscape (2001) ⁽¹⁾ Historic Centre of Vienna (2001) Prehistoric Pile dwellings around the Alps (2011) ⁽¹⁾
Poland	Historic Centre of Kraków (1978) Wieliczka and Bochnia Royal Salt Mines (1978) Auschwitz Birkenau - German Nazi Concentration and Extermination Camp (1940-1945) (1979) Historic Centre of Warsaw (1980) Old City of Zamość (1992) Castle of the Teutonic Order in Malbork (1997) Medieval Town of Toruń (1997) Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park (1999) Churches of Peace in Jawor and Świdnica (2001)

⁽¹⁵⁾ The Committee decided to extend the existing cultural property, the 'Temple of Ggantija', to include the five prehistoric temples situated on the islands of Malta and Gozo and to rename the property as 'The Megalithic Temples of Malta'.

Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 8)

Country	Cultural and mixed (cultural and natural) properties
Poland	Wooden Churches of Southern Małopolska (2003)
	Wooden Tserkvas of the Carpathian Region in Poland and Ukraine (2013) ⁽¹⁾
	Centennial Hall in Wrocław (2006)
	Muskauer Park / Park Mużakowski (2004) ⁽¹⁾
Portugal	Central Zone of the Town of Angra do Heroísmo in the Azores (1983)
	Convent of Christ in Tomar (1983)
	Monastery of Batalha (1983)
	Monastery of the Hieronymites and Tower of Belém in Lisbon (1983)
	Historic Centre of Évora (1986)
	Monastery of Alcobaça (1989)
	Cultural Landscape of Sintra (1995)
	Historic Centre of Oporto (1996)
	Prehistoric Rock Art Sites in the Côa Valley and Siega Verde ⁽¹⁾⁽¹⁶⁾
	Alto Douro Wine Region (2001)
	Historic Centre of Guimarães (2001)
	Landscape of the Pico Island Vineyard Culture (2004)
Romania	Garrison Border Town of Elvas and its Fortifications (2012)
	University of Coimbra – Alta and Sofia (2013)
	Churches of Moldavia (1993)
	Monastery of Horezu (1993)
	Villages with Fortified Churches in Transylvania (1993) ⁽¹⁷⁾
	Dacian Fortresses of the Orastie Mountains (1999)
Slovenia	Historic Centre of Sighişoara (1999)
	Wooden Churches of Maramureş (1999)
	Heritage of Mercury. Almadén and Idrija (2012) ⁽¹⁾
Slovakia	Prehistoric Pile dwellings around the Alps (2011) ⁽¹⁾
	Historic Town of Banská Štiavnica and the Technical Monuments in its Vicinity (1993)
	Levoča, Spišský Hrad and the Associated Cultural Monuments (1993)
	Vlkolínec (1993)
	Bardejov Town Conservation Reserve (2000)
Finland	Wooden Churches of the Slovak part of the Carpathian Mountain Area (2008)
	Fortress of Suomenlinna (1991)
	Old Rauma (1991)
	Petäjävesi Old Church (1994)
	Verla Groundwood and Board Mill (1996)
	Bronze Age Burial Site of Sammallahdenmäki (1999)
	Struve Geodetic Arc (2005) ⁽¹⁾
Sweden	Royal Domain of Drottningholm (1991)
	Birka and Hovgården (1993)
	Engelsberg Ironworks (1993)
	Rock Carvings in Tanum (1994)
	Skogskyrkogården (1994)
	Hanseatic Town of Visby (1995)

⁽¹⁶⁾ Extension of the 'Prehistoric Rock-Art Site of the Côa Valley', Portugal.

⁽¹⁷⁾ Extension of 'Biertan and its Fortified Church'.


Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 9)

Country	Cultural and mixed (cultural and natural) properties
Sweden	Church Town of Gammelstad, Luleå (1996)
	Laponian Area (1996) (*)
	Naval Port of Karlskrona (1998)
	Agricultural Landscape of Southern Öland (2000)
	Mining Area of the Great Copper Mountain in Falun (2001)
	Grimeton Radio Station, Varberg (2004)
	Struve Geodetic Arc (2005) (1)
United Kingdom	Decorated Farmhouses of Hälsingland (2012)
	Castles and Town Walls of King Edward in Gwynedd (1986)
	Durham Castle and Cathedral (1986)
	Ironbridge Gorge (1986)
	Stonehenge, Avebury and Associated Sites (1986)
	Studley Royal Park including the Ruins of Fountains Abbey (1986)
	St Kilda (1986) (*)
	Blenheim Palace (1987)
	City of Bath (1987)
	Frontiers of the Roman Empire (1987) (18)
	Palace of Westminster and Westminster Abbey including Saint Margaret's Church (1987)
	Canterbury Cathedral, St Augustine's Abbey, and St Martin's Church (1988)
	Tower of London (1988)
	Old and New Towns of Edinburgh (1995)
	Maritime Greenwich (1997)
	Heart of Neolithic Orkney (1999)
	Blaenavon Industrial Landscape (2000)
	Historic Town of St George and Related Fortifications, Bermuda (2000)
	Derwent Valley Mills (2001)
	New Lanark (2001)
	Saltaire (2001)
Iceland	Royal Botanic Gardens, Kew (2003)
	Liverpool – Maritime Mercantile City (2004)
Norway	Cornwall and West Devon Mining Landscape (2006)
	Pontcysyllte Aqueduct and Canal (2009)
	The Forth Bridge (2015)
	Pingvellir National Park (2004)
Norway	Bryggen (1979)
	Urnes Stave Church (1979)
	Røros Mining Town and the Circumference (1980)
	Rock Art of Alta (1985)
Norway	Vegaøyan -- The Vega Archipelago (2004)
	Struve Geodetic Arc (2005) (1)
Switzerland	Rjukan-Notodden Industrial Heritage Site (2015)
	Abbey of St Gall (1983)
	Benedictine Convent of St John at Münstair (1983)

(18) 'Hadrian's Wall' which was previously inscribed on the World Heritage List, is part of the transnational property 'Frontiers of the Roman Empire'.

Table 6: European cultural sites on UNESCO World Heritage List, 2015 (Part 10)

Country	Cultural and mixed (cultural and natural) properties
Switzerland	Old City of Berne (1983) Three Castles, Defensive Wall and Ramparts of the Market-Town of Bellinzona (2000) Lavaux, Vineyard Terraces (2007) Prehistoric Pile dwellings around the Alps (2011) ⁽¹⁾ Rhaetian Railway in the Albula / Bernina Landscapes (2008) ⁽¹⁾ La Chaux-de-Fonds / Le Locle, Watchmaking Town Planning (2009)
FYR of Macedonia	Natural and Cultural Heritage of the Ohrid region (1979) ^(1b) (*)
Montenegro	Natural and Culturo-Historical Region of Kotor (1979)
Albania	Butrint (1992) Historic Centres of Berat and Gjirokastra (2005)
Serbia	Stari Ras and Sopoćani (1979) Studenica Monastery (1986) Gamzigrad-Romuliana, Palace of Galerius (2007)
Turkey	Göreme National Park and the Rock Sites of Cappadocia (1985) (*) Great Mosque and Hospital of Divriği (1985) Historic Areas of Istanbul (1985) Hattusha: the Hittite Capital (1986) Nemrut Dağı (1987) Hierapolis-Pamukkale (1988) (*) Xanthos-Letoon (1988) City of Safranbolu (1994) Archaeological Site of Troy (1998) Selimiye Mosque and its Social Complex (2011) Neolithic Site of Çatalhöyük (2012) Bursa and Cumalıkızık: the Birth of the Ottoman Empire (2014) Pergamon and its Multi-Layered Cultural Landscape (2014) Diyarbakır Fortress and Hevsel Gardens Cultural Landscape (2015) Ephesus (2015)
Bosnia and Herzegovina	Old Bridge Area of the Old City of Mostar (2005) Mehmed Paša Sokolović Bridge in Višegrad (2007)
Kosovo (**)	Medieval Monuments (Dečani Monastery) (2004) ⁽²⁰⁾

⁽¹⁹⁾ In 1979, the Committee decided to inscribe the Ohrid Lake on the World Heritage List under natural criteria (iii). In 1980, this property was extended to include the cultural and historical area, and cultural criteria (i)(iii)(iv) were added.

⁽²⁰⁾ Listed under Serbia in the 2015 UNESCO World Heritage List.

(-) This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence.

Source: UNESCO, [World Heritage List](#)



Table 7: European cultural transboundary properties on UNESCO World Heritage List, 2015

Countries	Cultural transboundary properties
Italy / Vatican	Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura (1980)
Germany / United Kingdom	Frontiers of the Roman Empire (1987)
Spain / France	Pyrénées - Mont Perdu (1997)
Belgium / France	Belfries of Belgium and France (1999)
Lithuania / Russia	Curonian Spit (2000)
Hungary / Austria	Fertő / Neusiedlersee Cultural Landscape (2001)
Germany / Poland	Muskauer Park / Park Mużakowski (2004)
Estonia / Latvia / Lithuania / Finland / Sweden / Norway / Belarus / Moldova / Russia / Ukraine	Struve Geodetic Arc (2005)
Italy / Switzerland	Rhaetian Railway in the Albula / Bernina Landscapes (2008)
Portugal / Spain	Prehistoric Rock Art Sites in the Côa Valley and Siega Verde (2010)
France / Germany / Italy / Austria / Slovenia / Switzerland	Prehistoric Pile dwellings around the Alps (2011)
Spain / Slovenia	Heritage of Mercury Almadén and Idrija (2012)
Poland / Ukraine	Wooden Tserkvas of the Carpathian Region in Poland and Ukraine (2013)

Source: UNESCO, [World Heritage List](#)

Big Data pilot project on the use of Wikipedia page views on World Heritage Sites

This section contains first experimental results of a pilot project intended to explore the potential of Big Data for official statistics. The results are based on an analysis of Wikipedia page views of World Heritage Sites.

Whenever people use computer-mediated systems, they unintentionally leave digital traces of their activity. These traces are increasingly becoming a relevant source of information for official statistics, in particular due to the potential they offer for improving the timeliness, the detail and, in some cases, the accuracy of the statistics.

For the purpose of this project Wikipedia page view counts constituted the main data source.

Since its launch in 2001, Wikipedia has grown to hold a total of 39 million articles in 246 languages ⁽¹⁾. It is widely used, recording 21 million page views per hour (in April 2016) ⁽²⁾.

According to the Community survey on ICT usage in households and by individuals, in 2015 45 % of individuals between the ages of 16 and 74 living in the EU consulted wikis to obtain knowledge (e.g. Wikipedia). The proportion was 66 % amongst 16 to 24 year olds. Such widespread usage means that data about people's use of Wikipedia could potentially be a relevant big data source for producing official statistics.

The pilot project used data on the number of page views per month for all articles in 31 language versions of Wikipedia ⁽³⁾. The data used is made publicly available by the Wikimedia Foundation. The version of Wikipedia designed for use on mobile devices was not included in the number of views.

Wikipedia articles were selected for each of the 1 031 World Heritage Sites included on UNESCO's list in 2015. The initial selection was based on the categorisation feature in the English version of Wikipedia. The articles were linked to the corresponding heritage site on the basis of the information from the info box entitled 'World heritage site'. Other language versions of the same articles were then selected, where available. Data analysis was based on the number of page views of around 50 000 articles.

This pilot was run in the context of the Big Data Sandbox, an international collaboration project sponsored by the High-Level Group for the Modernisation of Official Statistics, set up by the Conference of European Statisticians. It involved, besides Eurostat, several national statistical institutes and other international statistical bodies.

More information can be found on the [Eurostat website](#).

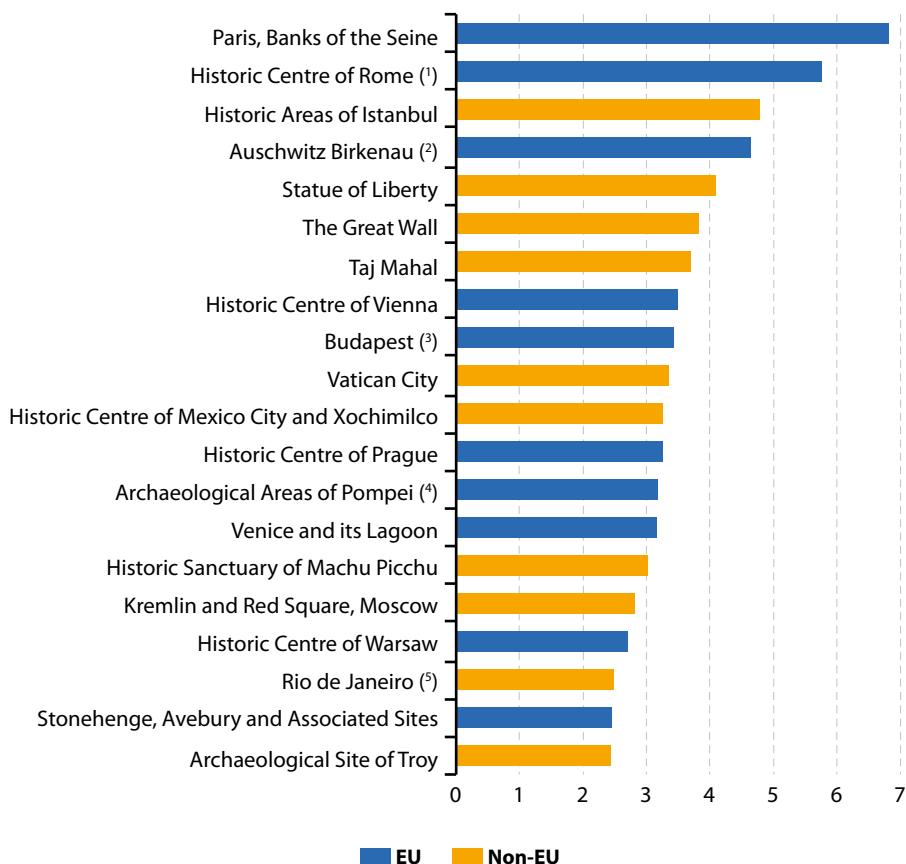
⁽¹⁾ From <https://en.wikipedia.org/wiki/Special:Statistics> consulted on 20 May 2016.

⁽²⁾ From <https://stats.wikimedia.org/EN/TablesPageViewsMonthlyCombined.htm>, consulted on 20 May 2016.

⁽³⁾ 31 Language versions cover 24 official EU languages and as well Icelandic, Macedonian, Norwegian, Russian, Albanian, Serbian and Turkish.



Figure 4: Top 20 World Heritage Sites in number of page views of related Wikipedia articles, 2015
(number of views in million)



Note: experimental statistics based on the pilot project.

For proper graphic visualisation, some names have been shortened. See below the full names:

⁽¹⁾ Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura. Includes properties of the Holy See.

⁽²⁾ Auschwitz Birkenau, German Nazi Concentration and Extermination Camp (1940-1945).

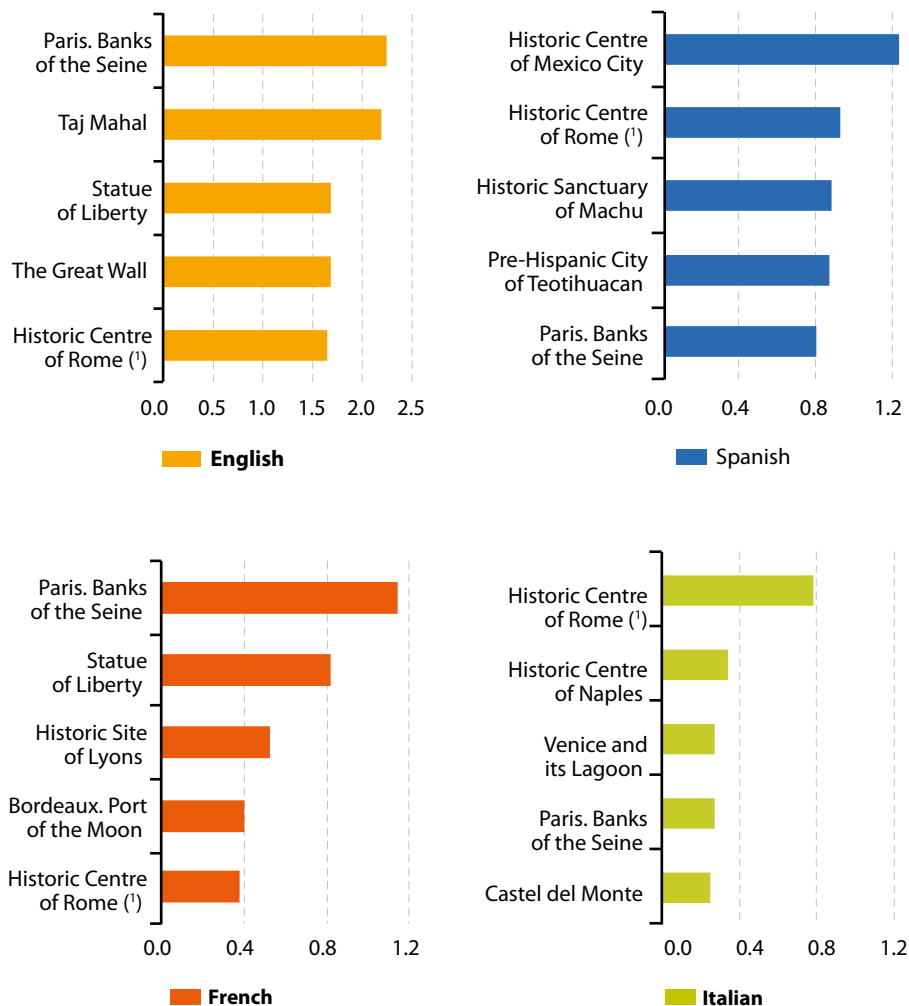
⁽³⁾ Budapest, including the Banks of the Danube, the Buda Castle Quarter and Andrassy Avenue.

⁽⁴⁾ Archaeological Areas of Pompei, Herculaneum and Torre Annunziata.

⁽⁵⁾ Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea.

Source: Eurostat and UNESCO, [World Heritage List](#)

Figure 5: Top 5 World Heritage Sites in number of page views of related Wikipedia articles by language, 2015
(number of views in million)



Note: experimental statistics based on the pilot.

(¹) For proper graphic visualisation, this name has been shortened. The full name is Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura. Includes properties of the Holy See.

Source: Eurostat and UNESCO, [World Heritage List](#)



European Heritage Label

The [European Heritage Label](#) is an EU-level initiative that was developed from an earlier inter-governmental initiative launched in 2006 in Spain. The label is awarded to sites that are recognised as having a symbolic European value and that have played a significant role in the history and culture of Europe and/or the building of the European Union.

The types of site eligible are: monuments; natural, underwater, archaeological, industrial or urban sites; cultural landscapes; places of remembrance; cultural goods; objects and intangible heritage associated with a place, including contemporary heritage.

There are three essential differences that distinguish the European Heritage Label from the World Heritage List:

- European Heritage sites are chosen for their place in European history and their connection to the EU. The criteria for inclusion go far beyond the aesthetics of a particular site.
- The European Heritage Label puts a particular focus on promoting the European dimension of the sites and providing access to them. This includes organising a wide range of educational activities, especially for young people.
- European Heritage sites can each be appreciated individually, but also form part of a network. By seeing different sites, visitors can get a real feel for the diversity of European culture and the scale of what has been achieved in building the EU.

European Capitals of Culture

The European capital of culture is a city selected by the European Commission that, during a particular calendar year, hosts a wide range of cultural events, performances, activities and projects that have a strong European dimension. The initiative celebrated its 30th anniversary in 2015. Over its 30 years of existence, it has reached millions of Europeans in more than 50 cities. The initiative has become one of the most prestigious and high profile cultural events in Europe.

The aims of the [European Capitals of Culture](#) initiative are to:

- highlight the richness and diversity of the cultures present in Europe;
- celebrate the aspects of cultural identity shared by Europeans;
- increase European citizens' sense of belonging to a common cultural area; and
- foster the contribution of culture to the development of cities

In addition to this, experience has also shown that a city's year as Capital of Culture is an excellent opportunity to:

- regenerate the city;
- raise its international profile;
- improve its image in the eyes of its own inhabitants;
- breathe new life into the city's culture; and
- boost tourism.

Table 8: European Heritage Label — list of sites, 2015

Member State	Site
Belgium	Mundaneum, Mons
Czech Republic	Olomouc Premyslid Castle and Archdiocesan Museum
Germany	Münster and Osnabrück — Sites of the Peace of Westphalia
	Hambach Castle
Estonia	Great Guild Hall, Tallinn
	Historic Ensemble of the University of Tartu
Greece	The Heart of Ancient Athens
Spain	Archive of the Crown of Aragon, Barcelona
	Residencia de Estudiantes, Madrid
France	Abbey of Cluny
	European District of Strasbourg
	Robert Schuman's House, Scy-Chazelles
Croatia	Krapina Neanderthal Site
Italy	Museo Casa Alcide De Gasperi, Pieve Tesino
Lithuania	Kaunas of 1919–1940
Hungary	Pan-European Picnic Memorial Park, Sopron
	Liszt Ferenc Academy of Music, Budapest
Netherlands	Peace Palace, The Hague
	Camp Westerbork
Austria	Archaeological Park Carnuntum
	The Imperial Palace, Vienna
Poland	Union of Lublin
	World War I Eastern Front Cemetery No 123, Łużna – Pustki
	The May 3, 1791 Constitution, Warsaw
	The historic Gdańsk Shipyard
Portugal	General Library of the University of Coimbra
	Sagres Promontory
	Charter of Law of Abolition of the Death Penalty, Lisbon
Slovenia	Franja Partisan Hospital

Source: European Commission, Programs, Creative Europe, Actions - [European Heritage Label](#)

**Table 9: European Capitals of Culture, 1985–2019**

Year	Capital of culture	Year	Capital of culture
1985	Athens (EL)	2005	Cork (IE)
1986	Florence (IT)	2006	Patras (EL)
1987	Amsterdam (NL)	2007	Luxembourg (LU)
1988	Berlin (DE)		Sibiu (RO)
1989	Paris (FR)	2008	Liverpool (UK)
1990	Glasgow (UK)		Stavanger (NO)
1991	Dublin (IE)	2009	Vilnius (LT)
1992	Madrid (ES)		Linz (AT)
1993	Antwerp (BE)	2010	Essen (DE)
1994	Lisboa (PT)		Pécs (HU)
1995	Luxembourg (LU)		Istanbul (TR)
1996	Copenhagen (DK)	2011	Turku (FI)
1997	Thessaloniki (EL)		Tallinn (EE)
1998	Stockholm (SE)	2012	Guimarães (PT)
1999	Weimar (DE)		Maribor (SI)
2000	Avignon (FR)	2013	Marseille (FR)
	Bergen (NO)	2013	Kosice (SK)
	Bologna (IT)	2014	Riga (LV)
	Brussels (BE)		Umeå (SE)
	Helsinki (FI)	2015	Mons (BE)
	Cracow (PL)		Plzeň (CZ)
	Reykjavik (IS)	2016	Donostia-San Sebastián (ES)
	Prague (CZ)		Wrocław (PL)
	Santiago de Compostella (ES)	2017	Aarhus (DK)
2001	Porto (PT)		Paphos (CY)
	Rotterdam (NL)	2018	Leeuwarden (NL)
2002	Bruges (BE)		Valetta (MT)
	Salamanca (ES)	2019	Plovdiv (BG)
2003	Graz (AT)		Matera (IT)
2004	Genoa (IT)		
	Lille (FR)		

Source: European Commission, Programmes, Creative Europe, Actions — [European Capitals of Culture](#).

Five most visited museums (EGMUS data)

Since 2002, EGMUS (European Group on Museum Statistics) has been the central database for statistics on museums. The main objective of EGMUS is to collect and publish comparable statistical data on museums, and also to further develop and standardise the collection of statistics on museums in Europe. To reach this objective, EGMUS developed a standard questionnaire to be used by participating in the network countries as part of their national surveys. Numerous countries

follow the definition of museum adopted by the [International Council of Museums](#) (ICOM).

EGMUS publishes data on a number of topics on its own website (e.g. the number and type of museums, their ownership and management, the number of visits and admissions, income, expenditure, the use of computers, participation, etc.). The data are available for 30 countries, for the period from 1998. However, their availability varies between countries as the periodicity of data collection is not the same. This article presents data on the [five most visited museums](#) and the total admissions for the last available reference year.

Table 10: Five most visited museums and their total admissions, by country ⁽¹⁾ (Part 1)

Member State	Museum	Admissions
Belgium (2009)	Musées royaux des beaux-arts, Bruxelles	615 085
	BOZAR	381 388
	Musées royaux d'art et d'histoire, Bruxelles	337 087
	Musée des Sciences naturelles de Belgique, Bruxelles	319 445
	Centre Belge de la bande dessinée, Bruxelles	175 878
	Total	1 828 883
Bulgaria (2012)	Regional Museum of History — Veliko Tarnovo	n/a
	Regional Museum of History — Varna	n/a
	Directorate of Museums (Six museum exhibitions in the native houses of prominent personalities) — Koprivshtitsa	n/a
	Historical Museum — Kavarna	n/a
	National Museum of History — Sofia	n/a
	Total	n/a
Czech Republic (2014)	The City of Prague Museum	1 208 183
	Jewish Museum, Prague	579 960
	National Gallery, Prague	380 231
	Military History Institute in Prague — Museum	329 000
	Wallachia open-air Museum, Rožnov pod Radhoštěm	264 640
	Total	2 762 014


Table 10: Five most visited museums and their total admissions, by country ⁽¹⁾ (Part 2)

Member State	Museum	Admissions
Denmark (2014)	National Museum of Denmark	1 153 302
	Louisiana Museum for Moderne Kunst	647 857
	Aros, Aarhus Kunstmuseum	535 916
	Den Gamle By — The Old Town	499 247
	National Gallery og Denmark	378 195
	Total	3 214 517
Estonia (2014)	Seaplane Harbour	322 000
	Science Centre AHHA	282 000
	KUMU Art Museum	133 000
	University of Tartu Natural History Museum and Botanical Gardens	129 500
	Estonian Open Air Museum	125 500
	Total	992 000
Spain (2015)	Museo Nacional del Prado	n/a
	Theatre Museu Dali, Figueres — Girona	n/a
	Catedral de Sevilla	n/a
	Museo Nacional Centro de Arte Reina Sofia	n/a
	Palacio Real de Madrid	n/a
	Total	n/a
France (2014)	Musée du Louvre, Paris	9 101 874
	Château de Versailles, Versailles	7 702 135
	Musée d'Orsay, Paris	3 480 609
	Musée National d'Art Moderne + expositions Centre Georges Pompidou, Paris	3 456 905
	Musée de l'Armée (Les Invalides)	1 525 030
	Total	25 266 553
Croatia (2015)	Arceological Museum of Istria (Amphiteather), Pula	473 406
	Split City Museum, Split (the basement halls of Diocletian's Palace)	277 598
	Technical Museum Nikola Tesla, Zagreb	186 394
	Šibenik City Museum, Šibenik (St Michael's Fortress)	134 099
	Museum of Arts and Crafts, Zagreb	118 284
	Total	1 189 781
Italy (2013)	Colosseo, Foro Romano and Palatino	5 625 219
	Scavi Vecchi e Nuovi di Pompei, Pompei	2 413 515
	Galleria degli Uffizi e Corridoio Vasariano, Firenze	1 875 785
	Galleria dell'Accademia e Museo degli Strumenti Musicali	1 257 261
	Museo Nazionale di Castel San'Angelo, Roma	965 931
	Total	12 137 711

Table 10: Five most visited museums and their total admissions, by country ⁽¹⁾ (Part 3)

Member State	Museum	Admissions
Latvia (2015)	Turaida Museumreserve	258 932
	Rundale Palace Museum	235 695
	Museum of the History of Riga and Navigation, Riga	179 315
	Bauska Castle Museum	168 117
	Art Museum 'Riga Bourse'	155 819
	Total	997 878
Lithuania (2015)	Trakai History Museum	362 593
	Lithuanian Art Museum	342 717
	Lithuanian Sea Museum	341 991
	National Museum of Lithuania	303 623
	National Museum Palace of the Grand Dukes of Lithuania	214 170
	Total	1 565 094
Luxembourg (2011)	Musée d'Art Moderne Grand-Duc Jean, Luxembourg (MUDAM)	68 336
	Musée national d'Histoire Naturelle, Luxembourg (MNHN)	47 038
	Musée national d'histoire et d'art, Luxembourg (MNHA)	43 788
	Centre de documentation sur la Procession Dansante	39 900
	Musée d'Histoire de la Ville de Luxembourg (MVL)	32 009
	Total	231 071
Hungary (2013)	Museum of Fine Arts Budapest	512 011
	The Hungarian Museum of Science, Technology and Transport	433 996
	Matthias Church and religious collection	394 065
	Hungarian National Gallery	343 722
	István Dobó Castle Museum	295 604
	Total	1 979 398
Netherlands (2013)	Rijksmuseum, Amsterdam	2 246 000
	Van Gogh Museum, Amsterdam	1 449 000
	Anne Frank House, Amsterdam	1 195 000
	Stedelijk Museum Amsterdam, Amsterdam	700 000
	Science Center NEMO, Amsterdam	546 000
	Total	6 136 000
Austria (2012)	Österreichische Galerie — Oberes Belvedere, Wien	814 211
	Kunsthistorisches Museum und Neue Burg, Wien	703 587
	Albertina, Wien	620 333
	Festungsmuseum Hohensalzburg, Salzburg	600 002
	Naturhistorisches Museum, Wien	564 512
	Total	3 302 645


Table 10: Five most visited museums and their total admissions, by country ⁽¹⁾ (Part 4)

Member State	Museum	Admissions
Poland (2014)	Museum of King Jan III's Palace at Wilanów	2 698 768
	Royal Łazienki Museum in Warsaw	2 100 000
	Memorial and Museum Auschwitz-Birkenau	1 534 000
	Wawel Royal Castle	1 341 342
	Wieliczka Salt Mine	1 178 601
	Total	8 852 711
Portugal (2014)	Palácio Nacional da Pena, Sintra	888 615
	Museu Nacional da Imprensa, Porto	675 500
	Museu Coleção Berardo, Lisboa	572 355
	Museu de Arte Contemporânea de Serralves, Porto	484 396
	Palácio Nacional de Sintra, Sintra	445 491
	Total	3 066 357
Romania (2013)	Bran Castle Museum, Bran	490 000
	ASTRA National Museum, Sibiu	400 000
	Village Museum in Bucharest	350 000
	National Natural Sciences Museum	350 000
	Peles Castle Museum, Sinaia	286 000
	Total	1 876 000
Slovenia (2013)	Museum and Galleries of Ljubljana	78 498
	Upper Sava Valley Museum Jesenice	64 048
	Loka Museum, Škofja Loka	56 007
	Ptuj – Ormož Regional Museum	52 861
	Technical Museum of Slovenia	44 176
	Total	295 590
Finland (2015)	Ateneum Art Museum, Helsinki	263 960
	Museum of Contemporary Art Kiasma, Helsinki	235 560
	Finnish Museum of Natural History, Helsinki	167 395
	The National Museum of Finland	152 691
	Turku Castle and Historical Museum	138 115
	Total	957 721
Sweden (2011)	Skansen (open-air museum)	1 421 457
	Vasamuseet	1 228 114
	Moderna museet	621 000
	Naturhistoriska riksmuseet (Swedish Museum of Natural History)	523 000
	Nationalmuseum	401 864
	Total	4 195 435

Table 10: Five most visited museums and their total admissions, by country ⁽¹⁾ (Part 5)

Member State	Museum	Admissions
United Kingdom (2012)	British Museum London	5 575 946
	Tate Modern	5 318 688
	National Gallery London	5 163 902
	Natural History Museum	5 021 762
	Victoria & Albert Museum	3 231 700
	Total	24 311 998
Norway (2011)	The National Museum of Art, Architecture and Design	589 418
	Museum of Cultural History, University of Oslo	503 386
	Natural History Museum, University of Oslo	500 000
	Museene i Sør-Trøndelag	488 336
	The Restoration Workshop of Nidaros Cathedral	402 980
	Total	2 484 120
Switzerland (2013)	Verkehrshaus der Schweiz, Luzern	519 381
	Maison Cailler, Broc	386 048
	Château de Chillon, Montreux	348 647
	Bernisches Historisches Museum	343 118
	Fondation Beyeler, Riehen	334 508
	Total	1 931 702

⁽¹⁾ Data not available for Germany, Ireland, Greece, Cyprus, Malta and Slovakia.

Source: European Group on Museum Statistics (EGMUS)



3. Education

This section focuses on two of the ties linking education with culture: the study of culture-related fields in tertiary education and the role played by education in facilitating cultural exchange, through the learning of foreign languages and the mobility of students in tertiary education. Some complementary data on people's knowledge of foreign languages are also included.

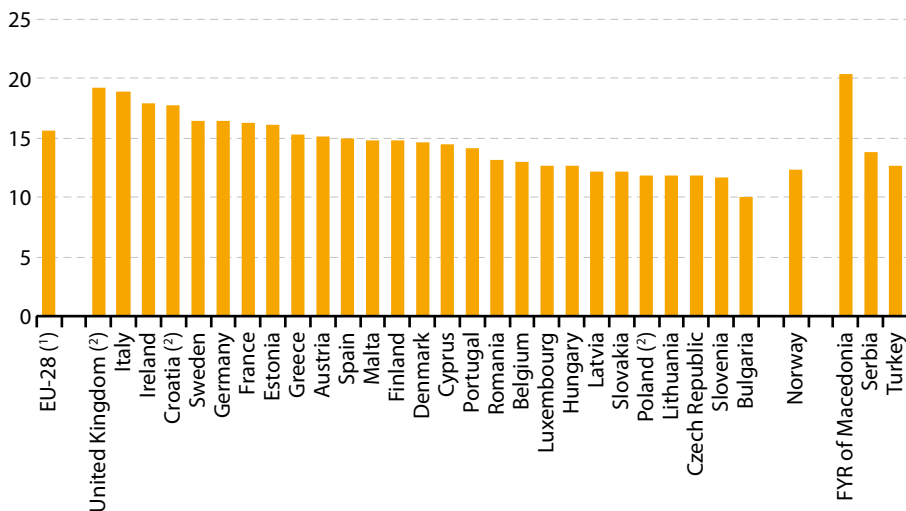
Students in tertiary education studying culture-related fields

Provided by universities and other higher education institutions, tertiary education plays

an important role in society in determining employability and the specialisation of the workforce. The following broad fields of education are considered to be culture-related: 'Arts', 'Humanities', 'Journalism and information' and 'Architecture and town planning'.

In 2014, around one in every six tertiary students in the EU was studying in a culture-related field (see Figure 6), which equates to around 3 million students. The share of students in culture-related fields was above the EU average (16%) in eight Member States and was highest, at nearly 19%, in the United Kingdom and Italy. The country with the lowest proportion of students studying in culture-related fields was Bulgaria (10%).

Figure 6: Tertiary students in culture-related fields of education, 2014
(% of all tertiary students)



(1) EU-28 estimated excluding the Netherlands.

(2) Estimated.

Source: Eurostat (online data code: educ_uoe_enrt03)

Table 11: Tertiary students in culture-related fields of education, 2014

	Arts		Humanities		Journalism and information		Architecture and town planning ⁽¹⁾		All cultural fields ⁽³⁾	
	(thousand)	(% of all tertiary students)	(thousand)	(% of all tertiary students)	(thousand)	(% of all tertiary students)	(thousand)	(% of all tertiary students)	(thousand)	(% of all tertiary students)
EU-28⁽¹⁾	828.2	4.4	1 507.8	8.0	297.3	1.6	316.3	1.7	2 949.3	15.7
Belgium	24.1	4.9	22.0	4.4	8.8	1.8	9.4	1.9	64.3	13.0
Bulgaria	7.2	2.6	13.9	4.9	3.5	1.3	3.7	1.3	28.3	10.0
Czech Republic	9.6	2.3	28.6	6.8	5.6	1.3	5.7	1.4	49.5	11.8
Denmark	10.8	3.6	27.3	9.0	3.3	1.1	2.7	0.9	44.1	14.6
Germany	92.1	3.2	300.4	10.3	31.9	1.1	52.2	1.8	476.7	16.4
Estonia	3.5	5.8	4.4	7.3	1.0	1.7	0.7	1.2	9.6	16.1
Ireland	22.7	11.1	11.3	5.5	0.5	0.3	2.1	1.1	36.6	18.0
Greece	17.4	2.6	67.2	9.9	6.0	0.9	12.6	1.9	103.1	15.2
Spain	109.1	5.5	108.3	5.5	29.0	1.5	49.1	2.5	295.5	14.9
France	104.9	4.4	209.6	8.8	37.7	1.6	35.1	1.5	387.4	16.2
Croatia	4.5	2.7	15.3	9.2	5.8	3.5	4.1	2.4	29.6	17.8
Italy	101.3	5.6	177.4	9.8	35.9	2.0	28.6	1.6	343.2	18.9
Cyprus	1.4	4.3	2.1	6.2	0.6	1.8	0.7	2.2	4.9	14.5
Latvia	3.8	4.2	4.3	4.8	1.8	2.1	0.9	1.1	10.9	12.1
Lithuania	5.4	3.7	6.7	4.5	2.7	1.8	2.8	1.9	17.6	11.8
Luxembourg⁽²⁾	0.1	1.0	0.7	10.5	0.0	0.0	0.1	0.2	0.9	12.7
Hungary	8.3	2.5	21.0	6.4	6.7	2.0	5.6	1.7	41.6	12.6
Malta	0.5	4.3	1.0	8.1	0.2	1.3	0.2	1.2	1.9	14.9
Netherlands	;	;	;	;	;	;	;	;	;	;
Austria	17.2	4.1	28.8	6.8	6.4	1.5	11.4	2.7	63.8	15.1
Poland	34.8	2.0	120.2	6.8	20.2	1.1	34.0	1.9	209.3	11.9
Portugal	21.6	6.0	13.9	3.8	6.8	1.9	9.1	2.5	51.4	14.2
Romania	11.7	2.0	41.1	7.1	13.4	2.3	9.9	1.7	76.1	13.1
Slovenia	3.2	3.5	4.8	5.3	0.6	0.6	2.0	2.2	10.5	11.6
Slovakia	4.6	2.3	10.5	5.3	5.3	2.7	3.6	1.8	24.0	12.1
Finland	15.8	5.2	24.0	7.8	2.4	0.8	45.2	0.9	45.2	14.8
Sweden	17.7	4.1	38.6	9.0	8.7	2.0	5.8	1.3	70.8	16.5
United Kingdom	174.8	7.4	204.6	8.7	52.2	2.2	21.1	0.9	452.7	19.2
Norway	9.5	3.6	17.3	6.5	4.3	1.6	1.8	0.7	32.8	12.4
Switzerland	11.7	4.1	18.3	6.3	4.0	1.4	;	;	;	;
FYR of Macedonia	1.7	2.8	7.6	12.6	0.3	0.5	2.7	4.4	12.3	20.4
Serbia	7.6	3.1	17.9	7.4	3.2	1.3	4.8	2.0	33.6	13.8
Turkey	123.1	2.2	488.0	8.9	23.2	0.4	58.0	1.1	692.2	12.6

(1) Excluding the Netherlands. (2) Private institutions not included. (3) Architecture and town planning; data for Croatia and the United Kingdom estimated based on the EU average share of 'Architecture and town planning' students in 'Architecture and building'. Data for Poland estimated based on the average share of 'Architecture and planning' students in 'Architecture and building' at Doctoral level (ISCED level 8).
Source: Eurostat (online data codes: educ_uoe_enrt03 and educ_uoe_enrt04)



Table 11 gives a breakdown of the students in the different fields of culture-related tertiary education, both in absolute terms and as a percentage of all tertiary students. In 2014, 'Humanities' was the most popular culture-related field of tertiary education among EU students (accounting for 8 % of total students), with the highest figures of around 10 % recorded in Luxembourg, Germany, Greece and Italy.

Students in 'Arts' represented around 4 % of all tertiary students in the EU and here the biggest variation between countries was observed: from 1 % in Luxembourg to 11 % in Ireland.

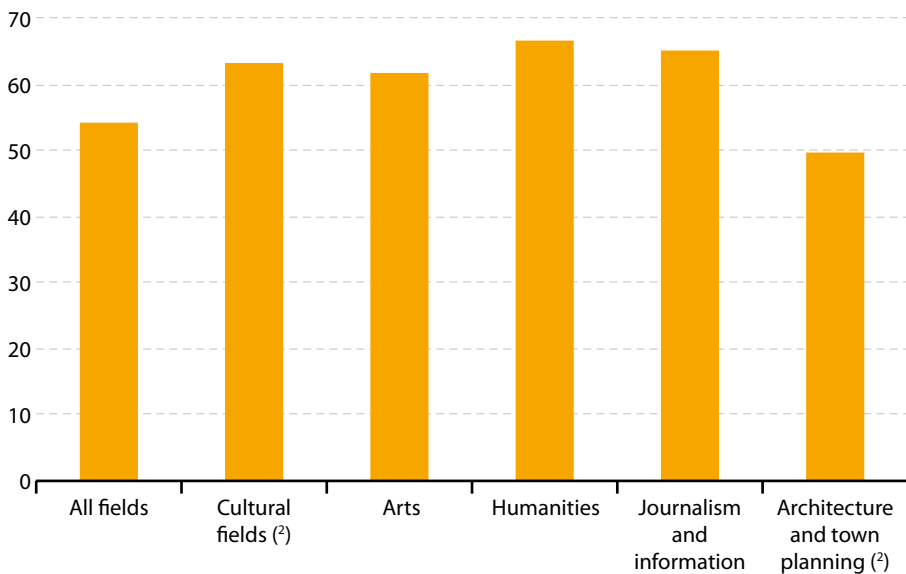
Students in 'Architecture and town planning' accounted for around 2 % of all EU tertiary

students. A similar percentage (around 2 %) was noticed for students in 'Journalism and information' (including 'Library' and 'Archive').

As can be seen from Figure 7, more women than men were enrolled in tertiary education in culture-related fields in 2014 (64 %), and the share of women students in these areas was 10 percentage points higher than the proportion of women students overall, i.e. across all fields. Two out of every three tertiary students studying in the culture-related fields 'Arts', 'Humanities' and 'Journalism and information' were women. 'Architecture and town planning' was the only field where female participation (50 %) was below the proportion of women students in tertiary education as a whole (54 %).

Figure 7: Share of female students enrolled in culture-related fields of education, by field of education, EU-28, 2014 ⁽¹⁾

(%)



⁽¹⁾ EU-28 excluding the Netherlands.

⁽²⁾ Estimated.

Source: Eurostat (online data code: educ_uoe_enrt03)

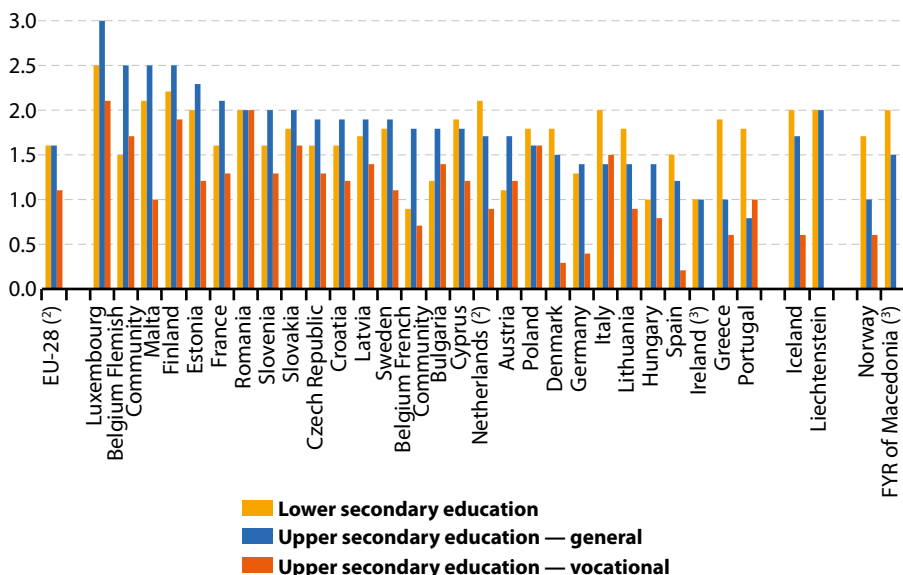
Learning and knowledge of foreign languages

Formal education — in schools and other educational institutions — provides the main opportunity for the vast majority of people to learn languages, while linguistic competencies are required and encouraged in many workplaces.

In 2014, students in secondary education (ISCED levels 2 and 3) in the EU learnt on average between one and two foreign languages, depending on the educational programme

followed (see Figure 8). In all Member States, on average at least one foreign language was taught in lower secondary (ISCED level 2) and general upper secondary (ISCED level 3 — general) schools, with the exception of the French Community in Belgium (0.9 languages in lower secondary programmes) and Portugal (0.8 languages in general upper secondary programmes). In Romania, Estonia, Finland, Malta and Luxembourg, students studied on average between two and three foreign languages in both lower and general upper secondary schools.

Figure 8: Average number of foreign languages learnt by pupils in secondary education, 2014 ⁽¹⁾



Note: ranked on 'Upper secondary education — general'

⁽¹⁾ Data for the United Kingdom not available.

⁽²⁾ 'Upper secondary education, vocational': data for 2014 not available, 2013 data instead.

⁽³⁾ 'Upper secondary vocational education': not applicable.

Source: Eurostat (online data code: [educ_uoe_lang03](#))



Overall, there was less focus on foreign languages in vocational than in general upper secondary education. In ten Member States, not more than one language on average was taught in the vocational schools, with the figures particularly low in Spain, Denmark and Germany.

As concerns the most commonly learnt foreign language in upper secondary general education

(see Table 12), 94 % of all EU students at this level were studying English in 2014, compared with slightly less than a quarter (23 %) studying French, the next most widely learnt language in the EU. German and Spanish followed, with just less than a fifth (19 %) of students learning each of these languages in upper secondary general education.

Table 12: Four most learnt foreign languages in upper secondary general education, 2014

(%, by order of frequency)

	First	Second	Third	Fourth
EU-28	EN: 94	FR: 23	ES: 19	DE: 19
Belgium (French Community) ⁽¹⁾	EN: 92	NL: 79	ES: 7	DE: 6
Belgium (Flemish Community) ⁽¹⁾	EN: 100	FR: 100	DE: 51	ES: 2
Bulgaria	EN: 91	DE: 34	RU: 24	FR: 12
Czech Republic	EN: 95	DE: 56	FR: 16	ES: 12
Denmark	EN: 82	DE: 28	ES: 20	FR: 15
Germany	EN: 87	FR: 24	ES: 19	IT: 3
Estonia	EN: 98	RU: 66	DE: 29	EE: 17
Ireland	FR: 60	DE: 17	ES: 15	IT: 2
Greece	EN: 94	FR: 4	DE: 3	IT: 0.3
Spain	EN: 98	FR: 24	DE: 2	IT: 0.2
France	EN: 100	ES: 72	DE: 22	IT: 8
Croatia	EN: 100	DE: 62	IT: 24	FR: 4
Italy	EN: 98	FR: 16	ES: 12	DE: 8
Cyprus	EN: 90	FR: 37	ES: 17	IT: 17
Latvia	EN: 98	RU: 57	DE: 28	FR: 6
Lithuania	EN: 95	RU: 33	DE: 9	FR: 3
Luxembourg ⁽²⁾	DE: 100	FR: 100	EN: 92	ES: 5
Hungary	EN: 83	DE: 46	FR: 6	IT: 4
Malta	EN: 100	ES: 85	IT: 42	FR: 22
Netherlands	EN: 96	DE: 40	FR: 31	ES: 5
Austria	EN: 99	FR: 38	ES: 17	IT: 16
Poland	EN: 95	DE: 47	RU: 8	FR: 8
Portugal	EN: 65	ES: 7	FR: 3	DE: 2
Romania	EN: 99	FR: 85	DE: 13	ES: 3
Slovenia	EN: 98	DE: 63	ES: 13	IT: 12
Slovakia	EN: 99	DE: 58	RU: 17	FR: 13
Finland	EN: 100	SE: 92	DE: 17	ES: 13
Sweden	EN: 100	ES: 40	DE: 21	FR: 17
United Kingdom	FR: 26	ES: 14	DE: 9	OTH: 2
Iceland	EN: 72	NL: 35	ES: 24	DE: 23
Liechtenstein	EN: 100	FR: 97	0	0
Norway	EN: 44	ES: 26	DE: 21	FR: 10
FYR of Macedonia	EN: 99	FR: 25	DE: 24	IT: 2

Note: EN = English, FR = French, DE = German, ES = Spanish, IT = Italian, RU = Russian, NL = Dutch, SE = Swedish, EE = Estonian, OTH = Other.

⁽¹⁾ In Belgium, the official state languages are Dutch, French and German; notably French is considered as a foreign language in the Belgian Flemish Community and Dutch is considered as a foreign language in the Belgian French Community.

⁽²⁾ The official state languages are German, French and Luxembourgish.

Source: Eurostat (online data code: educ_uoe_lang01)

At Member State level, English remained the most commonly studied foreign language: over 90 % of upper secondary general education pupils were taught this language in all Member States, except in Portugal, Denmark, Hungary and Germany (where this percentage was below 90%). The second most widely-studied foreign language in upper-secondary general education was German in ten Member States, French in nine, Spanish in five, Russian in three, Dutch in the French Community in Belgium and Swedish in Finland. In addition to German, Spanish, French, Russian and English, Italian also appeared on the list of the third most widely learnt languages in Member States.

The information on **foreign language skills** presented below is taken from the Adult Education Survey (AES) which collects information — on a self-reporting basis — on the number of languages spoken and the level at which they are spoken. As shown in Table 13, two out of every three people aged 25 to 64 living in the EU declared in 2011 knowing at least one foreign language. The proportion of the population stating that they knew at least one foreign language was above 85 % in 11 Member States, with the highest figure recorded in Luxembourg (99 %) and the lowest in Ireland (27 %).

The survey also showed Luxembourg to have an exceptionally high proportion of the population (72 %) claiming to know at least three foreign languages (of which two are official languages in the country) while on average in the EU, 9 % of the population declared knowing three foreign languages. The proportion of the population that reported knowing three foreign languages was also important in three other countries: Finland (49 %), Slovenia (45 %) and Sweden (31 %). In the remaining EU Member States, the proportion was below 30 % (in 11 countries below 10 %).

As these results come from self-reporting, it is important to also look at the additional information on the level of the best-known language. As can be seen from Table 14, in 2011, only one in every four people aged 25 to 64 in the EU reported being proficient in their best-known foreign language. Nearly half of the EU population (44 %), however, reported having a 'fair' level, i.e. could use the language in relation to familiar things and situations.

The self-reported level of knowledge of the best-known language varied significantly between Member States. There were only three Member States (Luxembourg, Latvia and Malta) where over half of the adults considered themselves to be proficient in their best-known foreign language. In Greece and Poland, meanwhile, only 13 % of adults described themselves as proficient users of a foreign language.



Table 13: Number of known foreign languages, 2011
(%)

	No languages	1 language	2 languages	3 languages
EU-28 ⁽¹⁾	34.3	35.8	21.1	8.8
Belgium	42.1	13.8	23.5	20.6
Bulgaria	61.1	24.4	11.7	2.8
Czech Republic	30.9	39.6	22.4	7.1
Denmark	5.9	26.3	43.1	24.7
Germany	21.5	41.9	26.3	10.3
Estonia	14.5	24.1	35.1	26.3
Ireland	72.7	20.8	5.2	1.3
Greece	41.9	43.0	12.2	3.0
Spain	48.9	34.0	12.6	4.5
France	41.2	34.9	19.2	4.6
Croatia	:	:	:	:
Italy	40.1	39.6	16.6	3.7
Cyprus	16.1	56.7	19.2	8.0
Latvia	5.1	35.7	46.1	13.1
Lithuania	2.7	40.7	44.7	11.9
Luxembourg ⁽²⁾	1.1	5.0	22.0	72.0
Hungary	63.2	25.9	9.2	1.7
Malta	10.9	24.7	45.7	18.6
Netherlands	13.9	25.2	37.1	23.7
Austria	21.9	50.5	18.9	8.8
Poland	38.1	38.7	19.2	4.0
Portugal	41.5	26.6	20.5	11.5
Romania	:	:	:	:
Slovenia	7.6	15.0	32.6	44.9
Slovakia	14.7	30.2	33.5	21.6
Finland	8.2	13.1	29.5	49.2
Sweden	8.2	31.6	29.7	30.5
United Kingdom	:	:	:	:
Norway	4.4	24.7	23.9	46.9
Switzerland	12.1	20.9	34.2	32.9
Serbia	37.4	47.4	12.3	2.9
Turkey	81.8	15.9	2.3	:

Note: Population covered: aged 25-64.

⁽¹⁾ Excluding Croatia and the United Kingdom.

⁽²⁾ Data not reliable for the category 'No languages'.

Source: Eurostat (online data code: [edat_aes_l21](#))

Table 14: Level of the best-known foreign language, 2011

(%)

	Proficient	Good	Fair
EU-28 ⁽¹⁾	23.4	32.7	43.9
Belgium	28.3	38.0	33.8
Bulgaria	22.8	30.6	46.6
Czech Republic	16.8	35.8	47.4
Denmark	38.2	33.7	28.1
Germany	24.5	31.9	43.6
Estonia	26.2	41.7	32.1
Ireland	17.3	22.6	60.1
Greece	13.4	39.2	47.4
Spain	28.5	38.0	33.5
France	18.7	35.1	46.2
Croatia	:	:	:
Italy	14.1	25.5	60.3
Cyprus	41.5	33.0	25.5
Latvia	54.4	30.2	15.4
Lithuania	47.8	28.4	23.8
Luxembourg	72.6	17.9	9.5
Hungary	23.0	29.8	47.2
Malta	52.6	26.9	20.6
Netherlands	38.5	42.0	19.5
Austria	29.9	37.6	32.5
Poland	12.7	27.4	59.9
Portugal	24.1	32.8	43.0
Romania	:	:	:
Slovenia	32.2	41.7	26.1
Slovakia	33.2	32.9	33.9
Finland	29.9	40.1	30.0
Sweden	43.4	35.3	21.3
United Kingdom	:	:	:
Norway	46.1	39.0	14.9
Switzerland	28.8	59.3	11.9
Serbia	21.5	29.9	48.7
Turkey	18.5	17.4	64.1

Note: Population covered: aged 25-64.

⁽¹⁾ Excluding Croatia and the United Kingdom.

Source: Eurostat (online data code: [edat_aes_l31](#))



In the majority of countries, the proportion of the population who had a 'fair' level in their best-known foreign language was higher than the proportion who described themselves as proficient users. In Luxembourg, Latvia, Malta, Sweden, Lithuania and the Netherlands, however, the percentage of proficient users was at least twice as high as that of 'fair' level users.

Mobility of students in tertiary education

Irrespective of students' initial motivation for studying abroad, it offers not only an opportunity to experience a new educational system but also to discover (or get to know better) the culture of the host country. In addition, both the students studying abroad and those in their own country benefit from being in contact with students from another country.

The data presented here consider two types of mobility during tertiary education: 'degree mobility' (which refers to students enrolled on a programme in another country, with a view to obtaining a degree in that country) and 'Erasmus credit mobility' (which refers to shorter stays abroad, during which the student attends courses and earns credits that are then transferred to the programme they are enrolled on in their home country, with a view to graduating in that country).

The data on degree mobility for the EU as a whole show that the higher the level of studies, the more students from abroad there were enrolled: in 2013, the proportion of students enrolled who were not in their home country was highest for doctoral programmes (25 %) ^(*), followed by Master's (11 %) and Bachelor's (6 %). Short-cycle tertiary programmes typically had fewer students from abroad (5 %) (see Table 15).

^(*) With Germany included, it stands at 21 %. The EU figures displayed in Table 15 do not include Germany, as at the doctoral level, the country of origin of mobile students was not available.

Table 15: Share of incoming mobile students in tertiary education, by region of origin (EU and non-EU) and level of education (ISCED-2011 levels 5–8), 2013 (%)

	Short-cycle		Bachelor's		Master's		Doctoral		Total BA-MA	
	EU	non-EU	EU	non-EU	EU	non-EU	EU	non-EU	EU	non-EU
EU-28 ⁽¹⁾	1.3	3.2	2.2	3.3	3.3	7.6	7.8	17.1	2.5	4.8
Belgium ⁽²⁾	2.6	3.3	4.8	2.2	6.0	8.7	11.0	24.9	5.0	3.4
Bulgaria	: z	: z	0.5	2.6	2.6	3.9	0.9	3.0	1.1	3.0
Czech Republic	2.7	1.5	5.3	2.8	8.4	3.0	8.3	4.5	6.4	2.8
Denmark	10.0	3.3	3.7	2.0	10.7	6.9	14.5	15.1	5.6	3.4
Germany ⁽³⁾	0.0	0.0	1.4	3.1	3.7	8.1	7.1	:	2.2	4.9
Estonia	: z	: z	1.7	0.5	2.3	1.7	2.8	4.3	1.9	0.8
Ireland	0.6	1.5	1.7	4.1	3.8	6.4	12.2	13.1	2.1	4.5
Greece	: z	: z	2.4	2.3	:	:	:	:	:	:
Spain	1.1	4.4	0.3	0.4	1.6	3.3	3.9	12.3	0.8	1.3
France	0.8	3.4	1.5	6.1	1.8	11.3	6.6	33.4	1.6	8.6
Croatia ⁽²⁾	:	:	0.0	0.1	0.2	0.1	0.2	2.4	0.1	0.1
Italy ⁽⁴⁾	:	:	0.9	3.3	1.1	3.2	2.4	10.1	1.0	3.3
Cyprus	0.5	14.6	5.2	11.5	6.4	4.7	3.5	1.3	5.6	9.6
Latvia	0.1	0.7	2.1	2.4	1.2	2.2	2.9	2.9	2.0	2.3
Lithuania	: z	: z	0.2	2.0	1.2	2.0	1.5	1.3	0.4	2.0
Luxembourg ⁽⁵⁾	15.2	0.3	20.0	4.4	52.5	14.6	60.6	23.5	33.3	8.6
Hungary	0.3	0.1	1.9	1.8	7.3	7.1	4.1	3.3	3.2	3.1
Malta	0.9	0.9	2.2	1.0	5.1	6.6	5.1	2.6	3.1	2.7
Netherlands ⁽⁶⁾	0.2	1.3	5.4	3.0	9.9	7.5	17.1	20.8	6.1	3.6
Austria	1.0	0.4	14.3	5.5	13.9	5.5	16.7	10.9	14.1	5.5
Poland	: z	: z	0.3	0.9	0.5	1.7	0.3	1.3	0.3	1.1
Portugal	: z	: z	0.4	2.2	1.0	3.6	3.9	11.1	0.6	2.7
Romania	: z	: z	0.2	1.8	2.6	4.1	0.9	2.4	1.0	2.5
Slovenia	0.3	0.6	1.1	1.2	1.9	1.7	2.9	4.7	1.3	1.4
Slovakia ⁽²⁾	0.4	0.1	3.8	0.9	:	:	6.9	1.8	:	:
Finland	0.0	0.0	0.7	4.3	2.0	9.4	5.6	11.2	1.0	5.4
Sweden	0.1	0.1	0.8	1.6	3.0	6.3	8.3	23.2	1.6	3.2
United Kingdom	1.7	3.3	4.7	8.5	7.5	28.7	12.8	28.5	5.3	12.9
Iceland	10.0	10.6	4.3	1.6	3.2	2.3	11.1	8.7	4.1	1.8
Liechtenstein	:	:	50.8	28.8	62.0	30.3	45.8	27.7	54.2	29.3
Norway	1.9	3.5	0.9	0.9	1.4	5.7	6.8	14.1	1.0	2.0
Switzerland ⁽²⁾	:	:	7.7	2.4	15.2	12.2	34.5	17.7	9.5	4.8
FYR of Macedonia	:	:	0.1	2.0	0.2	2.7	0.0	4.0	0.1	2.0
Serbia	:	:	:	:	:	:	:	:	:	:
Turkey ⁽²⁾	0.0	0.3	0.2	0.9	:	:	:	:	:	:

Note: Where not applicable, such programmes do not exist in the country.

(1) Croatia and Italy missing for short-cycle; Greece and Slovakia missing for Master's; Germany and Greece missing for Doctoral; Greece and Slovakia missing for total BA-MA.

(2) Please refer to the following document for exceptions to the definition: http://ec.europa.eu/eurostat/cache/metadata/Annexes/educ_uoe_enr_esms_an9.pdf.

(3) Doctoral: percentage refers to all students as no distinction is possible according to the country of origin. EU detailed aggregates for this level (for EU and non-EU students) exclude German data.

(4) Master's: some Bachelor's programmes included.

(5) Private institutions not included.

(6) Private institutions not included for ISCED levels 5 to 7.

Source: Eurostat (online data codes: educ_uoe_mobs02 and educ_uoe_enrt02)



The relative number of mobile students enrolled on both Bachelor's and Master's programmes was especially high in Luxembourg (42 %), Austria and the United Kingdom (20 % and 18 % respectively) and, to a lesser extent, in Cyprus (15 %) and France (10 %).

Regarding the origin of those mobile students, at EU level, the number of non-EU students studying in the EU exceeded the number of EU students studying in another EU country at all levels of tertiary education. Considering Bachelor's and Master's programmes together, around two thirds of mobile students came from outside the EU. That predominance was especially salient in Finland, France, Lithuania and Portugal, where more than four of every five mobile students came from outside the EU.

As regards credit mobile students, the Erasmus exchange programme is open to the EU Member States, the EFTA countries and some

EU candidate countries, making a total of 34 countries.

In the academic year 2013–2014, over 250 000 EU students studied abroad through the Erasmus programme (see Table 16).

With over 30 000 outgoing students each, Spain, France and Germany contributed the most to the EU total, and together with Italy accounted for over half (54 %) of the EU Erasmus mobility. These four countries also hosted 47 % of all Erasmus students, resulting in a good balance of 'incoming' and 'outgoing' students. Some countries hosted significantly more students than sending them abroad: in Sweden, Ireland and Cyprus, there were more than twice as many incoming students as outgoing students.

The unbalance was even more marked in Malta. The reverse situation was observed in Bulgaria, Romania and Slovakia, where there were around twice as many outgoing as incoming students.

Table 16: Erasmus student mobility, 2012–13 and 2013–14
(total number of outgoing and incoming students)

	2012–13		2013–14	
	Outgoing students	Incoming students	Outgoing students	Incoming students
EU-28	248 883	252 410	252 379	255 895
Belgium	7 741	9 124	7 754	9 321
Bulgaria	1 952	1 056	1 757	894
Czech Republic	7 299	6 437	7 510	6 868
Denmark	3 646	6 400	3 710	5 779
Germany	34 891	30 368	36 257	30 964
Estonia	1 153	1 274	1 010	1 302
Ireland	2 762	6 277	2 972	6 622
Greece	4 249	2 507	4 470	3 004
Spain	39 249	40 202	37 235	39 277
France	35 311	29 293	36 759	29 621
Croatia	1 124	701	1 403	987
Italy	25 805	19 964	26 331	20 204
Cyprus	350	827	395	803
Latvia	2 149	1 134	2 185	1 231
Lithuania	3 529	2 326	3 423	2 467
Luxembourg	405	546	434	585
Hungary	4 387	4 318	4 025	4 764
Malta	208	1 655	230	1 978
Netherlands	10 061	10 298	10 638	10 551
Austria	5 714	6 187	5 793	6 188
Poland	16 221	10 772	15 521	11 693
Portugal	7 041	9 894	6 957	10 430
Romania	5 011	2 149	5 742	2 189
Slovenia	1 821	1 920	1 792	1 911
Slovakia	3 008	1 553	3 177	1 570
Finland	5 496	7 255	5 569	7 279
Sweden	3 728	10 791	3 720	10 012
United Kingdom	14 572	27 182	15 610	27 401
Iceland	255	620	237	674
Liechtenstein	26	62	30	68
Norway	1 707	4 610	1 666	4 806
Switzerland	2 860	4 295	3 036	4 235
FYR of Macedonia	0	1	89	1
Turkey	14 412	6 145	15 060	6 818

Source: European Commission, DG Education and Culture, Erasmus statistics



Methodological notes

Education

For the needs of compilation of statistics presented in this section, a main EU data source for education statistics was used: **Education systems (UOE)** data collection.

The **joint UOE data collection** relies on administrative data and is administered jointly by the UNESCO Scientific, and Cultural Organization Institute for Statistics (UNESCO-UIS), the OECD and Eurostat. This common data collection provides annual statistics on participation and completion of education programmes by pupils and students, personnel in education and the expenditure on education. Data on regional enrolments and foreign language learning are collected additionally by Eurostat.

The data on education are disaggregated by the levels of education defined in the [International Standard Classification of Education \(ISCED 2011\)](#). There are eight educational levels in ISCED. Compared to ISCED 1997 which had seven levels of education, ISCED 2011 distinguishes nine levels - from level 0 to level 8:

- ISCED 0: Early childhood education
- ISCED 1: Primary education
- ISCED 2: Lower secondary education
- ISCED 3: Upper secondary education
- ISCED 4: Post-secondary non-tertiary education

Tertiary education:

- ISCED 5: Short-cycle tertiary education
- ISCED 6: Bachelor's or equivalent level
- ISCED 7: Master's or equivalent level
- ISCED 8: Doctoral or equivalent level

ISCED classifies also **fields of education**. In the current publication, 2014 data on fields of education are still classified according to ISCED Fields of Education 1997. Within this classification four fields of education were identified as related to culture:

- **Arts** (fine arts, music and performing arts, audio-visual techniques and media production, design, craft skills);
- **Humanities** (religion, foreign languages, mother tongue, history and archaeology, philosophy and ethics);
- **Journalism and information** (journalism and reporting, library, information, archive) and
- **Architecture and town planning**.

The UOE data collection covers domestic educational activity, in other words education provided within a country's own territory. All tertiary students studying within a country, including **degree mobile students** from abroad, should be included in the statistics of the reporting country.

The [Erasmus](#) programme is one of the best-known European learning mobility programmes, running for just over a quarter of a century. Students can study abroad for up to 12 months (in any cycle of tertiary education) — there is credit mobility.

Within the UOE data collection, Eurostat gathers data on **foreign languages teaching** in secondary educational programmes. The educational curriculum drawn up in each country defines the languages considered as foreign languages in that country and this definition is applied during data collection. Regional languages are included, if they are considered as alternatives to foreign languages.

Non-nationals studying their native language in special classes or those studying the language(s) of the host country are excluded.

Adult Education Survey (AES) is a source of data on the knowledge of languages by the adult population (self-reported competencies). The survey focuses on people aged 25–64 living in private households and the reference period is the 12-months prior to the respondent's interview. The last data available refer to the AES 2011.



2

Cultural employment



This chapter presents data on cultural employment derived from the EU *Labour Force Survey (LFS)* covering the population aged 15 and over. These statistics were obtained using the methodology proposed in the *ESSnet-Culture final report (2012)*.

The report defines 'cultural employment' by including all persons working in a sector defined as 'cultural', irrespective of whether they were employed in a cultural occupation. In addition, all occupations relating to culture were included, even where the people concerned were employed in non-cultural sectors.

The analysis presented here seeks to provide an overview of cultural employment, comparing it to total employment over time and presenting it in the light of other variables used in the EU-LFS, such as age, gender and educational attainment.

Additionally, there is a short section devoted to the characteristics of certain cultural occupations (artists, writers, etc.).

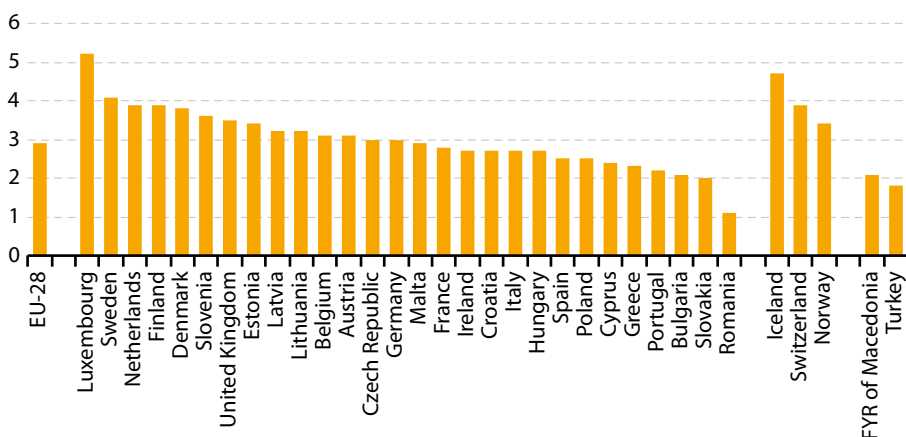
More than 6 million cultural jobs in the EU (nearly 3 % of total employment)

As regards **occupations**, cultural jobs embrace such professions as writers, architects, musicians, journalists, actors, dancers, librarians, handicraft workers and graphic designers.

Taking the **sector** approach, cultural jobs relate to activities such as: 'creative, arts and entertainment activities', 'libraries, archives, museums and other cultural activities', 'programming and broadcasting activities', 'motion picture, video and television programme production, sound recording and music publishing activities' and 'specialised design activities'. A full list of NACE and ISCO codes relevant to cultural employment is provided in the section 'Methodological notes' below.

On the basis of this definition of 'cultural employment', 6.3 million people in the EU were working in a cultural sector or occupation in 2014, that is, 2.9% of the total number of people in employment (see Figures 1 and 2).

Figure 1: Cultural employment, 2014
(% of total employment)



Source: Eurostat (online data code: [cult_emp_sex](#))



There was a small but steady increase in the number of people working in culture between 2011 and 2014 (see Table 1). In 2014 there were 230 000 more (+ 4 %) cultural jobs in the EU than in 2011, showing an **annual average growth rate (AAGR)** of + 1.3 % (see Table 2). The slight increase was also observed in relative terms: cultural employment as a percentage of the total rose from 2.8 % in 2011 to 2.9 % in 2014.

In individual countries, the percentage of people employed in culture in 2014 varied from 1.1 % in Romania to 5.2 % in Luxembourg. The share was also high (above 3.5 %) in Denmark, the Netherlands, Finland, Slovenia and Sweden. The EFTA countries (Iceland, Switzerland and Norway) all had percentages above the EU average, while the candidate countries (the Former Yugoslav Republic of Macedonia, Turkey) had shares below the EU average.

Table 1: Cultural employment, 2011 and 2014

	2011		2014	
	1 000 persons	% of total employment	1 000 persons	% of total employment
EU-28	6 040	2.8	6 273	2.9
Belgium	127	2.8	142	3.1
Bulgaria	62	2.1	64	2.1
Czech Republic	131	2.7	148	3.0
Denmark	100	3.7	104	3.8
Germany ⁽¹⁾	1 244	3.2	1 183	3.0
Estonia	23	3.9	22	3.4
Ireland	49	2.6	51	2.7
Greece	87	2.1	81	2.3
Spain	398	2.2	429	2.5
France ⁽¹⁾	733	2.8	714	2.8
Croatia	40	2.5	42	2.7
Italy	592	2.6	602	2.7
Cyprus	9	2.3	9	2.4
Latvia	25	2.9	29	3.2
Lithuania	37	3.0	42	3.2
Luxembourg	10	4.4	13	5.2
Hungary	109	2.9	111	2.7
Malta	49	2.6	5	2.9
Netherlands ⁽¹⁾	295	3.5	322	3.9
Austria	124	3.1	127	3.1
Poland	366	2.3	402	2.5
Portugal	93	2.0	101	2.2
Romania	92	1.1	99	1.1
Slovenia	31	3.3	33	3.6
Slovakia	46	2.0	48	2.0
Finland	102	4.1	96	3.9
Sweden	186	4.0	194	4.1
United Kingdom	924	3.2	1 062	3.5
Iceland	7	4.3	8	4.7
Norway	89	3.5	88	3.4
Switzerland	165	3.8	179	3.9
FYR of Macedonia	16	2.5	15	2.1
Turkey ⁽¹⁾	400	1.7	477	1.8

⁽¹⁾ Break in time series between 2011 and 2014.

Source: Eurostat (online data code: [cult_emp_sex](#))

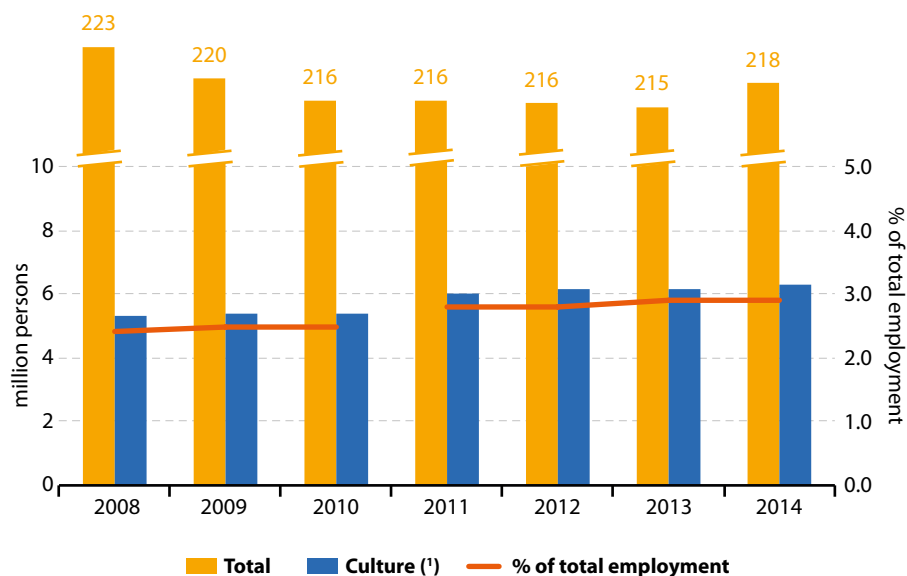
The evolution of the weight of cultural employment in total employment between 2011 and 2014 varied among EU Member States. While the indicator rose slightly or stagnated in general, there was a slight decrease in four countries: Estonia, Germany, Hungary and Finland (see Table 1). In all the others, both the share of cultural employment and the number of people employed rose during the same period. The largest relative increase in the share of cultural employment, by 0.8 percentage points, was recorded in Luxembourg. With around 140 000 more cultural jobs in 2014 than in 2011, the United Kingdom accounted for 59% of the total increase in cultural employment in the EU.

Cultural employment showed some resilience to the 2008 financial crisis

From an economic perspective, it is interesting to look at figures on employment after 2008, the year of the financial crisis. However, the ISCO revision was implemented for the reference year 2011, affecting the EU-LFS figures on cultural employment: pre-2011 figures are underestimated compared to those from 2011 onwards. As a result of that break in series, trends are presented separately for 2008–10 and 2011–14 (see Figure 2 and Table 2).

The trend data reveal the extent to which cultural employment was hit by the 2008 crisis (see Table 2), especially in the first two years after the financial crisis (2008–10).

Figure 2: Cultural employment and total employment, EU-28, 2008–14



(1) General break in time series occurred in 2011 for cultural employment, due to ISCO revision.

Source: Eurostat (online data codes: [cult_emp_sex](#) and [lfsa_egan2](#))



Table 2: Annual growth rates and AAGR of total and cultural employment, 2008–10 versus 2011–14 (Part 1)

(%)

	2008–09 ⁽¹⁾		2009–10 ⁽²⁾		Annual average growth rate (AAGR) 2008–10 ⁽³⁾	
	Culture	Total	Culture	Total	Culture	Total
EU-28	0.8	–1.8	0.5	–1.0	0.7	–1.4
Belgium	–0.9	–0.6	10.3	1.5	4.5	0.5
Bulgaria	–5.2	–3.2	–10.4	–5.5	–7.8	–4.3
Czech Republic	0.4	–1.4	–0.4	–1.0	0.0	–1.2
Denmark	0.5	–2.9	2.9	–2.3	1.7	–2.6
Germany	1.7	–0.2	2.0	0.7	1.8	0.3
Estonia	–13.5	–9.5	23.4	–4.4	3.3	–6.9
Ireland	–9.8	–7.9	2.9	–4.0	–3.7	–6.0
Greece	–8.6	–1.2	–10.0	–3.6	–9.3	–2.4
Spain	–7.5	–6.7	–3.9	–2.0	–5.7	–4.4
France	3.0	–1.0	2.3	0.2	2.6	–0.4
Croatia	–0.3	–0.8	0.3	–3.8	0.0	–2.3
Italy	–8.1	–1.7	3.5	–0.8	–2.4	–1.2
Cyprus	–4.2	0.0	4.3	3.2	0.0	1.6
Latvia	–7.3	–13.9	–8.9	–6.4	–8.1	–10.2
Lithuania	–10.0	–7.7	–12.1	–5.3	–11.1	–6.5
Luxembourg	12.1	7.3	8.1	1.7	10.1	4.4
Hungary	–9.5	–2.6	6.0	–0.4	–2.0	–1.5
Malta	7.9	0.6	–14.6	1.9	–4.0	1.3
Netherlands	2.3	0.0	5.2	–2.6	3.8	–1.3
Austria	4.5	–0.3	–1.6	0.9	1.4	0.3
Poland	2.6	0.4	–4.3	–2.5	–0.9	–1.0
Portugal	7.9	–2.9	7.8	–1.4	7.9	–2.2
Romania	–8.4	–1.3	–13.1	–5.7	–10.8	–3.6
Slovenia	–5.5	–1.5	2.7	–1.5	–1.5	–1.5
Slovakia	12.1	–2.8	–2.8	–2.1	4.4	–2.4
Finland	1.1	–2.9	1.4	–0.4	1.3	–1.7
Sweden	–0.2	–2.0	5.3	0.5	2.5	–0.8
United Kingdom	12.4	–1.6	–0.4	0.2	5.8	–0.7
Iceland	–13.2	–6.2	7.6	–0.2	–3.3	–3.2
Norway	8.2	–0.6	3.3	0.1	5.7	–0.3
Switzerland	–3.1	0.9	–1.0	0.3	–2.0	0.6
FYR of Macedonia	:	3.4	:	1.3	:	2.3
Turkey	:	0.4	6.4	6.2	:	3.2

⁽¹⁾ Break in time series: Ireland, Greece, Cyprus, Luxembourg and Slovakia.

⁽²⁾ Break in time series: Bulgaria, Czech Republic, Netherlands, Poland and Romania.

⁽³⁾ Break in time series: Bulgaria, Czech Republic, Ireland, Greece, Cyprus, Luxembourg, Netherlands, Poland, Romania, and Slovakia.

Source: Eurostat (online data codes: *cult_emp_sex* and *lfsa_egan2*)

**Table 2: Annual growth rates and AAGR of total and cultural employment, 2008–10 versus 2011–14 (Part 2)**

(%)

	2011–12 ⁽⁴⁾		2012–13 ⁽⁵⁾		2013–14 ⁽⁶⁾		Annual average growth rate (AAGR) 2011–14 ⁽⁷⁾	
	Culture	Total	Culture	Total	Culture	Total	Culture	Total
EU-28	1.7	–0.2	0.8	–0.2	1.4	1.3	1.3	0.3
Belgium	11.2	0.3	–3.2	0.1	3.6	0.3	3.7	0.3
Bulgaria	1.6	–1.1	–1.1	0.0	1.6	1.6	0.7	0.2
Czech Republic	5.3	0.4	4.1	1.0	3.3	0.8	4.2	0.7
Denmark	3.1	–0.5	1.7	0.0	–0.5	1.0	1.4	0.1
Germany	–4.5	0.9	–0.8	1.0	0.4	0.9	–1.6	0.9
Estonia	10.7	1.9	0.0	1.0	–16.7	0.6	–2.6	1.2
Ireland	–3.3	–0.6	3.8	2.4	4.9	1.7	1.7	1.2
Greece	3.1	–8.9	–3.5	–4.9	–5.7	0.7	–2.1	–4.5
Spain	–0.5	–4.3	–0.7	–2.8	8.8	1.2	2.5	–2.0
France	–1.1	0.2	2.7	–0.1	–4.2	2.4	–0.9	0.8
Croatia	3.5	–3.6	–2.6	–2.7	2.7	2.7	1.1	–1.2
Italy	5.3	–0.1	–3.1	–1.7	–0.3	0.4	0.6	–0.5
Cyprus	1.1	–3.3	2.2	–5.2	–8.5	–0.7	–1.9	–3.1
Latvia	4.8	1.6	8.0	2.1	1.4	–1.0	4.7	0.9
Lithuania	1.1	1.8	4.5	1.3	8.2	2.0	4.6	1.7
Luxembourg	12.2	5.0	–2.7	1.1	18.7	2.9	9.0	3.0
Hungary	3.9	1.8	2.7	1.7	–4.2	5.3	0.7	2.9
Malta	4.7	2.2	4.4	3.3	10.6	3.1	6.5	2.9
Netherlands	4.3	0.6	5.5	–0.7	–0.9	–0.6	3.0	–0.2
Austria	4.2	0.8	4.3	0.5	–5.6	0.2	0.8	0.5
Poland	1.1	0.2	1.7	–0.1	7.0	1.9	3.2	0.6
Portugal	1.8	–4.1	–3.4	–2.6	10.0	1.6	2.7	–1.7
Romania	10.7	0.9	–15.4	–0.7	15.0	0.8	2.5	0.3
Slovenia	9.3	–1.3	5.3	–1.9	–7.8	1.2	2.0	–0.7
Slovakia	–0.9	0.6	–11.8	0.0	19.6	1.5	1.5	0.7
Finland	–3.5	0.4	–5.1	–1.1	1.9	–0.4	–2.3	–0.4
Sweden	2.0	0.7	1.5	1.0	0.6	1.4	1.4	1.0
United Kingdom	6.6	1.1	5.0	1.2	2.7	2.3	4.8	1.5
Iceland	1.4	1.1	6.9	3.2	9.1	1.7	5.8	2.0
Norway	8.3	2.0	–1.2	0.6	–7.0	1.0	–0.2	1.2
Switzerland	5.5	1.0	1.3	1.2	1.5	1.7	2.8	1.3
FYR of Macedonia	11.9	0.8	–6.2	4.4	–12.0	1.7	–2.6	2.3
Turkey	–1.4	3.0	13.7	2.8	6.5	1.6	6.1	2.5

⁽⁴⁾ Break in time series: Germany.⁽⁵⁾ Break in time series: Netherlands.⁽⁶⁾ Break in time series: France and Turkey.⁽⁷⁾ Break in time series: Germany, France, the Netherlands and Turkey.Source: Eurostat (online data codes: [cult_emp_sex](#) and [lfsa_egan2](#))



From 2008 to 2010, numbers of cultural jobs rose by an annual average of 0.7 %. Although modest at first sight, this represents quite a good performance compared to total employment, for which a negative average annual growth rate was recorded over the same period (– 1.4 %). In other words, the data show that the cultural sector had a certain resilience to the crisis. Indeed, cultural employment (in millions of people and as a percentage of total employment) rose steadily between 2008 and 2010, while total employment plunged over the same period.

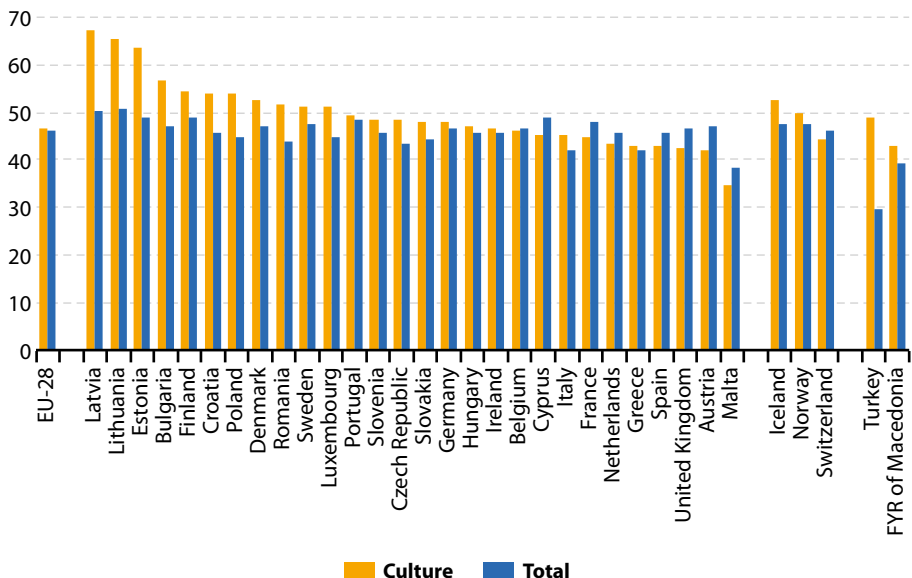
That contrast between cultural and total employment trends was still visible after 2011, although to a lesser extent. It finally vanished in 2014, when both growth rates were positive and similar (1.4 % for cultural employment, 1.3 % for total employment).

As in total employment, more men than women are employed in culture in the EU

Female participation in the labour market is one of the concerns of the European Commission, which is committed to promoting equality between men and women by creating conditions conducive to increasing women's participation and taking actions to promote it.

Men continued to account for a larger share of the EU labour market in 2014 (54 %) — see Figure 3. Their share in cultural employment was also higher than women's, at 53 %, mirroring the overall ratio.

Figure 3: Women in cultural employment and in total employment, 2014
(%)



Source: Eurostat (online data codes: [cult_emp_sex](#) and [lfsa_egan2](#))

In seven Member States (France, Cyprus, Malta, the Netherlands, Austria, Spain and the United Kingdom), not only were women's shares in cultural employment the lowest recorded in the EU (45 % or less), but comparison with total employment figures also showed that women were under-represented in culture. For example, in Austria and the United Kingdom, women's share in the total labour market stood at 47 %, while it was even lower in the cultural sectors, at 42 %. In Italy and Greece, shares as low as 45 % merely reflected the overall gender gap in employment as a whole.

On the other hand, women are in a slight majority in the cultural sectors of 11 EU Member States. Their share in cultural employment rises to over 60 % in the Baltic countries, where women and men are equally represented in total employment.

Young people's share of cultural jobs varies considerably across the EU

In the EU overall, 1.14 million people aged between 15 and 29 were working in the cultural field in 2014. This represented 18 % of all cultural jobs and was very close to this age group's share in overall employment (19 %) (see Figure 4).

At Member State level, the proportions of young people in cultural employment varied a lot, from 10 % in Italy to 31 % in Malta. In 16 Member States the share of employed people aged 15–29

was above the EU-28 average, while four of them had shares at least 5 percentage points higher than the EU average: Estonia, Malta, Romania and the United Kingdom. On the other hand, Greece, Luxembourg and Italy's shares of young people were 5 percentage points below the EU average.

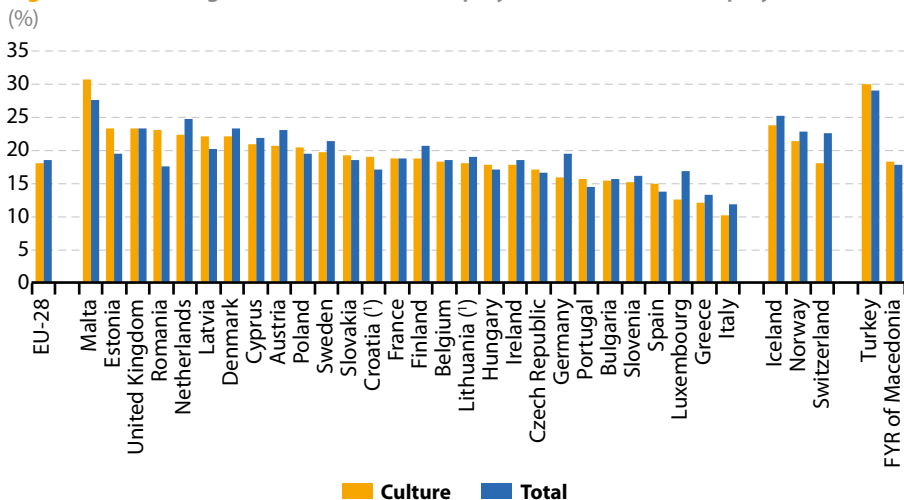
The young (15–29-year-olds) were in general slightly under-represented in cultural jobs by comparison with their shares in total employment (situation observed in 16 Member States).

In the remaining 12 Member States, the percentages of young people in cultural employment were higher than those in total employment, Romania recording the highest difference of 6 percentage points.

A comparison between the share of the 15–29 age group in cultural employment in 2008 and in 2014 shows a 3 percentage point decrease from 21 % to 18 % in the EU as a whole. Young people's share in cultural employment fell in most EU countries, rising only in Estonia, Denmark, Latvia, Hungary and Sweden. The steepest decreases were in Greece and Slovenia (both – 10 percentage points), Ireland and Spain (both – 9 percentage points), and Portugal (– 8 percentage points) (see Figure 5). The financial and economic crisis that hit Europe in 2008 may explain this fall, as the first age groups to suffer on the labour market in a recession are the youngest (see Figure 6).



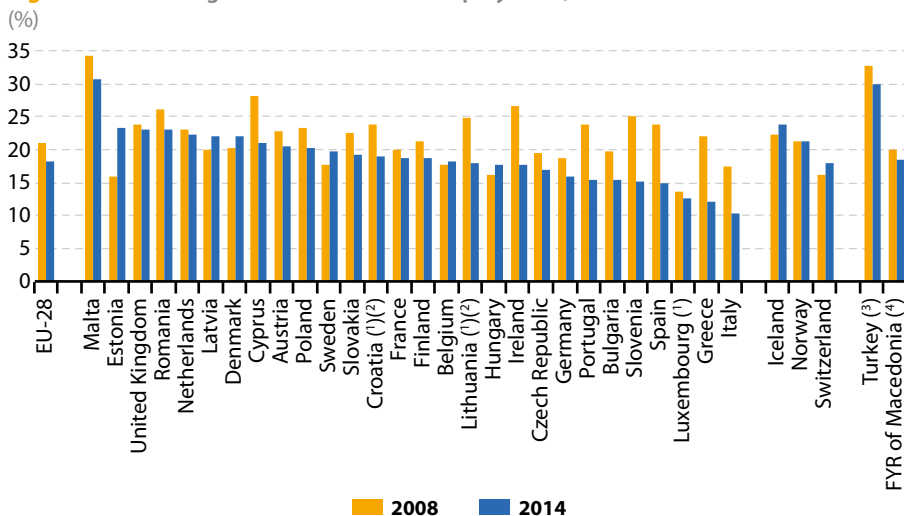
Figure 4: Persons aged 15–29 in cultural employment and in total employment, 2014



(¹) Unreliable data (cultural employment).

Source: Eurostat (online data codes: [cult_emp_age](#) and [lfsa_egan](#))

Figure 5: Persons aged 15–29 in cultural employment, 2008 and 2014



(¹) Low reliability 2008.

(²) Low reliability 2014.

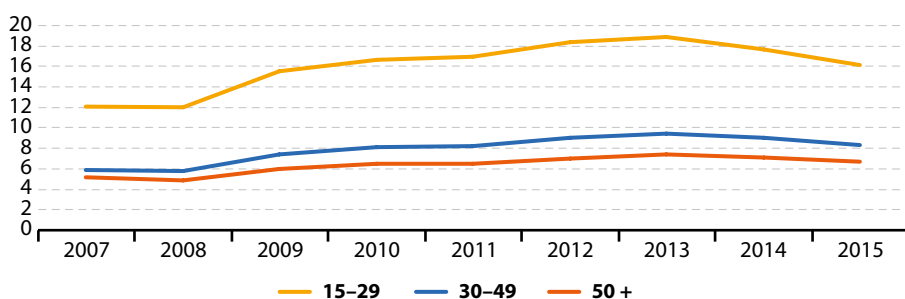
(³) 2009 and 2014 for Turkey.

(⁴) 2011 and 2014 for FYR of Macedonia.

Source: Eurostat (online data codes: [cult_emp_age](#))

Figure 6: Total unemployment rate by age group, EU-28, 2007–15

(%)

Source: Eurostat (online data code: [lfsa_pganws](#))

Cultural jobs are held predominantly by people with tertiary education

In 2014, nearly 60 % of people working in culture in the EU had a tertiary education, while only 7 % had completed at most lower secondary education, and around one third had upper secondary or post-secondary non-tertiary education.

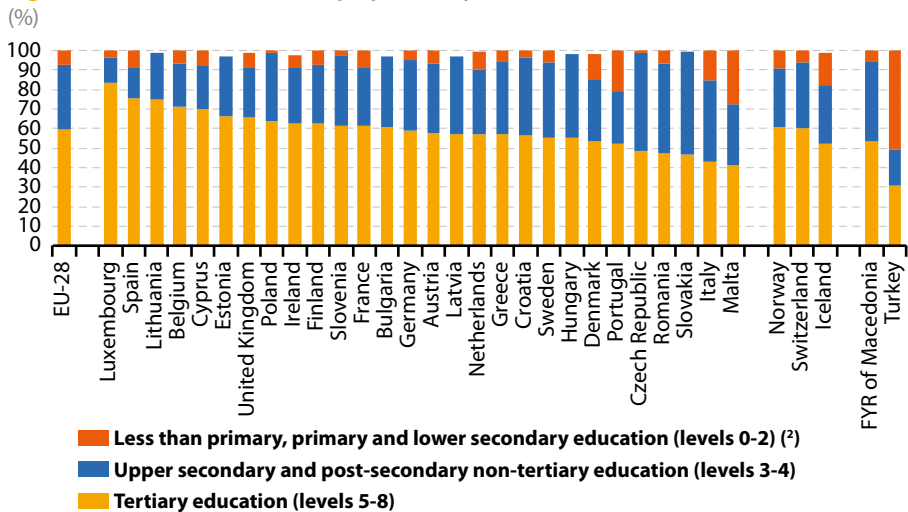
The share of people with tertiary education working in culture was almost double that in total employment (33 %), representing a difference of 27 percentage points (see Figure 7). Of the three variables analysed so far (sex, age and educational attainment), the last is the one which most closely defines cultural

employment. This is not surprising, as many cultural occupations require years of study (e.g. architects, journalists, linguists, often musicians, etc.)

In 2014, over half of people working in culture in 23 EU Member States were educated to tertiary level (see Figures 7 and 8); this is very different from the situation in overall employment. The share of people having tertiary educational attainment among all workers with cultural jobs exceeds 60 % in 13 countries: Bulgaria, France, Slovenia, Finland, Ireland, Poland, the United Kingdom, Estonia, Cyprus, Belgium, Lithuania, Spain and Luxembourg (where it peaked at 84 %).



Figure 7: Persons in cultural employment, by educational attainment level, 2014 ⁽¹⁾

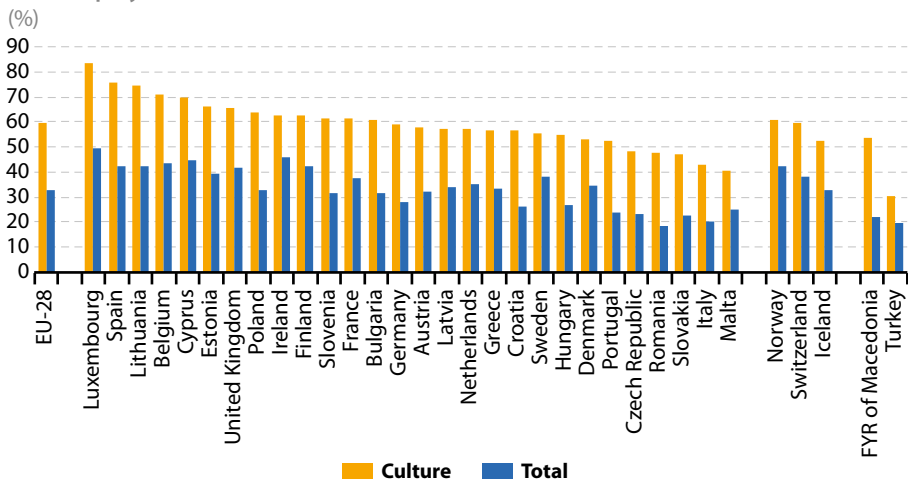


⁽¹⁾ Non responses not displayed (estimated at 0.3% at EU level); non response rate greater than 1% only in Denmark (2.1%) and Ireland (2.7%).

⁽²⁾ Data not reliable and therefore not published for Bulgaria, Estonia, Latvia, Lithuania, Hungary and Slovakia; data with low reliability for the Czech Republic, Ireland, Croatia, Cyprus, Poland, Romania, Slovenia and FYR of Macedonia.

Source: Eurostat (online data code: [cult_emp_edu](#))

Figure 8: Persons with tertiary educational attainment in cultural employment and in total employment, 2014



Source: Eurostat (online data codes: [cult_emp_edu](#) and [cult_emp_artpc](#))

Focus on artists and writers

This section presents some characteristics of two ISCO categories of occupations: 'creative and performing artists' (including visual artists, musicians, dancers, actors and film directors, etc.) and 'authors, journalists and linguists'. For simplicity's sake they are referred to below as 'artists and writers'. There were about 1.9 million of them EU-wide in 2014, accounting for 30 % of total cultural employment.

This section deals with some features of employment considered relevant to the working conditions of artists and writers:

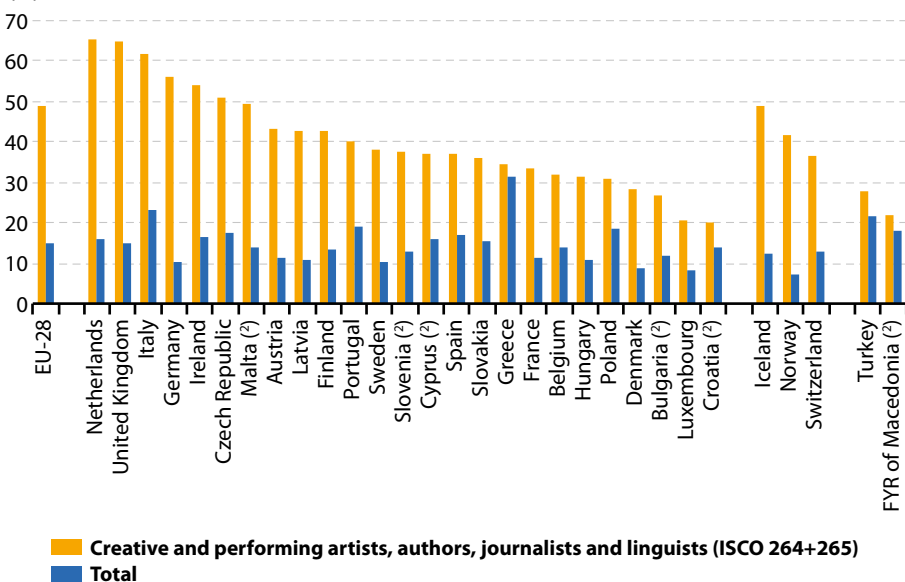
self-employment status, working time (full-time versus part-time), multiple job-holding and, for employees, contractual status (permanent versus temporary contracts).

Nearly half (49 %) of all artists and writers in the EU were self-employed in 2014 (see Figure 9).

This percentage is much higher than that reported in total employment (15 %).

The substantial difference is largely due to the weight of countries such as Germany (where self-employment in cultural jobs reached 55 %), the United Kingdom and the Netherlands (both 65 %).

Figure 9: Share of self-employed among 'creative and performing artists, authors, journalists and linguists', compared with total employment, 2014 ⁽¹⁾ (%)



⁽¹⁾ Data for Estonia, Lithuania and Romania extremely unreliable and therefore not published.

⁽²⁾ Data lack of reliability for cultural occupations (ISCO 264+265).

Source: Eurostat (online data code: [cult_emp_atpc](#))



This contrasts with countries where self-employment among artists and writers accounted for only around 20 % (Croatia and Luxembourg). But even in those countries, the share of self-employment in these cultural occupations lay above the share in the total working population.

Time spent at work is an important determinant of the worker's position in the labour market and, in most cases, of his or her financial resources. Full-time employment often comes with benefits that are not typically offered to part-timers. In the EU, 70 % of artists and writers said they had a full-time job, which is lower than the corresponding proportion of the total workforce: 80 % (see Table 3).

Countries where artists and writers reported a full-time job more often than the total workforce are very rare (Denmark, Luxembourg and the EFTA country Iceland). Rather, as a rule artists and writers proportionally less often held full-time positions, while the figures were sometimes far lower, as in Cyprus (64 % of full-time artists and writers, against 86 % in overall employment), Austria (56 %, as opposed to 72 % in the total workforce) and France (64 % by comparison with 81 %).

The Netherlands is the only EU country where fewer than half of artists and writers worked full-time (42 %). Part-time work was indeed more widespread here than in other countries (50 %).

Part-time employment may lead workers to consider getting a second job. 'Full-time part-timers' sometimes seek to complement their main part-time job with another part-time occupation, to increase income.

Holding a second job may thus be an indication of (self-perceived) precarious employment.

However, there are various reasons for holding multiple jobs. In particular, people working simultaneously in their own professional practice (self-employed) and for a public or private employer are also considered to hold two jobs. A self-employed person owning two businesses also enters into that category.

Table 3 shows the percentage of employed people with only one job. EU-wide, 96 % of employed people held one job, while the figure was 90 % for artists and writers. With notable exceptions in Greece, Malta and Romania, artists and writers were less likely than other workers to have only one job. The biggest differences were recorded in Estonia (where only 77 % of artists and writers had only one job, against 95 % in the whole workforce), France (82 %, by comparison with 96 %) and the Netherlands (79 % versus 92 %).

As regards employees, artists and writers stood less chance of securing a contract than employees as a whole. In the EU, 86 % of all employees had a permanent employment contract in 2014, while the figure was just 76 % for artists and writers. This discrepancy was particularly visible in France, where only 56 % of artists and writers had a permanent contract, as opposed to 84 % of the total population of employees.

The situation was more favourable for artists and writers working as employees in Estonia, Latvia, Luxembourg, Slovakia and, above all, in Lithuania and Romania where all of them reported that they held a permanent contract.



Table 3: Employment characteristics of 'creative and performing artists, authors, journalists and linguists' (ISCO 264-265), compared with total employment, 2014 (%)

	Full-time job		Single job holder		Permanent contract (employees)	
	ISCO 264-265 ⁽¹⁾	Total	ISCO 264-265	Total	ISCO 264-265 ⁽²⁾	Total
EU-28	70	80	90	96	76	86
Belgium	74	76	95	96	78	91
Bulgaria	91	97	96	99	93	95
Czech Republic	87	94	95	98	89	90
Denmark	76	75	88	92	84	91
Germany	68	72	90	95	82	87
Estonia	84	90	77	95	97	97
Ireland	67	76	96	98	79	91
Greece	73	91	99	98	78	88
Spain	80	84	95	98	67	76
France	64	81	82	96	56	84
Croatia	80	94	90	98	63	83
Italy	73	82	97	99	82	86
Cyprus	64	86	86	96	78	81
Latvia	76	93	86	95	96	97
Lithuania	87	91	89	94	100	97
Luxembourg	82	81	92	97	94	92
Hungary	85	94	94	98	87	89
Malta	61	83	97	95	92	92
Netherlands	42	50	79	92	74	79
Austria	56	72	88	96	84	91
Poland	75	92	87	94	66	72
Portugal	77	87	89	96	61	79
Romania	88	90	99	98	100	99
Slovenia	83	89	94	96	67	83
Slovakia	94	95	94	99	94	91
Finland	71	85	88	95	80	84
Sweden	69	74	85	91	66	83
United Kingdom	69	73	92	96	88	94
Iceland	78	76	75	90	81	87
Norway	69	73	85	91	90	92
Switzerland	43	62	85	93	86	87
FYR of Macedonia	89	94	97	99	86	85
Turkey	74	88	98	97	88	87

(1) Low reliability for Croatia and Malta.

(2) Low reliability for Croatia, Cyprus and Malta.

Source: Eurostat (online data codes: [cult_emp_artpc](#))



Methodological notes

The statistical concept of cultural employment is derived from the methodology proposed by the European Statistical System (ESS) Network on Culture in the ESSnet-Culture final report (2012).

The report defines cultural employment by crossing the [NACE Rev. 2 classification](#) (which classifies the main economic activity of the local unit where the person concerned works) and the [ISCO-08 classification](#) (which classifies occupations).

As the ESSnet-Culture final report notes, one can speak of 'cultural employment' in three types of situation:

- member of the workforce (a) holds a cultural occupation and (b) works in the cultural sector (e.g. a ballet dancer employed by a ballet company or a journalist working for a daily newspaper);
- member of the workforce holds a cultural occupation outside the cultural sector (e.g. a designer in the automobile industry);
- member of the workforce holds a non-cultural occupation in the cultural sector (e.g. an accountant in a publishing house).

Eurostat's statistics on cultural employment come from the European Labour Force Survey (EU-LFS). Eurostat compiles these data using a specific matrix and structures them using three basic core variables: sex, age and educational attainment. These statistics provide information about cultural jobs and enable cultural employment to be compared with overall employment.

The table below lists all ISCO and NACE codes classified as 100 % cultural by the ESSnet-Culture final report (2012).

Code	Sectors of activity that are 100 % cultural (NACE Rev. 2)
5811	Book publishing
5813	Publishing of newspapers
5814	Publishing of journals and periodicals
5821	Publishing of computer games
59	Motion picture, video and television programme production, sound recording and music publishing activities
60	Programming and broadcasting activities
6391	News agency activities
7111	Architectural activities
741	Specialised design activities
8552	Cultural education
90	Creative, arts and entertainment activities
91	Libraries, archives, museums and other cultural activities

Code	Occupations that are 100 % cultural (ISCO-08)
2161	Building architects
2162	Landscape architects
2163	Product and garment designers
2166	Graphic and multimedia designers
2354	Other music teachers
2355	Other arts teachers
262	Librarians, archivists and curators
264	Authors, journalists and linguists
265	Creative and performing artists
3431	Photographers
3432	Interior designers and decorators
3433	Gallery, museum and library technicians
3435	Other artistic and cultural associate professionals
3521	Broadcasting and audiovisual technicians
4411	Library clerks
7312	Musical instrument makers and tuners
7313	Jewellery and precious-metal workers
7314	Potters and related workers
7315	Glass makers, cutters, grinders and finishers
7316	Sign writers, decorative painters, engravers and etchers
7317	Handicraft workers in wood, basketry and related materials
7318	Handicraft workers in textile, leather and related materials
7319	Handicraft workers not elsewhere classified

In the EU-LFS, the required level of detail for reporting data is two digits for NACE and three digits for ISCO: higher level of detail is provided by some countries on a voluntary basis. The 3-digit NACE codes and 4-digit ISCO codes were therefore not identifiable for all countries. In such cases, the cultural employment figures were estimated on the basis of the countries that provide a higher level of detail.

When estimating cultural employment, it is difficult to determine what proportion of activities and occupations that are only partly cultural is genuinely culture-related. Activities and occupations for which it was impossible to determine the relevant proportion have been excluded from estimates. For example, ISCO 1431 — 'sports, recreation and cultural centre managers' — refers to an occupation with a cultural component; however, it is impossible to estimate the proportion of that occupation



which relates to culture. Taking a conservative approach, it was therefore decided not to include this occupation when calculating cultural employment figures. Moreover, in the EU-LFS survey the lack of information on secondary cultural jobs means that they cannot be included under 'cultural employment' (only the main job of survey respondents has been taken into account). In view of these limitations and the approach chosen, data on cultural employment clearly represent a very conservative estimate.

2011 saw a general break in cultural employment time series when the new international classification of occupations, ISCO-08, was implemented. The old ISCO-88 classification was less able to identify and isolate cultural occupations. For example, architects were lost under the ISCO-88 taxonomy, as they were aggregated at the highest codification detail (4 digits), together with traffic planners (ISCO-88 code 2141).

To minimise the impact of the old classification system on employment figures for reference years 2008–2010, the number of 'lost occupations' was estimated on the basis of 2011 data. For example, an estimated 202 000 architects EU-wide would have been left out of account in 2011 if ISCO-88 had been used. In all, around 500 000 cultural occupations are in the same situation, accounting for 0.43 % of total employment. Following that rationale, the adjustment was computed for each country and then applied to reference years 2008–2010, relying on a stability assumption: it was assumed that, between 2008 and 2011, occupations not identified under ISCO-88 were stable as a share of total employment. However, it was possible to estimate this adjustment only for countries that provided the highest level of detail for NACE (3 digits) and ISCO (4 digits) in 2011. The EU level adjustment for each category of breakdown (sex, age, educational attainment) was applied to all other countries.



3

Cultural enterprises



This chapter presents an overview of statistics on enterprises in cultural sectors in the European Union (EU). Eurostat compiles these data from two distinct sources: Structural Business Statistics (SBS) and Business Demography (BD). Both sources cover only market-oriented activities:

for example, entities largely subsidised by public authorities (libraries, museums, etc.) are not included. It should be noted that these two surveys have different coverage of cultural sectors (see Table 1).

Table 1: Cultural sectors covered by EU business statistics

NACE Rev. 2 cultural codes	Description	SBS database ⁽¹⁾	BD database ⁽²⁾
J58.11	Book publishing	X ⁽³⁾	
J58.13	Publishing of newspapers	X ⁽³⁾	
J58.14	Publishing of journals and periodicals	X ⁽³⁾	
J58.21	Publishing of computer games	X ⁽³⁾	
J59	Motion picture, video and television programme production, sound recording and music publishing activities	X	X
J60	Programming and broadcasting activities	X	X
J63.91	News agency activities	X ⁽³⁾	
M71.11	Architectural activities	X ⁽³⁾	
M74.1	Specialised design activities	X	X
R90	Creative, arts and entertainment activities		X ⁽⁴⁾
R91	Libraries, archives, museums and other cultural activities		X ⁽⁴⁾

⁽¹⁾ Structural business statistics.

⁽²⁾ Business demography.

⁽³⁾ Variable 'size class' (table sbs_sc_1b_se_r2) not available for 4-digit NACE codes.

⁽⁴⁾ Provided on a voluntary basis.

Source: Eurostat

Structural business statistics (SBS) — cultural enterprises

In the EU, cultural market-oriented enterprises made up 6.4 % of all enterprises in total business economy services ⁽¹⁾ in 2013

In 2013, there were around 675 000 cultural market-oriented enterprises (covered by SBS) in the EU, which corresponded to 6.4 % of all enterprises in total services (except trade and financial and insurance activities). Cultural

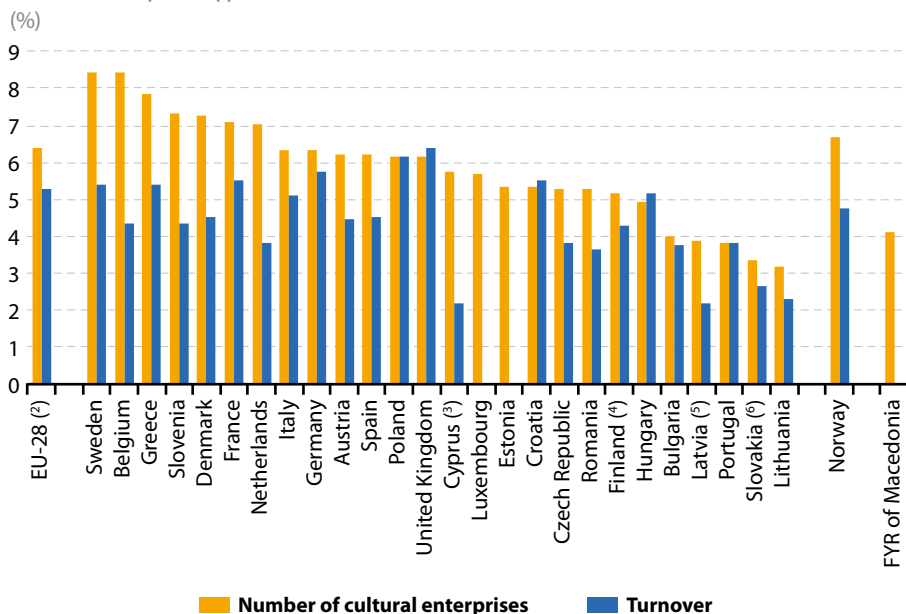
enterprises employed close to 2.2 million people (self-employed and employees), an average of 3 persons each.

The cultural sectors' **turnover** (the total value of market sales of goods and services) was around EUR 300 billion, which represented 5.3 % of the turnover of total services (see Figure 1 and Table 2). The fact that they accounted for a lower share in total turnover (as compared with 6.4 %

⁽¹⁾ Total services refer to **non-financial services**, except wholesale and retail trade; this covers business economy sections H, I, J, L, M and N in NACE Rev. 2. In this chapter, we use the term 'total services', unless otherwise specified.



Figure 1: Number of cultural enterprises and generated turnover, as a percentage of total services, 2013 ⁽¹⁾



Note: 'Total services' refers to total services of the business economy, except trade and financial and insurance activities (NACE Rev. 2 divisions H, I, J, L, M and N).

⁽¹⁾ No data available for Ireland, Malta and Switzerland.

⁽²⁾ EU-28 estimates calculated for the purpose of this publication.

⁽³⁾ Publishing of books and computer games not included.

⁽⁴⁾ 'Turnover' figures cover 99% of all cultural enterprises: publishing of computer games, and programming and broadcasting activities are not included.

⁽⁵⁾ Turnover figures cover 99% of all cultural enterprises: news agency activities not included.

⁽⁶⁾ Publishing of computer games not included.

Source: Eurostat (online data code: [sbs_na_1a_se_r2](#))

of the number of enterprises) can be explained by the smaller average size of cultural enterprises (3 persons employed, as against 5 in services as a whole). In fact, turnover per head (i.e. by employed person) was about EUR 140 000 in the cultural sectors, as against around EUR 105 000 in total service activities.

France and Italy were the only Member States with over 100 000 cultural enterprises, each accounting for 15 % of the EU total number of cultural enterprises. Together with Germany

(73 000 enterprises) and Spain (68 000), these four countries represented over half of the EU total.

As a proportion of all enterprises in total services, cultural enterprises were most prominent in Belgium, Greece and Sweden (all 8%), followed by Slovenia, Denmark, France and the Netherlands (all 7%), all of which ranked above the EU average. Shares were smallest in Lithuania (3%), Portugal, Latvia and Bulgaria (all 4%).

As regards enterprise size, Lithuania was the only Member State in which the average number of persons employed in cultural enterprises approached that in total services. In all other countries (even the United Kingdom and Germany, where cultural enterprises were the largest in Europe, averaging around six employed persons), cultural enterprises tend to be smaller than in other sectors of activities.

With 9.2 % of all EU cultural enterprises in 2013, the United Kingdom accounted for 22.7 % of the turnover of EU cultural businesses. Together with Germany (20.8 %) and France (16.6 %), these three countries generated 60 % of EU cultural turnover. The United Kingdom was also the Member State in which the turnover of cultural businesses was highest as a proportion of total services: 6.4 %, which is more than a percentage point higher than the EU average (5.3 %).

In most countries, cultural turnover is struggling to recover from the crisis

Turnover is a valid indicator for analysing the impact of the financial crisis that hit the global economy in 2008, as it reveals the amount of market sales of goods and services. In general, the crisis had a big impact on turnover in the cultural sectors. In 2013, most of the 16 Member States for which data are available had yet to return to 2008 performance levels. Exceptions were Germany, Austria, Sweden and the United Kingdom, but even they failed to see the same rates of growth as recorded for total services (see Table 2). Sweden ranked top, with an annual average growth rate (AAGR) of 3.6 % (as against 5.2 % in total services).

A few countries recorded some signs of recovery in the middle of the period from 2008 to 2013, but tended to lose the gains subsequently. In France, for example, positive annual growth in 2010 was followed by negative figures until 2013, the last year for which data are available (see Table 3).



Table 2: Key indicators on cultural enterprises and those in total business economy services, 2013 (Part 1)

	Cultural enterprises		Persons employed per enterprise	
	(number) ⁽¹⁾	(% of total services)	in culture ⁽¹⁾	in total services ⁽²⁾
			average number	
EU-28	676 488	6.4	3.2	5.2
Belgium	25 010	8.4	1.9	4.1
Bulgaria	4 834	4.0	3.7	4.9
Czech Republic	20 198	5.3	1.7	2.8
Denmark	8 459	7.2	4.4	5.4
Germany	72 873	6.3	6.0	9.4
Estonia	1 672	5.3	:	4.8
Ireland	:	:	:	:
Greece	23 322	7.8	2.2	2.8
Spain	67 971	6.2	2.5	4.3
France	101 241	7.1	2.6	4.7
Croatia	3 479	5.3	4.5	5.3
Italy	102 636	6.4	2.0	3.4
Cyprus ⁽⁴⁾	999	5.7	3.3	5.3
Latvia ⁽⁵⁾	1 918	3.9	3.8	4.6
Lithuania	1 705	3.2	5.6	5.6
Luxembourg	1 053	5.7	:	6.3
Hungary	12 633	5.0	2.2	3.6
Malta	:	:	:	5.6
Netherlands	39 867	7.1	:	4.7
Austria	11 005	6.2	3.9	6.2
Poland	35 071	6.2	3.0	4.2
Portugal	15 134	3.8	2.1	2.9
Romania	8 621	5.3	4.6	7.1
Slovenia	4 531	7.3	2.0	3.1
Slovakia ⁽⁶⁾	4 346	3.4	2.4	3.3
Finland ⁽⁷⁾	6 092	5.2	4.4	5.0
Sweden	31 920	8.4	2.0	3.5
United Kingdom	62 357	6.2	:	9.1
Norway	10 435	6.7	3.2	4.0
Switzerland	:	:	:	17.1
FYR of Macedonia	759	4.1	:	:

Note: 'Total services' refers to total services of the business economy, except trade and financial and insurance activities (NACE Rev. 2 divisions H, I, J, L, M and N).

⁽¹⁾ EU-28 estimates calculated for the purpose of this publication.

⁽²⁾ Norway and Switzerland: definition differs, see metadata.

⁽³⁾ Slovakia and Finland: break in time series.

⁽⁴⁾ Publishing of books and computer games not included.

AAGR: 2012 data used instead of 2013.

⁽⁵⁾ Turnover figures cover 99% of all cultural enterprises: news agency activities not included.

⁽⁶⁾ Publishing of computer games not included.

⁽⁷⁾ 'Number of persons employed' and 'Turnover' figures cover 99% of all cultural enterprises: publishing of computer games, and programming and broadcasting activities are not included.

Source: Eurostat (online data code: sbs_na_1a_se_r2)

Table 2: Key indicators on cultural enterprises and those in total business economy services, 2013 (Part 2)

	Turnover (gross premiums written)		AAGR of turnover (2008–13)	
	(million EUR)	(% of total services)	in culture	in total services
			(%)	
EU-28	300 476	5.3	:	:
Belgium	8 143	4.4	–3.1	3.3
Bulgaria	614	3.8	–3.3	1.6
Czech Republic	2 712	3.8	–5.2	–1.0
Denmark	5 847	4.5	–2.9	1.2
Germany	62 648	5.8	2.4	3.1
Estonia	:	:	:	4.4
Ireland	:	:	:	4.9
Greece	2 352	5.4	:	–8.0
Spain	16 698	4.5	–9.3	–2.8
France	49 923	5.5	:	1.5
Croatia	856	5.5	:	–2.6
Italy	27 865	5.1	–4.6	–0.9
Cyprus ⁽⁴⁾	167	2.2	–8.4	3.3
Latvia ⁽⁵⁾	255	2.2	:	1.8
Lithuania	325	2.3	–10.3	3.2
Luxembourg	:	:	:	5.1
Hungary	2 519	5.1	–1.1	–2.3
Malta	:	:	:	:
Netherlands	11 767	3.8	–3.7	1.1
Austria	6 534	4.5	1.5	2.4
Poland	7 893	6.2	–4.0	0.8
Portugal	2 305	3.8	–6.7	–3.2
Romania	1 360	3.6	–8.1	–1.0
Slovenia	649	4.3	:	–0.6
Slovakia ⁽⁶⁾	709	2.7	:	9.0
Finland ⁽⁷⁾	3 287	4.3	:	1.4
Sweden	12 050	5.4	3.6	5.2
United Kingdom	68 082	6.4	1.1	1.7
Norway	7 233	4.7	:	:

Note: 'Total services' refers to total services of the business economy, except trade and financial and insurance activities (NACE Rev. 2 divisions H, I, J, L, M and N).

(1) EU-28 estimates calculated for the purpose of this publication.

(2) Norway and Switzerland: definition differs, see metadata.

(3) Slovakia and Finland: break in time series.

(4) Publishing of books and computer games not included.

AAGR: 2012 data used instead of 2013.

(5) Turnover figures cover 99% of all cultural enterprises: news agency activities not included.

(6) Publishing of computer games not included.

(7) 'Number of persons employed' and 'Turnover' figures cover 99% of all cultural enterprises: publishing of computer games, and programming and broadcasting activities are not included.

Source: Eurostat (online data code: sbs_na_1a_se_r2)



Table 3: Turnover in cultural sectors over time, 2008–13
(million EUR)

	2008	2009	2010	2011	2012	2013
EU-28	:	:	:	305 289	305 067	300 476
Belgium	9 512	7 830	7 657	8 567	7 693	8 143
Bulgaria	727	650	:	:	595	614
Czech Republic	3 537	:	:	:	:	2 712
Denmark	6 780	6 354	6 245	6 143	5 788	5 847
Germany	55 711	55 657	56 506	59 007	60 912	62 648
Estonia	305	:	:	:	:	:
Ireland	:	:	:	:	:	:
Greece	:	:	:	3 505	2 765	2 352
Spain	27 163	:	:	:	:	16 698
France	:	50 489	52 043	51 944	50 931	49 923
Croatia	:	:	:	922	848	856
Italy	35 283	30 467	33 434	30 502	29 725	27 865
Cyprus	330	323	330	:	232	:
Latvia	:	:	:	:	:	:
Lithuania	560	402	:	327	310	325
Luxembourg	:	:	:	:	:	:
Hungary	2 658	2 751	2 646	2 714	2 660	2 519
Malta	:	:	:	:	:	:
Netherlands	14 244	:	:	:	:	11 767
Austria	6 069	5 864	6 041	6 371	6 472	6 534
Poland	9 700	7 405	8 282	7 983	7 907	7 893
Portugal	3 261	2 988	2 995	2 771	2 414	2 305
Romania	2 077	1 684	1 603	1 453	1 413	1 360
Slovenia	:	784	769	711	710	649
Slovakia (*)	719	642	591	:	:	:
Finland	:	:	:	:	:	:
Sweden	10 087	8 820	10 260	11 104	12 004	12 050
United Kingdom	64 508	57 676	61 844	64 707	70 169	68 082
Norway	:	5 834	6 510	:	:	7 233

(*) 2010: break in time series.

Source: Eurostat (online data code: sbs_na_1a_se_r2)

Value added at factor cost fell steadily between 2011 and 2013

Value added at factor cost is gross income from operating activities after adjusting for operating subsidies and indirect taxes. Value adjustments (such as depreciation) are not subtracted.

In 2013, EU value added for cultural businesses was EUR 128 billion, or 5 % of total value added in total services (see Tables 4 and 5).

As regards the relative weight of individual cultural sectors, almost a third (31 %) of value added came from publishing, 21 % from

Table 4: Value added in cultural sectors, EU-28, 2011–13
(million EUR)

	2011	2012	2013
Culture related businesses	130 275	129 112	128 134
Publishing Total	41 954	41 073	40 072
– Book publishing	9 837	9 857	9 690
– Publishing of newspapers	15 954	14 849	14 477
– Publishing of journals and periodicals	14 957	15 029	14 255
– Publishing of computer games	1 206	1 337	1 649
Motion picture, video and television programme production, sound recording and music publishing activities⁽¹⁾	24 910	25 500	25 507
– Motion picture, video and television programme activities	:	22 195	21 595
– Sound recording and music publishing activities ⁽¹⁾	:	3 300	3 912
Programming and broadcasting activities	28 192	27 097	26 897
– Radio broadcasting	4 516	4 575	4 375
– Television programming and broadcasting activities	23 677	22 522	22 522
News agency activities	3 935	3 528	3 327
Architectural activities	22 472	22 452	22 232
Specialised design activities	8 813	9 462	10 099

(¹) 2012: definition differs: see metadata.

Source: Eurostat (online data code: [sbs_na_1a_se_r2](#))

programming and broadcasting activities and 20% from 'motion picture, video and television programme production, sound recording and music publishing activities' (hereafter referred to as 'films, television and music').

Between 2011 and 2013, value added generated by cultural enterprises dropped slightly but steadily at EU level (– 0.8% a year on average). This is in contrast with total services value added, which grew steadily over the same period (+ 2.6% a year). The decrease affected nearly all cultural sectors, with the exceptions of the publishing of computer games (+ 17.0% a year) and specialised design activities (+ 7.0% a year). Value added from films, TV and music was also on the rise (+ 1.2% a year).

Value added fell most in news agency activities (– 8.0% a year, corresponding to EUR 600 million in absolute terms) and newspaper publishing (also media-related), where the drop in 2013 compared to 2011 was close to EUR 1 500 million (– 4.7% a year on average).

At Member State level (see Table 5 and Figure 2), the cultural sectors' contribution to total services value added between 2008 and 2013 grew slightly in the United Kingdom (from 5.4% to 5.7%) and Germany (from 5.6% to 5.8%) and more significantly in Hungary (+ 1.2 percentage point, from 3.9% to 5.1%). It decreased in all other Member States for which data are available for both years — sometimes drastically, as in the cases of Bulgaria (from 4.8% to 2.6%) and Lithuania (from 5.0% to 2.7%).



Table 5: Value added in cultural sectors, 2008 and 2013 (% of value added in total services)

	Publishing of books, newspapers, journals, periodicals and computer games		Motion picture, video and television programme production, sound recording and music publishing activities		Programming and broadcasting activities		News agency activities		Architectural activities		Specialised design activities		All cultural sectors	
	2008	2013	2008	2013 ⁽¹⁾	2008	2013	2008	2013 ⁽¹⁾	2008	2013 ⁽¹⁾	2008	2013 ⁽¹⁾	2008	2013
EU-28	1.3	1.6	1.0	1.0	1.1	1.1	0.1	0.1	0.9	0.9	0.4	0.4	5.0	5.0
Belgium	1.1	1.1	0.9	0.9	1.1	1.1	0.3	0.1	1.5	1.0	0.1	0.2	5.0	3.5
Bulgaria	1.1	0.5	1.1	1.1	1.4	0.3	0.1	0.0	1.6	0.5	0.1	0.2	4.8	2.6
Czech Republic	1.5	1.2	0.5	0.5	0.9	0.4	0.4	0.1	0.1	0.1	0.1	0.1	4.8	3.1
Denmark	2.2	1.7	0.8	1.1	1.1	0.5	0.1	0.0	1.2	0.9	0.4	0.5	5.9	4.7
Germany	2.4	1.9	0.7	0.9	1.1	1.4	0.1	0.0	1.1	1.1	0.2	0.4	5.6	5.8
Estonia	2.0	0.3	0.7	0.5	0.3	0.1	0.1	0.1	1.0	0.1	0.2	0.1	4.3	0.1
Ireland	0.5	0.5	0.5	0.5	0.9	0.9	0.1	0.1	2.1	0.1	0.4	0.1	0.1	0.1
Greece	2.7	1.9	1.4	0.6	2.5	0.9	0.9	0.0	3.7	1.6	0.2	0.1	5.2	0.1
Spain	1.6	1.1	1.1	0.8	1.0	0.9	0.9	0.1	1.7	0.5	0.2	0.3	5.6	3.7
France	1.3	1.7	1.7	1.7	0.9	1.0	1.0	0.1	0.1	0.9	0.2	0.2	5.2	0.1
Croatia	2.6	1.2	0.6	0.5	0.1	1.9	0.1	0.1	0.5	0.5	0.2	0.2	4.4	0.1
Italy	1.2	1.0	0.9	0.8	1.6	1.5	0.1	0.1	1.2	0.8	0.9	0.7	5.8	4.8
Cyprus ⁽²⁾	1.2	0.5	0.4	0.3	1.3	0.6	0.1	0.3	1.9	0.6	0.2	0.1	5.1	2.4
Latvia ⁽³⁾	0.8	0.3	0.3	0.3	0.6	0.2	0.1	0.1	1.6	0.5	0.2	0.2	0.1	2.0
Lithuania	1.6	1.0	0.3	0.3	1.1	0.4	0.0	0.0	1.9	0.8	0.1	0.1	5.0	2.7
Luxembourg	0.4	0.4	0.4	0.4	0.6	0.6	0.1	0.1	1.3	1.2	0.1	0.1	0.1	0.1
Hungary	2.0	1.4	0.5	2.1	0.6	1.0	0.1	0.1	0.7	0.4	0.1	0.1	3.9	5.1
Malta	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1
Netherlands	2.4	1.9	0.7	0.7	0.6	0.6	0.6	0.0	0.9	0.4	0.1	0.1	4.9	3.9
Austria	1.2	1.1	0.4	0.6	0.7	0.7	0.2	0.1	1.7	1.4	0.1	0.1	4.3	4.2
Poland	2.4	1.8	0.8	0.7	3.5	2.9	0.1	0.1	1.6	1.1	0.3	0.3	8.7	6.9
Portugal	1.3	1.0	0.6	0.7	0.9	1.0	0.1	0.1	0.9	0.5	0.2	0.2	3.9	3.5
Romania ⁽⁴⁾	0.9	0.6	1.2	0.5	2.1	1.3	0.0	0.0	1.0	0.7	0.0	0.2	5.4	3.2
Slovenia	1.6	0.9	0.6	0.6	0.3	0.1	0.1	0.1	1.7	0.9	0.2	0.2	0.1	3.5
Slovakia ⁽⁵⁾	1.4	0.7	0.6	0.2	0.8	0.0	0.1	0.0	1.5	0.5	0.2	0.1	4.5	1.4
Finland ⁽⁶⁾	2.5	0.6	0.6	0.6	1.1	1.1	0.1	0.1	0.8	0.7	0.2	0.2	4.2	0.1
Sweden	2.0	1.8	0.9	0.9	0.7	0.6	0.1	0.1	0.6	0.6	0.7	0.7	5.1	4.7
United Kingdom	2.2	1.9	0.5	1.0	1.0	1.0	0.3	0.4	0.9	0.8	0.5	0.6	5.4	5.7
Norway	1.9	1.9	0.5	0.5	1.0	1.0	0.1	0.1	0.8	0.8	0.4	0.4	4.7	0.1
Switzerland	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1

Note: 'Total services' refers to total services of the business economy, except trade and financial and insurance activities (NACE Rev. 2 divisions H, I, J, L, M and N).

(1) Publishing of computer games not included.
(2) The figures cover 99% of all cultural enterprises: publishing of computer games and programming and broadcasting activities not included.

Source: Eurostat (online data code: sbs_na_1a_se_r2)

(3) Finland: break in time series.

(4) Publishing of books and computer games not included.

(5) The figures cover 99% of all cultural enterprises: news agency activities not included.

(6) The figures cover 99% of all cultural enterprises: publishing of computer games not included.

In 2013, the highest contribution of the cultural sectors to total services value added was registered in Poland (6.9%). In this country, the weight of the cultural sectors was largely due to the strength of programming and broadcasting activities (2.9% of total services, while that sector failed to reach 2.0% in other countries). Germany (5.8%) and the United Kingdom (5.7%) also enter the top 3, due to the relative importance of publishing activities (1.9% of total services in both countries).

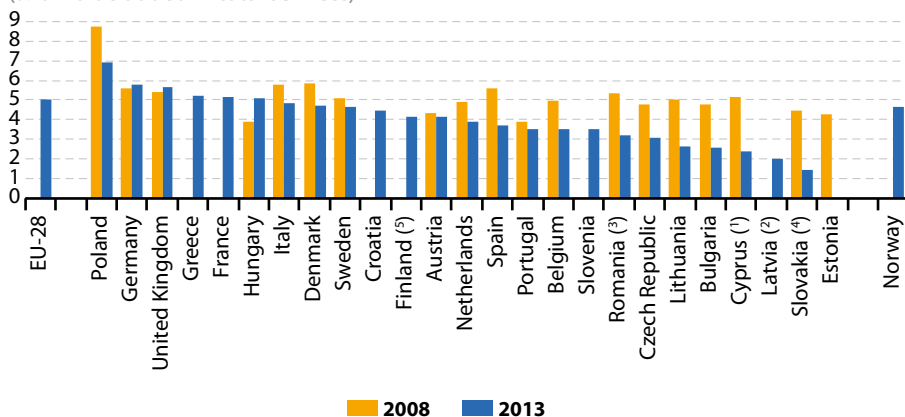
Publishing activities recorded the highest contribution to total services value added in Finland (2.5% of total services). As regards the 'films, TV and music' sector, the share was greatest in Hungary (2.1%), followed by France (1.7%). 'News agency activities' was the cultural sector accounting for the smallest proportion of total services value added; the United Kingdom

stood out with 0.4%. The relative importance of architectural activities peaked in Greece (1.6%) and Austria (1.4%), while that of specialised design activities was greatest in Italy and Sweden (0.7%).

Does the size of cultural enterprises matter?

In three NACE divisions/groups (J59: 'films, TV and music', J60: 'programming and broadcasting activities' and M741: 'specialised design activities'), it was possible to analyse key economic indicators by enterprise size class. This allows for in-depth analysis of *SMEs*, which are regarded as essential to the European economy, driving job creation and economic growth. Given their importance to Europe's economy, SMEs are a major focus of EU policy.

Figure 2: Value added in cultural sectors, 2008 and 2013
(% of value added in total services)



Note: 'Total services' refers to total services of the business economy, except trade and financial and insurance activities (NACE Rev. 2 divisions H, I, J, L, M and N).

(1) Publishing of books and computer games not included.

(2) The figures cover 99% of all cultural enterprises: news agency activities not included.

(3) The figures cover 99% of all cultural enterprises: publishing of computer games not included.

(4) Publishing of computer games not included.

(5) Break in series. The figures cover 99% of all cultural enterprises: publishing of computer games, and programming and broadcasting activities not included.

Source: Eurostat (online data code: [sbs_na_la_se_r2](#))



At EU level (see Table 6), micro enterprises (employing fewer than 10 persons) had a preponderant role in total services, where they represented 94 % of all firms in 2013. This is also true of the cultural sectors: across the EU in 2013, there were over 120 000 micro enterprises in films, TV and music (96 % of all firms in that sector) and 160 000 in specialised design activities (99 %). The 'programming and broadcasting activities' sector is more varied: 'only' 85 % (10 000) of firms are micro enterprises and there are relatively more small firms (10 to 49 persons employed) and large businesses (250 or more).

Cultural SMEs play a massive role in creating employment in both sectors for which data are available: they provided jobs for over 315 000 people in films, TV and music (78 % of the workforce in that sector) and 233 000 in specialised design activities (98 %). These figures are significantly higher than those for total services, where SMEs generated two out of every three jobs in 2013.

As compared with other size classes, micro enterprises made the biggest contributions of value added in films, TV and music (around EUR 8 billion, or 32 % of the sectoral total) and specialised design activities (EUR 6 billion, or 61 %). However, these remain below their contribution to employment, suggesting they have relatively low apparent labour productivity (i.e. value added by person employed) as compared with other size classes.

Table 6 confirms that micro enterprises are less productive than larger businesses (in terms of value added by person employed). This is not surprising given the pattern in total services, where the data indicate that the larger the enterprise, the more productive it is. The only noticeable exception to this is the films, TV and music sector, where the apparent labour productivity of SMEs outstripped that of large enterprises (EUR 69 000 per head, as against EUR 42 000).

Programming and broadcasting activities again displayed a very particular profile, with large enterprises' value added (82 % of the sector total) far exceeding levels in the other two cultural sectors analysed here (15 % for films, TV and music; 7 % for specialised design activities) and the average in total services (39 %). In addition, large enterprises' apparent labour productivity in programming and broadcasting activities (EUR 126 000 per person employed) and specialised design activities (EUR 130 000) was more than double that in total services (EUR 53 000).

At country level, the prominence of SMEs as a percentage of all enterprises reflected the overall EU pattern, exceeding 99 % in most countries except Germany (96 % in programming and broadcasting activities).

The analysis of apparent labour productivity at country level reveals more varied results (see Table 7). In particular, large enterprises were not systematically more productive. For example, in programming and broadcasting activities, micro enterprises were more productive in two (Bulgaria and Germany) of the nine Member States for which comparison is possible.

Regarding cultural SMEs as compared with the average SME in total services, programming and broadcasting SMEs were more productive in Germany, Hungary and Poland, but outclassed in the three other Member States for which data are available (Spain, Romania and the United Kingdom). 'Programming and broadcasting activities' is the only cultural sector for which negative added value is recorded (for large enterprises in Bulgaria and small firms in Slovenia).

In films, TV and music, SMEs were more productive than large enterprises in four out of six countries for which data are available. In Poland and (even more so) Germany, large enterprises were more than twice as productive as SMEs. The productivity of SMEs in that sector was higher than the average for total services.

Table 6: Key size-class indicators for enterprises in selected cultural sectors, EU-28, 2013 ⁽¹⁾

		Number of enterprises	Number of persons employed	Value added	Apparent labour productivity
		(thousand)		(million EUR)	(thousand EUR per capita)
Motion picture, video and television programme production, sound recording and music publishing activities	All enterprises	128	403	25 507	63
	All SMEs	128	316	21 797	69
	– Micro	123	152	8 186	54
	– Small	4	89	7 086	80
	– Medium	1	75	6 526	87
	Large	0.1	88	3 709	42
Programming and broadcasting activities	All enterprises	12	:	26 897	:
	All SMEs	12	:	4 903	:
	– Micro	10	:	1 091	:
	– Small	1	:	1 713	:
	– Medium	0.3	31	2 099	67
	Large	0.1	175	21 995	126
Specialised design activities	All enterprises	163	239	10 099	42
	All SMEs	163	233	9 411	40
	– Micro	161	187	6 205	33
	– Small	2	34	2 051	60
	– Medium	0.1	12	1 155	99
	Large	0.0	5	689	130
Total services ⁽²⁾	All enterprises	10 645	54 949	2 558 360	47
	All SMEs	10 629	36 200	1 557 889	43
	– Micro	10 027	17 304	686 179	40
	– Small	521	10 468	446 324	43
	– Medium	81	8 428	425 386	50
	Large	17	18 750	1 000 471	53

⁽¹⁾ Not available for other subdivisions of culture-related businesses.

⁽²⁾ All services except trade and financial activities (NACE H-N without K).

Source: Eurostat (online data code: [sbs_sc_1b_se_r2](#))



Table 7: Apparent labour productivity in selected cultural sectors, by class-size of enterprise, 2013 ⁽¹⁾ (Part 1)
(thousand EUR per capita)

	Motion picture, video and television programme production, sound recording and music publishing activities					Programming and broadcasting activities				
	All SMEs	Micro	Small	Medium	Large	All SMEs	Micro	Small	Medium	Large
EU-28	69	54	80	87	42	:	:	:	67	126
Belgium	:	76	:	:	:	:	55	:	:	:
Bulgaria	:	:	29	15	:	9	7	10	8	-3
Czech Republic	21	17	39	26	:z	:	:	:	141	:
Denmark	:	58	:	125	:	:	148	:	96	:
Germany	65	63	66	66	143	203	606	149	180	178
Estonia	:	:	:	:	:z	:	6	:	:	:z
Ireland	:	:	:	:	:	:	:	:	:	:
Greece	22	18	23	36	:z	:	:	:	:	:
Spain	48	38	49	62	26	30	25	43	19	66
France	130	105	143	169	124	48	117	68	6	104
Croatia	:	22	:	:	:z	:	:	12	:	31
Italy	70	42	73	109	56	56	24	56	113	149
Cyprus	:	38	:	:	:z	:	23	:	27	:z
Latvia	:	:	:	:	:z	:	:	:	15	:z
Lithuania	:	13	:	:	:z	:	9	:	:	:z
Luxembourg	:	131	:	:	:z	:	:	50	:	:z
Hungary	55	28	28	223	:z	42	11	63	77	74
Malta	:	:	:	:	:z	:	:	:	:	:z
Netherlands	:	34	:	42	:	:	:	:	91	127
Austria	:	33	64	:	:	:	110	53	:	:
Poland	21	14	71	42	37	47	11	45	62	104
Portugal	:	17	:	73	:	:	15	:	142	:
Romania	:	10	13	:	:	7	12	4	5	23
Slovenia	:	14	:	:	:z	6	12	-7	:z	:z
Slovakia	:	11	:	:	:z	:	:	:	:z	:
Finland	46	39	50	62	:z	:	:	:	:	:
Sweden	:	62	:	79	:	:	:	:	57	:
United Kingdom	79	67	91	86	15	56	98	75	19	220
Norway	70	63	94	59	:z	:	:	90	213	:
Switzerland	:	:	:	:	:	:	:	:	:	:

(1) Not available for other subdivisions of culture-related businesses.

Source: Eurostat (online data code: sbs_sc_tb_se_r2)

Table 7: Apparent labour productivity in selected cultural sectors, by class-size of enterprise, 2013 ⁽¹⁾ (Part 2)
(thousand EUR per capita)

	Specialised design activities					Total services ⁽²⁾				
	All SMEs	Micro	Small	Medium	Large	All SMEs	Micro	Small	Medium	Large
EU-28	40	33	60	99	130	:	:	:	50	53
Belgium	24	21	55	:z	:z	:	49	71	:	:
Bulgaria	:	7	:	:	:z	:	8	:	:	:
Czech Republic	:	:	:	:	:	:	19	:	25	:
Denmark	:	41	:	:	:z	80	98	65	72	82
Germany	:	41	62	:	:	48	56	42	48	53
Estonia	:	:	:	:z	:z	:	:	:	:	:
Ireland	:	:	:	:	:	:	:	:	:	:
Greece	10	10	:z	:z	:z	:	13	:	:	41
Spain	54	16	68	391	:z	32	26	36	47	46
France	:	20	:	90	:	:	:	53	:	:
Croatia	:	9	:	:z	:z	:	:	21	:	:
Italy	34	30	50	75	107	:	30	41	:	:
Cyprus	:	:	:	:z	:z	34	26	45	36	48
Latvia	:	6	:	:z	:z	:	14	15	:	:
Lithuania	10	5	22	:z	:z	:	10	:	:	:
Luxembourg	:	:	:	:z	:z	:	111	:	:	:
Hungary	:	6	:	:z	:	16	13	19	22	22
Malta	:	:	:	:z	:z	:	:	:	:	:
Netherlands	:	:	:	:	:z	50	40	55	64	53
Austria	:	27	:	:	:z	57	50	55	72	70
Poland	13	11	18	35	:z	16	10	23	28	26
Portugal	:	9	:	:	:z	:	12	30	:	:
Romania	:	14	:	:	:z	11	10	11	13	16
Slovenia	:	10	:	:z	:z	:	19	:	:	44
Slovakia	:	:	:	:z	:z	:	23	:	27	:
Finland	29	28	43	:z	:z	:	:	:	:	:
Sweden	:	53	:	:	:	69	76	61	70	65
United Kingdom	:	70	68	:	:	59	69	48	59	59
Norway	:	59	:	:	:z	:	159	:	98	:
Switzerland	:	:	84	110	:	:	:	79	100	114

(1) Not available for other subdivisions of culture-related businesses.

(2) All services except trade and financial activities (NACE H-N without K).

Source: Eurostat (online data code: [sbs_sc_1b_se_r2](#))



in all five countries for which data are available. The productivity of SME's in that sector was especially high in France (EUR 130 000 per person employed). However, the EU's most productive enterprises in that sector were medium-sized businesses in Hungary (EUR 223 000).

National data for specialised design activities are scarce. Micro enterprises were the most competitive firms in the United Kingdom (EUR 70 000 per person employed). In Spain, medium-sized enterprises were exceptionally productive (nearly EUR 400 000).

Business demography (BD) — dynamics of cultural enterprises

BD statistics report indicators such as enterprise birth and death rates, allowing analysis of the dynamics of a sector in terms of job creation and survival rates.

These statistics cover only some of the cultural sectors referred to in the first part of this article but include market-oriented enterprises in two NACE divisions excluded from SBS: 'creative, arts and entertainment activities' (NACE R90) and 'libraries, archives, museums and other cultural activities' (NACE R91, hereafter referred to as 'libraries and museums') (see Table 1).

Merging this NACE 90 and 91 coverage (around 350 000 enterprises) with that of the SBS (675 000), we can cautiously estimate ^(?) that there were at least 1 million market-oriented enterprises in the cultural sectors in the EU in 2013, accounting for 10 % of all services enterprises (except those in trade and financial activities), or around 4 % of the total business economy ^(?).

Job creation

The newly born enterprises have an impact on the labour market, notably in terms of job creation. In 2012, among the cultural sectors, it was especially the case for 'specialised design activities' and 'creative, arts and entertainment activities' (see Figure 3).

In 'specialised design activities' new enterprises accounted for 10 % of employment in that sector at EU level in 2012, well above the 2.5 % average for total services. This was true in all Member States, with Romania top-ranking (new enterprises providing 26 % of jobs in specialised design).

'Creative, arts and entertainment activities' was the other cultural sector with a substantial job creation index: this exceeded the average for total services in all Member States, apart from two small negative differences in Austria (2.6 % versus 2.9 % in total services) and the United Kingdom (4.8 % versus 5.2 %).

^(?) SBS data are collected through statistical surveys or from business registers or administrative sources, at the discretion of the NSIs. BD data are based on full business registers (updated on the basis of administrative sources and surveys). As a result, indicators from the two sources are not fully comparable.

^(?) It should be borne in mind that sections R90 and R91 are not part of 'total services'. However, the reference to 'total services' was kept, as an indication of the order of magnitude of the reported figures.

Survival rates: some cultural enterprises coping better than others with the 2008 crisis

The focus here is to present information about the life-cycle of newly born enterprises and their ability to survive for up to five years after being set up. Business demography data collection enables the tracking of newly born enterprises over a five-year period. As data are available up to 2013, they allow for reporting on the life-cycle of enterprises set up in the economic watershed year of 2008.

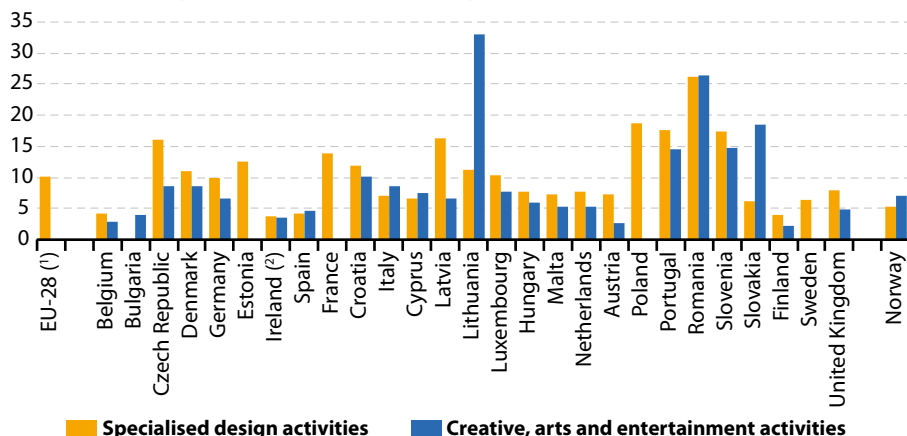
On average, across the EU ⁽⁴⁾, survival rates for enterprises in total services ⁽⁵⁾ were about 80 % after one year, 60 % after three and 45 % after

five (see Table 8). In comparison, enterprises in the films, TV and music did quite well, with survival rates of around 85 % after 1 year, 65 % after 3 years and 55 % after 5 years.

In contrast, enterprises involved in the sector of libraries and museums (NACE R91) were less likely to thrive, with an average of 70 % surviving after one year, falling to 45 % after three years and 35 % after five. The three other cultural sectors analysed here were in tune with the average of total services, with a slight reservation as regards the long-term life expectancy of enterprises in 'creative, arts and entertainment activities' (around 40 % survival after five years) (see Figure 4).

Figure 3: Employment in newly born enterprises in 'specialised design' and 'creative, arts and entertainment' activities, 2013

(% of total employment in the sector of activity)



⁽¹⁾ For the purpose of this publication, the EU aggregate was calculated with the following restrictions: no data for Greece and Ireland.

⁽²⁾ 2012 data.

Source: Eurostat (online data code: [bd_9bd_sz_cl_r2](#))

⁽⁴⁾ Simple non-weighted average across countries (no EU aggregate available); Member States with a break in time series discarded.

⁽⁵⁾ 'Total services' here refer to services of the business economy except activities of holding companies, i.e. NACE Rev. 2 G-N without K642.



Table 8: Survival rate after 1, 3 and 5 years of cultural enterprises born in 2008 (Part 1)
(%)

	Motion picture, video and television programme production, sound recording and music publishing activities			Programming and broadcasting activities			Specialised design activities		
	1 year	3 years	5 years	1 year	3 years	5 years	1 year	3 years	5 years
Belgium	90	74	64	74	65	65	85	67	59
Bulgaria	90	71	58	84	61	42	86	64	55
Czech Republic	84	61	53	100	0	0	75	25	25
Denmark ⁽¹⁾	62	59	49	71	36	32	60	48	39
Germany	72	46	35	78	51	41	:	:	34
Estonia	78	71	:	50	50	:	84	62	:
Ireland	84	57	:	:	:	:	85	55	:
Greece	:	:	:	:	:	:	:	:	:
Spain	85	59	42	84	61	46	91	60	43
France	95	79	68	96	75	60	92	63	50
Croatia	:	:	:	:	:	:	:	:	:
Italy	85	57	42	88	60	40	86	54	40
Cyprus	100	71	43	100	100	75	100	79	50
Latvia	81	62	46	88	63	63	78	55	42
Lithuania	88	88	81	100	75	75	88	81	69
Luxembourg	100	67	53	100	0	0	75	50	35
Hungary	78	56	38	70	43	33	84	59	39
Malta	:	:	:	:	:	:	:	:	:
Netherlands	95	78	65	94	76	53	96	76	59
Austria	94	80	67	90	76	43	97	78	67
Poland	94	61	46	92	73	54	94	61	45
Portugal	71	39	:	100	78	:	72	34	:
Romania ⁽¹⁾	82	:	77	74	55	36	88	71	41
Slovenia	91	71	54	91	77	60	91	68	54
Slovakia	74	58	52	50	50	33	82	67	53
Finland ⁽¹⁾	90	71	32	100	50	25	86	58	22
Sweden	99	86	71	100	75	69	98	82	62
United Kingdom	90	60	44	88	58	47	98	68	53
Norway	65	41	29	63	38	38	67	40	28

⁽¹⁾ Break in time series for Denmark (after 5 years), Romania (after 1, 3 and 5 years) and Finland (after 5 years). Those breaks are likely to lead to an overestimation of the survival rate: values above 100 not displayed.

Source: Eurostat (online data code: [bd_9bd_sz_cl_r2](#))

Table 8: Survival rate after 1, 3 and 5 years of cultural enterprises born in 2008 (Part 2)
(%)

	Creative, arts and entertainment activities			Libraries, archives, museums and other cultural activities			Services of the business economy except activities of holding companies		
	1 year	3 years	5 years	1 year	3 years	5 years	1 year	3 years	5 years
Belgium	83	66	60	:	:	:	90	72	62
Bulgaria	86	65	51	73	73	45	84	60	47
Czech Republic	86	71	64	83	67	67	75	59	48
Denmark ⁽¹⁾	:	:	:	:	:	:	70	52	43
Germany	65	39	28	67	43	34	75	49	38
Estonia	88	64	:	50	25	:	88	67	:
Ireland	:	:	:	:	:	:	88	63	:
Greece	:	:	:	:	:	:	:	:	:
Spain	72	46	32	27	22	17	80	56	42
France	:	:	:	:	:	:	90	65	52
Croatia	:	:	:	:	:	:	:	:	:
Italy	82	46	34	73	50	40	87	63	49
Cyprus	88	50	25	100	0	0	94	68	49
Latvia	70	38	27	25	25	25	80	53	40
Lithuania	34	17	13	67	67	33	48	30	22
Luxembourg	92	76	60	:	:	:	89	71	58
Hungary	81	61	41	83	57	33	74	50	34
Malta	:	:	:	:	:	:	:	:	:
Netherlands	96	77	64	95	77	64	93	68	53
Austria	89	72	58	94	71	68	90	71	57
Poland	:	:	:	:	:	:	89	57	42
Portugal	67	33	:	74	37	:	69	34	:
Romania ⁽¹⁾	81	:	:	86	69	56	85	69	45
Slovenia	93	73	59	64	55	18	90	66	52
Slovakia	78	55	42	79	74	58	75	58	45
Finland ⁽¹⁾	86	62	28	50	33	33	83	58	35
Sweden	:	:	:	:	:	:	96	76	59
United Kingdom	92	63	47	95	60	50	80	49	35
Norway	55	39	32	56	50	39	79	53	40

⁽¹⁾ Break in time series for Denmark (after 5 years), Romania (after 1, 3 and 5 years) and Finland (after 5 years). Those breaks are likely to lead to an overestimation of the survival rate: values above 100 not displayed.

Source: Eurostat (online data code: [bd_9bd_sz_cl_r2](#))



As a rule, whatever the sector of activity, enterprises that survived the first three years were more likely to live to at least five years, with the noticeable exception of the 'libraries and museums' sector, where the first year of life was decisive.

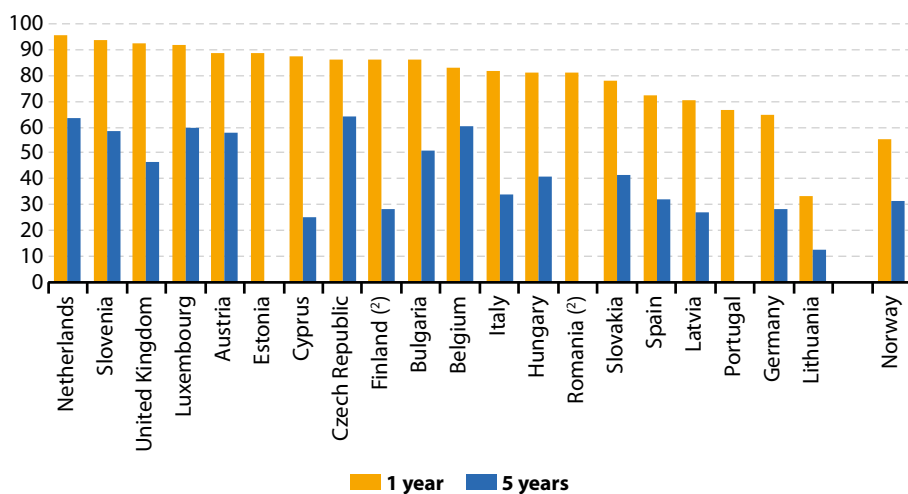
Coming back to the robust 'films, TV and music' sector, the highest one-year survival rates at country level were recorded in Cyprus and Luxembourg (both 100%) and Sweden (99%). In the cases of Cyprus and Luxembourg, the picture was less positive after five years, when survival rates fell to (or even below) average levels. In the long run (five years), Lithuanian enterprises showed the best powers of endurance, with an outstanding survival rate of 81%. Sweden, Austria, and France also recorded respectable

results (over two thirds of enterprises survived to the age of five). At the other end of the scale, the lowest one-year survival rates (around 70%) were reported in Germany and Portugal; the situation did not improve with time (an estimated 35% of German enterprises were still going after five years).

Libraries and museums suffered more than most sectors from the decimation of new enterprises. One-year survival rates in Spain and Latvia were by far the lowest ever recorded in all sectors (around 25%). In Latvia, this rate stabilised in subsequent years, but in Spain it fell even further, to 17% after five years. In Estonia and Finland, one in two enterprises failed to get through their first year. Even in Cyprus, where all survived the first year, none survived two years later.

Figure 4: Survival rate after 1 and 5 years of enterprises born in 2008 in the sector 'creative, arts and entertainment activities' ⁽¹⁾

(%)



⁽¹⁾ No data available for Denmark, Ireland, Greece, France, Croatia, Malta, Poland and Sweden.

⁽²⁾ Break in series.

Source: Eurostat (online data code: [bd_9bd_sz_cl_r2](#))

Methodological notes

Eurostat compiles data on culture related businesses from two main data sources: [Structural Business Statistics \(SBS\)](#) and [Business Demography \(BD\)](#).

SBS cover industry, construction, trade and service enterprises classified according to the Statistical classification of economic activities in the European Community (NACE Rev. 2). This classification allows for a detailed sectoral breakdown of business activities (up to three-digit breakdown).

SBS indicators describe enterprises from the monetary point of view (value added, turnover, staffing costs) and as regards number of enterprises.

When an enterprise exercises more than one economic activity, the value added and turnover that it generates, the persons it employs and the values of all other variables, will be classified under its principal activity (normally the activity that generates the greatest value added).

BD statistics cover variables that explain the characteristics and demography of the business population (data on enterprise births and deaths, and derived indicators such as survival rate). They do not take account of enterprises being created or closed solely as a result of restructuring, merger or break-up, for example. The data are basically drawn from business registers, but some countries improve the availability of data on employment and turnover by integrating other sources.

As regards the cultural sectors, the coverages of SBS and BD data differ somewhat:

- The SBS contain data on the structure, conduct and performance of industry, construction, trade and services businesses. To focus on the economic dimension of culture, the following NACE Rev. 2 sectors were selected:

Code	Cultural sectors
J5811	Book publishing
J5813	Publishing of newspapers
J5814	Publishing of journals and periodicals
J5821	Publishing of computer games
J59	Motion picture, video and television programme production, sound recording and music publishing activities
J60	Programming and broadcasting activities
J6391	News agency activities
M7111	Architectural activities
M741	Specialised design activities



- **BD** data cover variables relating to the characteristics and demography (e.g. number of active enterprises, births, survival rate, deaths) of the business population. The NACE Rev. 2 cultural sectors covered are the following:

Code	Cultural sectors
J59	Motion picture, video and television programme production, sound recording and music publishing activities
J60	Programming and broadcasting activities
M741	Specialised design activities
R90	Creative, arts and entertainment activities
R91	Libraries, archives, museums and other cultural activities



4

International trade in cultural goods





Statistics on international trade in cultural goods enable to monitor the value of international exchanges of these goods and show the weight of trade in cultural goods in the whole EU international trade.

This chapter covers data from 2008 to 2014 and presents the following groups of indicators

pertaining to international trade in cultural goods:

- **export** and **import** values in millions of euro;
- **extra-EU** and intra-EU trade;
- the type of cultural goods traded; and
- the EU's main trading partners.

Cultural trade 2008–14, at EU and national levels

'Cultural goods' are the products of artistic creativity that convey artistic, symbolic and aesthetic values; examples are antiques, works of art, books, newspapers, photos, films and music. The category includes CDs, DVDs and video games and consoles, as media enabling access to cultural content. It also includes musical instruments, which are not cultural goods in themselves, but represent means of artistic expression. 'Cultural goods' exclude products of large scale manufacturing even if they facilitate access to cultural content (e.g. TV sets or CD players).

Cultural goods do not penetrate markets and are not consumed by households in the same way as other more common products. Moreover, the group of cultural products itself is very heterogeneous. There will be much less interest in embroidery, maps, and architectural plans and drawings, for example, than for CDs and DVDs. These differences in consumption characteristics of cultural goods and also the structure of industrial production and its specialisation in different Member States have an impact on patterns of imports and exports of cultural articles.

In EU international trade statistics, the term 'goods' means all movable property, i.e. products having a physical and tangible dimension (but also gas and electricity). International trade in licenses and copyrights is therefore not included.

Please note that EU figures presented here exclude intra-EU trade. In other words, the EU is deemed to be a single entity and internal exchanges (between Member States) are not counted. However, national figures refer to both intra- and extra-EU trade.

EU cultural trade — from deficit to surplus

The EU's cultural goods **trade balance** switched from a trade **deficit** of EUR 2 068 million in 2008 to a trade **surplus** of EUR 1 857 million in 2014, which meant an increase in the **export/import** ratio from 0.8 to 1.2 (see Table 1). This change was the result of an increase in exports (from EUR 10 535 million to EUR 12 725 million) and a decrease in imports (from EUR 12 603 million to EUR 10 868 million).

**Table 1:** Extra-EU trade in cultural goods, EU-28, 2008 and 2014

	2008				2014				AAGR 2008–14	
	Exports	Imports	Balance	Ratio Export/Import	Exports	Imports	Balance	Ratio Export/Import	Exports	Imports
Total	10 535	12 603	−2 068	0.8	12 725	10 868	1 857	1.2	3.2	−2.4
Works of art	3 336	2 031	1 306	1.6	5 452	2 550	2 902	2.1	8.5	3.9
Books	2 497	1 996	501	1.3	2 603	1 759	844	1.5	0.7	−2.1
Antiques	999	789	210	1.3	1 476	1 177	299	1.3	6.7	6.9
CDs, DVDs and gramophone records ⁽¹⁾	940	430	510	2.2	860	192	668	4.5	−1.5	−12.6
Newspapers, journals and periodicals	879	184	696	4.8	637	178	458	3.6	−5.2	−0.5
Knitted or crocheted fabrics, embroidery and tapestries	630	488	142	1.3	592	689	−97	0.9	−1.0	5.9
Musical instruments	431	1 050	−619	0.4	505	923	−417	0.5	2.7	−2.1
Cinematograph films, video games and consoles ⁽¹⁾	494	5 567	−5 073	0.1	433	3 338	−2 905	0.1	−2.2	−8.2
Maps	58	17	41	3.4	69	15	55	4.8	2.9	−2.6
Photographic plates and film	57	48	9	1.2	64	42	22	1.5	2.0	−2.1
Architectural plans and drawings	214	4	211	55.6	33	5	28	7.2	−26.8	2.9

(1) 2012: break in time series.

Source: Eurostat (online data code: [cult_trd_prd](#))



While the overall **annual average growth rate (AAGR)** was + 3.2 % for exports and – 2.4 % for imports, a breakdown by product reveals various trends. Between 2008 and 2014, export and import growth rates were positive for ‘works of art’ and ‘antiques’, which also had the highest AAGR in terms of exports. ‘Works of art’ was also one of the largest contributors to the general improvement of the cultural goods trade balance. ‘Books’ made the second largest contribution, with a significant trade surplus and positive export growth from 2008. An export/import ratio for ‘works of art’ in 2014 with export values twice as high as import values also illustrates the ongoing dynamism of this sector on international markets.

As regards ‘newspapers, journals and periodicals’, ‘films, video games and consoles’, and ‘CDs, DVDs and gramophone records’, the AAGR between 2008 and 2014 was negative for both exports and imports, with 2014 imports of ‘CDs, DVDs and gramophone records’ accounting for less than half (– 55 %) of the 2008 value. This falling trend in imports reflects changes in support media for cultural content, which is increasingly available in digital form via the internet.

In the case of ‘books’, ‘musical instruments’, ‘photographic plates and films’, and ‘maps’, exports increased while imports decreased. Two categories of cultural goods displayed opposite tendencies: exports of ‘embroidery and knitted or crocheted fabrics’ and ‘architectural plans and drawings’ decreased but imports grew. ‘Architectural plans and drawings’ saw a particularly sharp decrease by 27 % a year on average since 2008 in exports; as a result, the export/import ratio shifted from 56 in 2008 to 7 in 2014.

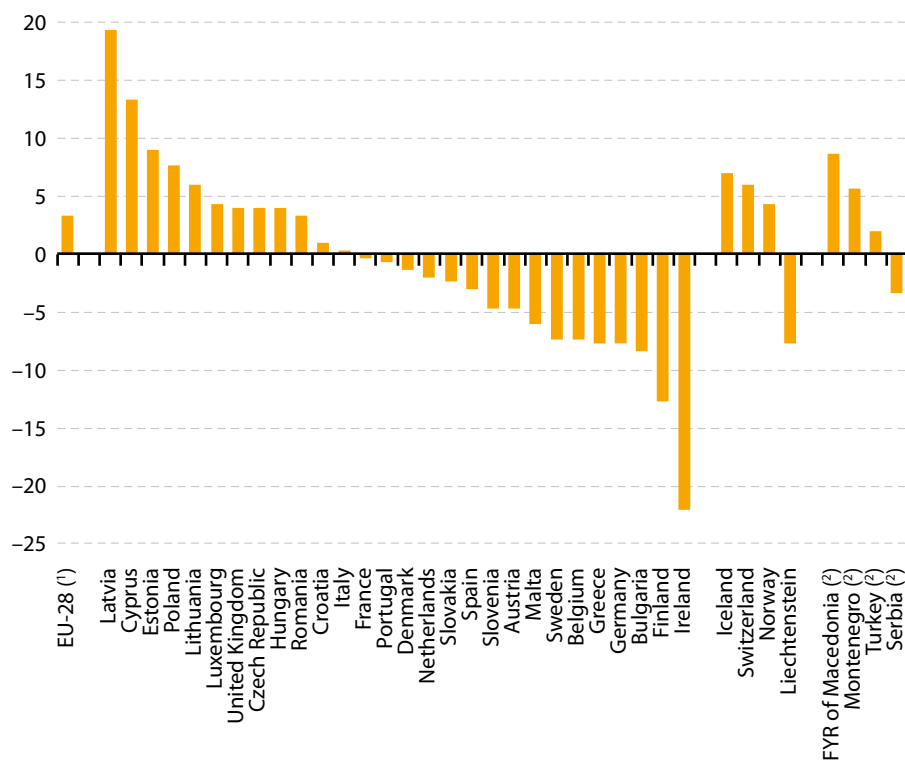
Uneven trends in cultural trade at country level: from two-digit increase to two-digit fall

The analysis of times series for imports and exports of cultural goods in 2008–2014 at country level reveals trends from a two-digit increase to a two-digit fall. Twelve EU Member States recorded a positive AAGR in exports. Latvia and Cyprus had the highest cultural export AAGRs (+ 19 % and + 13 % respectively) between 2008 and 2014 (see Figure 1). In Latvia, exports grew from around EUR 35 million in 2008 to around EUR 100 million in 2014.



Figure 1: Annual average growth rate of exports of cultural goods, 2008–14

(%)



⁽¹⁾ EU-28, excluding intra-EU trade.

⁽²⁾ 2008–13.

Source: Eurostat (online data code: [cult_trd_prd](#))

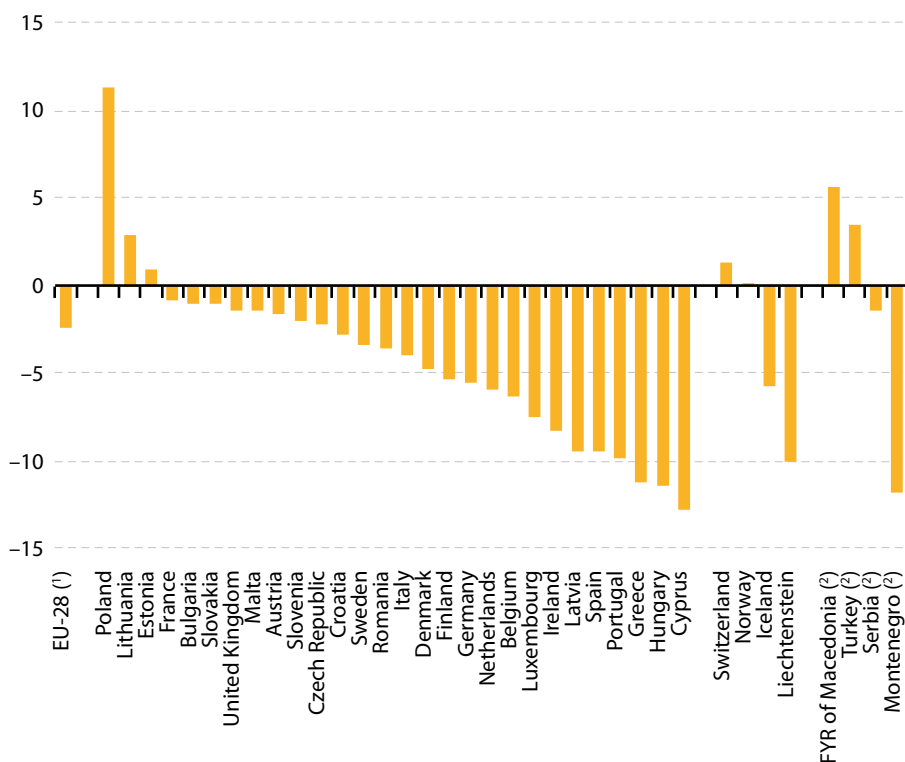


Among the falling rates in cultural exports in 2008–14, the figure for Ireland is an outlier, reaching – 22 % a year (from EUR 606 million to EUR 136 million), with most of the drop affecting ‘CDs, DVDs and gramophone records’. Culture-related exports also fell considerably in Finland (– 13 %); AAGRs for the remaining 14 EU Member States ranged from – 8 % (Bulgaria) to a more stable – 0.3 % (France).

The AAGR of Poland’s cultural imports (+ 11 %) was by far the highest rate in the EU (in large

part due to a big increase in the ‘films, video games and consoles’ category) (see Figure 2). The AAGR was positive in only two other EU Member States: Lithuania and Estonia. Cyprus, which had the second highest AAGR for exports, registered the steepest fall for imports (– 13 % per year), which affected almost all categories of cultural goods. Greece and Portugal saw greater decreases in their cultural import AAGRs (around – 10 %) than in their exports.

Figure 2: Annual average growth rate of imports of cultural goods, 2008–14 ⁽¹⁾
(%)



⁽¹⁾ EU-28, excluding intra-EU trade.

⁽²⁾ 2008–13.

Source: Eurostat (online data code: [cult_trd_prd](#))



Many factors may have led to the fall in imports of cultural goods. The economic crisis, the digital shift for many support media and challenges created by new technologies, certainly affected the cultural consumption patterns and in consequence the composition of the basket of imports.

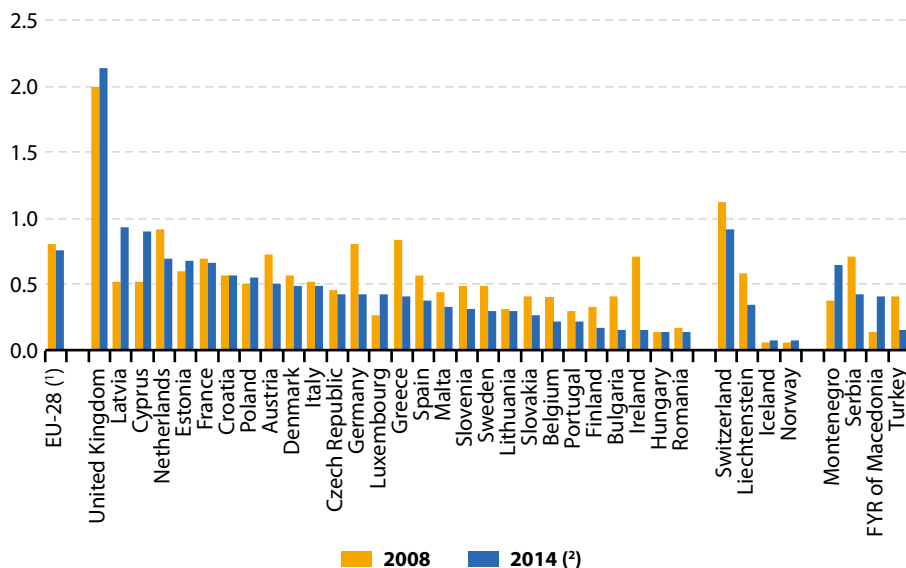
Contribution of cultural trade to overall trade

Despite the growth in the value of extra-EU exports in cultural goods, they accounted for a slightly lower proportion of total extra-EU trade (down from 0.80% in 2008 to 0.75% in 2014), meaning that growth in exports of cultural goods was slower than growth in extra-EU exports overall (see Figure 3). The stagnation and decreasing trends in trade in support materials

for cultural content (CDs, DVDs, video games and newspapers) certainly contributed to this decrease. The digital shift in recent years does not equate to a fall in the consumption of these goods, but it is impossible to evaluate it on the basis of trade in goods statistics as product classifications capture tangible goods only.

As regards (intra- and extra-EU) exports at country level, the majority of EU Member States (21) saw their cultural exports decrease as a proportion of total exports between 2008 and 2014 (see Figure 3). However, seven countries (Estonia, Cyprus, Latvia, Luxembourg, Hungary, Poland and the United Kingdom) witnessed an increase in the relative value of their cultural exports — and also in their absolute value (see Figure 1).

Figure 3: Exports of cultural goods as a percentage of total exports, 2008 and 2014 (%)



⁽¹⁾ EU-28, excluding intra-EU trade.

⁽²⁾ Data from 2013 for Montenegro, Serbia, FYR of Macedonia and Turkey.

Source: Eurostat (online data code: [cult_trd_prd](#))

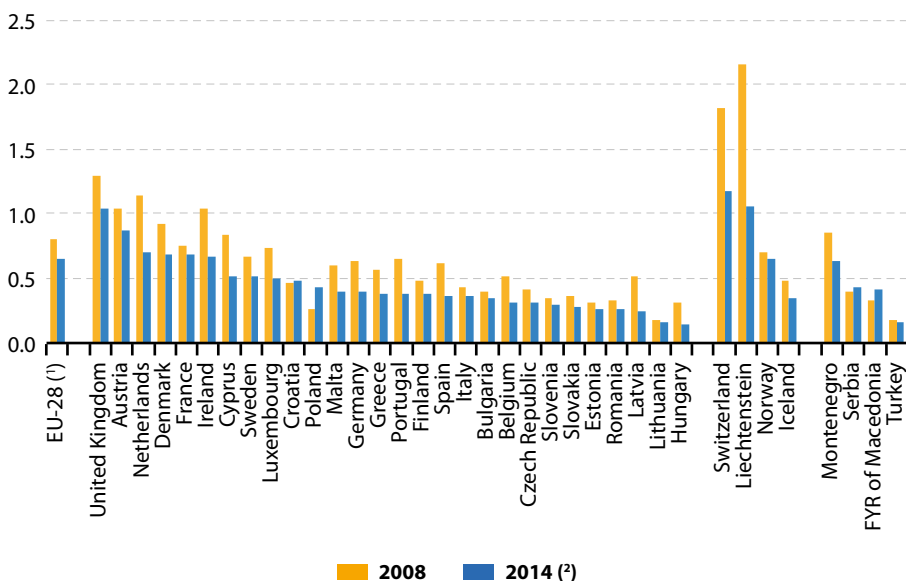


For the United Kingdom, Latvia and Cyprus, the proportion of cultural exports in 2014 was above the EU average, with the United Kingdom ranking top at 2.1 %. Germany, Greece, Finland, Bulgaria and Ireland stood out as seeing the biggest relative reductions in cultural exports between 2008 and 2014, with the percentages falling by at least half.

At EU level, cultural goods made up 0.65 % of total extra-EU imports in 2014, 0.15 percentage points less than in 2008 (see Figure 4). Poland and Croatia were the only EU Member States for which the weight of cultural imports in overall imports (intra-EU and extra-EU) was greater in

2014 than in 2008. Poland was also among the EU Member States that recorded an increase in imports in terms of absolute values (the others were Estonia and Lithuania). At 1.04 %, the United Kingdom was the EU Member State for which cultural imports represented the biggest proportion of overall imports in 2014. The proportion also exceeded the overall EU level (0.65 %) in Denmark, Ireland, France, the Netherlands and Austria. The country for which cultural goods made up the lowest percentage of total imports was Hungary, with 0.14 %.

Figure 4: Imports of cultural goods as a percentage of total imports, 2008 and 2014 (%)



(1) EU-28, excluding intra-EU trade.

(2) Data from 2013 for Montenegro, Serbia, FYR of Macedonia and Turkey.

Source: Eurostat (online data code: [cult_trd_prd](#))



Intra- and extra-EU trade

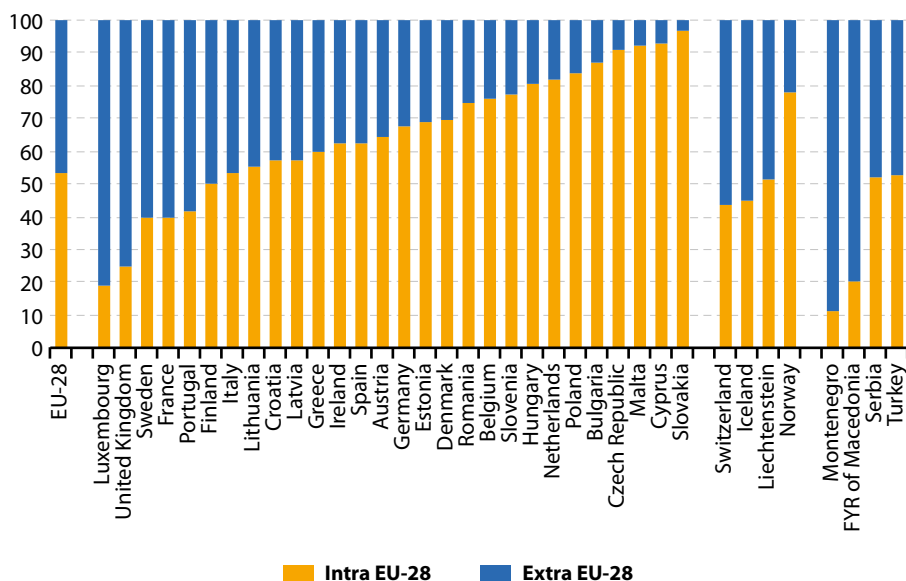
In 2014, EU trade in cultural goods was mainly intra-EU

EU trade can be analysed from two perspectives: as intra-EU trade (between EU Member States) and extra-EU trade (with non EU countries). The ratio between the two is an indication of the heterogeneity of a country's trade patterns and, to some extent, reflects its historical ties and geographical location. However, the indicator on intra- and extra-EU trade must be interpreted with caution, in particular for the phenomenon

of *quasi-transit* (with particular relevance for some countries, e.g. the Netherlands).

In 2014, 53 % of the Member States' cultural exports went to other EU countries while 47 % were extra-EU exports (see Figure 5). In the cases of Bulgaria, the Czech Republic, Cyprus, Hungary, Malta, the Netherlands, Poland and Slovakia, at least 80 % of cultural exports were traded with EU partners. For France, Luxembourg, Portugal, Sweden and the United Kingdom, however, extra-EU exports exceeded intra-EU exports.

Figure 5: Extra-EU and intra-EU exports of cultural goods, 2014 ⁽¹⁾
(% of total exports of cultural goods)



⁽¹⁾ Data from 2013 for Montenegro, Serbia, FYR of Macedonia and Turkey.

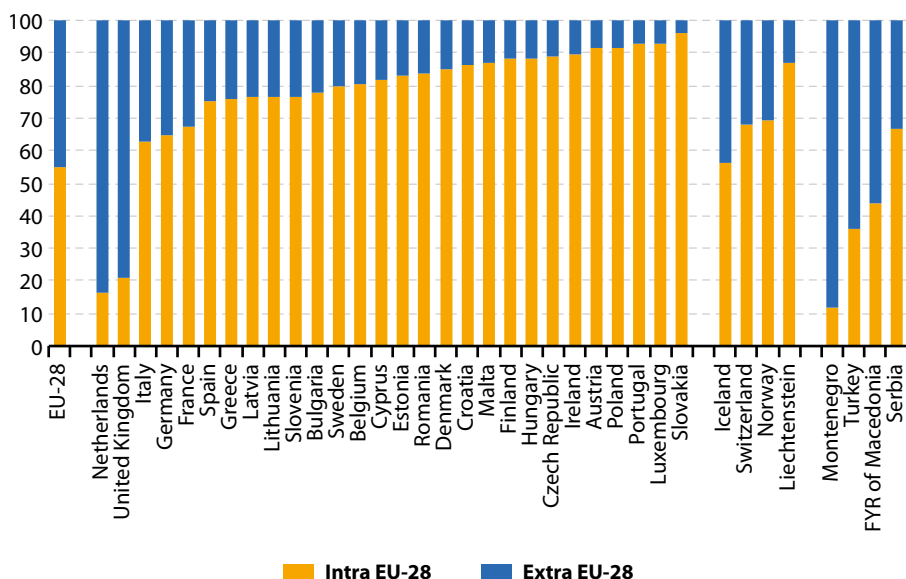
Source: Eurostat (online data code: [cult_trd_prd](#))



Similarly, as regards imports of cultural goods, intra-EU trade (55 %) exceeded extra-EU trade (see Figure 6). Extra-EU imports predominated in only two EU Member States: the Netherlands (84 %) ⁽¹⁾ and the United Kingdom (79 %). In all the other EU Member States, the proportion of intra-EU cultural imports was over 60 %, ranging from 63 % in Italy to 96 % in Slovakia.

All EFTA countries reported that the EU was their most important partner in terms of cultural imports, with shares of over 50 % of total imports. In the candidate countries for which 2013 data were available ⁽²⁾, this was the case only in Serbia.

Figure 6: Extra-EU and intra-EU imports of cultural goods, 2014 ⁽¹⁾
(% of total imports of cultural goods)



⁽¹⁾ Data from 2013 for Montenegro, Serbia, FYR of Macedonia and Turkey.

Source: Eurostat (online data code: [cult_trd_prd](#))

⁽¹⁾ The high ranking of the Netherlands is due to the impact of quasi-transit of goods, i.e. the 'Rotterdam effect' affecting Member States with big ports at the EU's external border (see the 'Methodological notes' section for more details).

⁽²⁾ Data for Albania not available.



EU trade in cultural goods by product

43 % of extra-EU exports of cultural goods were 'works of art'

In 2014, 'works of art' (which include paintings, engravings, designs and sculpture) were the leading category of extra-EU exports of cultural goods (43 %). Together, 'works of art', 'books' and 'antiques' made up close to three quarters of extra-EU cultural exports. On the other hand, 'photographic plates and films', 'maps' and 'architectural plans and drawings' each accounted for less than 1 % (see Table 2).

When one looks at trade (intra- and extra-EU) in various categories of cultural goods at country level, it appears that certain EU Member States developed particular specialisations ⁽³⁾. 'Works of art' were the main cultural goods exported from Luxembourg (80 %), the United Kingdom (44 %), France (32 %) and Austria (28 %). 'Books' were the leading category of cultural exports from 16 EU Member States, accounting for over 50 % from Spain, Lithuania, Slovenia, Latvia, Cyprus and Malta (the two latter around 90 %). Poland, Croatia, Finland and Estonia exported mostly 'newspapers and periodicals'. Italy had the highest proportion of cultural exports in the category of 'knitted or crocheted fabrics, embroidery and tapestries'. Denmark, the Netherlands and Sweden recorded the highest proportions of 'films, video games and consoles', with the Netherlands ranking top at 64 % (see Methodological notes).

As for other minor groups of products, the United Kingdom was the EU's most

specialised country in the export of 'antiques' (12 %). 'Musical instruments' accounted for most in Romania (14 %). Ireland recorded the highest percentage of 'photographic plates and films' (2 %). Greece observed the highest share (6 %) for the export of 'maps', while Finland ranked top in the category of 'architectural plans and drawings' (4 %).

More even distribution of extra-EU imports by product

The main categories of EU imports of cultural products from non-EU countries were 'films, video games and consoles' (31 %), 'works of art' (24 %) and 'books' (16 %). These three categories made up 70 % of the total extra-EU imports (see Table 3).

In general, Member States' (intra- and extra-EU) import patterns tended to follow their export patterns. The Netherlands, for instance, was the EU Member State with the highest percentage of imports in the field of 'films, video games and consoles' (69 %), mirroring its export figures (see footnote 1). Patterns in the import and export of 'books' were also similar: this category represented the biggest proportion of cultural imports for 13 EU Member States, with Malta again having the largest percentage (50 %). For the United Kingdom (28 %) and France (22 %), 'works of art' was the biggest category; the two countries were also second and third when it came to exporting 'works of art'.

⁽³⁾ The exports and imports by EU Member State include all of the world's countries as trading partners (including the other EU Member States) so the figures by country in Tables 2 and 3 are not the breakdown of the EU aggregates which only relate to extra-EU trade.


Table 2: Exports of cultural goods by group of products, 2014 ⁽¹⁾

	Total cultural exports	Works of art	Books	Antiques	CDs, DVDs and gramophone records	Newspapers, journals and periodicals	Knitted or crocheted fabrics, embroidery and tapestries	Musical instruments	Cinematograph films, video games and consoles	Photographic plates and films	Maps	Architectural plans and drawings
	(million EUR)	(%)										
EU-28 ⁽²⁾	12 725	42.8	20.5	11.6	6.8	5.0	4.7	4.0	3.4	0.5	0.5	0.3
Belgium	793	13.5	26.2	5.7	6.4	22.6	6.1	4.8	13.1	0.8	0.6	0.3
Bulgaria	35	6.9	34.5	0.2	10.4	3.3	12.6	7.8	20.4	0.0	4.0	0.0
Czech Republic	562	2.0	42.6	0.2	28.1	12.1	2.4	7.1	4.8	0.0	0.0	0.6
Denmark	408	8.0	18.2	6.2	14.2	14.5	2.3	3.0	33.5	0.0	0.1	0.0
Germany	4 847	11.1	25.8	2.7	21.2	12.9	4.0	9.7	10.9	1.1	0.4	0.2
Estonia	82	2.3	23.1	0.3	8.7	60.1	2.4	2.6	0.3	0.0	0.1	0.0
Ireland	136	3.5	48.1	3.5	20.9	9.9	1.2	1.4	8.7	2.4	0.3	0.0
Greece	110	5.2	36.8	0.4	13.2	2.6	22.5	0.4	13.1	0.0	5.5	0.2
Spain	900	8.9	51.6	1.6	3.7	9.6	9.2	3.3	9.6	0.2	2.0	0.2
France	2 910	31.8	21.9	8.8	10.7	10.3	4.8	6.6	4.0	0.4	0.3	0.4
Croatia	59	1.2	32.4	0.0	2.8	36.9	2.8	2.3	18.0	0.0	0.1	3.4
Italy	1 945	24.3	24.9	1.1	3.5	10.3	25.0	5.2	2.7	1.9	1.1	0.0
Cyprus	12	7.3	88.2	0.6	2.5	0.0	0.0	0.9	0.0	0.0	0.0	0.0
Latvia	102	0.2	69.0	0.6	1.7	7.0	16.7	2.0	2.7	0.0	0.0	0.0
Lithuania	72	2.8	55.0	0.6	6.3	19.5	5.8	2.3	7.5	0.0	0.2	0.0
Luxembourg	61	80.4	12.2	1.1	3.7	2.0	0.1	0.1	0.0	0.0	0.3	0.1
Hungary	117	1.3	48.7	5.2	7.8	10.9	13.1	4.4	7.6	0.8	0.2	0.0
Malta	7	1.3	90.0	0.1	7.3	0.2	0.0	0.1	1.0	0.0	0.0	0.0
Netherlands	3 529	1.6	7.4	0.6	13.6	4.2	0.5	7.6	64.1	0.0	0.3	0.1
Austria	668	27.6	9.6	10.0	24.4	3.8	16.2	4.0	2.9	0.1	1.0	0.3
Poland	898	4.2	24.9	0.2	20.9	29.6	2.2	2.0	15.9	0.0	0.1	0.1
Portugal	106	18.6	45.4	2.3	5.2	3.9	13.1	5.1	4.9	1.1	0.1	0.2
Romania	71	0.1	31.0	:	7.7	30.6	10.5	14.4	5.0	0.0	0.7	0.2
Slovenia	84	2.5	66.5	0.6	3.7	9.5	6.9	4.6	5.2	0.0	0.3	0.3
Slovakia	169	1.1	45.3	0.0	3.9	22.3	0.7	2.8	23.6	0.0	0.1	0.3
Finland	95	3.2	29.0	2.3	8.3	44.5	0.9	1.5	6.5	0.0	0.1	3.5
Sweden	377	8.6	17.1	6.2	25.0	4.3	0.4	9.8	28.2	0.0	0.1	0.3
United Kingdom	8 121	44.2	26.3	12.1	5.1	4.7	0.8	0.9	4.7	0.4	0.8	0.1
Iceland	3	30.1	30.0	28.3	0.1	10.7	0.1	0.7	0.0	0.0	0.0	0.0
Liechtenstein	10	78.8	4.6	15.0	0.3	0.5	0.0	0.0	0.1	0.6	0.1	0.0
Norway	91	36.4	17.8	6.6	1.3	33.6	0.3	1.0	2.5	0.2	0.1	0.5
Switzerland	2 156	76.0	4.4	13.6	0.3	2.0	2.3	1.1	0.2	0.1	0.0	0.0
Montenegro	2	8.4	19.9	0.5	1.4	68.8	0.3	0.7	0.0	0.0	0.0	0.0
FYR of Macedonia	5	51.1	37.8	0.1	1.2	6.1	3.1	0.1	0.2	0.0	0.0	0.5
Serbia	42	5.3	24.2	0.1	15.8	52.3	0.4	1.3	0.5	0.0	0.1	0.2
Turkey	395	3.0	7.7	0.0	1.1	1.1	84.5	1.6	0.3	0.0	0.0	0.6

⁽¹⁾ Data from 2013 for Montenegro, Serbia, FYR of Macedonia and Turkey.

⁽²⁾ EU-28, excluding intra-EU trade.

Source: Eurostat (online data code: [cult_trd_prd](#))

**Table 3: Imports of cultural goods by group of products, 2014 ⁽¹⁾**

	Total cultural imports	Cinematograph films, video games and consoles	Works of art	Books	Antiques	Musical instruments	Knitted or crocheted fabrics, embroidery and tapestries	CDs, DVDs and gramophone records	Newspapers, journals and periodicals	Photographic plates and films	Maps	Architectural plans and drawings
	(million EUR)	(%)										
EU-28 ⁽²⁾	10 868	30.7	23.5	16.2	10.8	8.5	6.3	1.8	1.6	0.4	0.1	0.0
Belgium	1 095	0.0	11.8	35.3	2.6	5.4	4.8	11.5	16.7	0.3	0.5	0.2
Bulgaria	92	10.4	0.9	7.8	0.1	2.4	68.8	6.9	1.7	0.2	0.1	0.7
Czech Republic	359	14.2	4.4	43.3	2.4	7.8	6.0	12.6	8.6	0.1	0.3	0.3
Denmark	510	37.6	3.7	20.6	3.8	4.3	1.7	20.7	7.0	0.1	0.6	0.0
Germany	3 613	27.0	9.3	19.8	2.9	12.8	3.5	16.0	7.5	0.8	0.4	0.1
Estonia	36	8.5	2.4	28.8	2.7	10.9	19.8	20.0	6.5	0.2	0.2	0.0
Ireland	355	13.3	2.4	31.3	0.3	2.9	1.2	17.3	25.3	3.5	2.3	0.2
Greece	181	24.2	3.9	22.8	0.6	5.7	16.5	12.7	9.2	0.2	4.2	0.1
Spain	970	26.8	5.8	31.8	1.3	9.7	8.0	7.3	8.8	0.0	0.4	0.2
France	3 453	19.4	22.4	19.9	4.1	7.9	4.5	11.8	8.3	1.1	0.3	0.2
Croatia	83	18.0	2.6	16.9	0.1	5.6	33.9	6.4	16.1	0.0	0.2	0.3
Italy	1 277	20.5	6.4	17.1	1.7	8.4	25.8	11.6	7.3	0.6	0.4	0.0
Cyprus	27	4.1	7.3	45.7	1.7	5.4	2.9	15.5	17.2	0.0	0.2	0.0
Latvia	32	11.5	2.4	26.7	1.4	14.0	23.9	6.1	12.1	0.0	1.1	0.4
Lithuania	43	15.9	3.8	16.2	1.4	8.1	36.4	5.2	12.3	0.5	0.2	0.0
Luxembourg	100	7.7	10.2	39.2	0.8	5.0	0.2	17.6	18.4	0.0	0.4	0.0
Hungary	111	12.3	2.1	21.3	0.1	4.5	37.6	10.7	11.0	0.3	0.1	0.1
Malta	20	1.9	3.1	50.3	5.0	6.1	0.8	8.6	24.0	0.0	0.1	0.1
Netherlands	3 160	69.0	2.6	7.2	6.4	6.1	0.7	4.3	3.5	0.1	0.1	0.1
Austria	1 192	8.7	13.9	33.7	3.9	5.4	4.3	17.3	11.9	0.5	0.5	0.1
Poland	707	37.8	2.6	18.6	1.1	5.7	7.7	22.8	3.5	0.0	0.1	0.1
Portugal	226	19.0	3.4	19.4	0.4	7.6	13.0	8.4	27.4	0.9	0.2	0.5
Romania	154	9.5	1.5	16.7	0.0	8.0	49.2	8.5	5.8	0.2	0.3	0.3
Slovenia	78	9.4	1.5	46.2	1.1	8.6	6.5	6.2	20.1	0.0	0.2	0.2
Slovakia	172	25.2	2.4	30.6	2.3	8.3	2.9	14.0	14.0	0.0	0.1	0.2
Finland	220	22.4	1.6	26.9	2.3	11.7	1.0	16.5	17.3	0.1	0.1	0.0
Sweden	618	32.9	4.7	25.0	2.3	7.0	0.7	18.9	8.2	0.1	0.2	0.0
United Kingdom	5 365	20.9	28.0	22.6	12.8	4.5	1.8	6.6	2.3	0.1	0.2	0.1
Iceland	14	14.7	3.3	53.7	0.5	13.1	2.0	2.9	9.5	0.0	0.3	0.0
Liechtenstein	18	6.0	71.3	7.3	4.4	1.2	1.7	0.1	7.4	0.5	0.1	0.0
Norway	442	17.4	14.9	31.9	1.5	9.1	0.6	1.6	22.5	0.0	0.3	0.1
Switzerland	2 441	4.1	52.5	18.1	9.8	3.2	1.0	0.2	11.0	0.1	0.1	0.0
Montenegro	11	1.3	3.1	28.6	0.0	2.6	0.6	3.4	60.2	0.0	0.1	0.0
FYR of Macedonia	20	1.0	10.2	20.9	0.2	2.2	57.9	1.5	5.9	0.0	0.0	0.1
Serbia	57	2.2	0.9	19.7	0.1	5.0	39.0	15.5	16.8	0.1	0.0	0.8
Turkey	270	5.4	13.2	17.4	2.0	10.0	43.6	4.1	4.0	0.1	0.0	0.1

⁽¹⁾ Data from 2013 for Montenegro, Serbia, FYR of Macedonia and Turkey.

⁽²⁾ EU-28, excluding intra-EU trade.

Source: Eurostat (online data code: [cult_trd_prd](#))

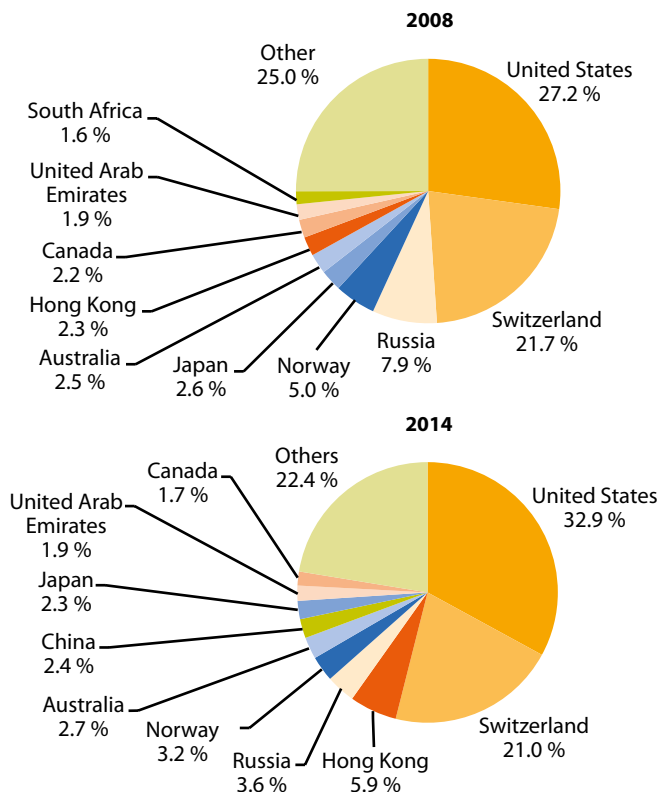
Main EU partners in cultural trade

The United States is the leading extra-EU export market for cultural products

As regards extra-EU partners of cultural exports, a third were earmarked for the United States in 2014. Together, the United States and Switzerland accounted for almost 54 % of EU exports to non-EU countries (see Figure 7), mostly in the 'works of art' category. The part of trade with the United States became even more

significant between 2008 and 2014 (from 27 % to 33 %), while the percentage for Switzerland remained largely unchanged (at around 21 %). Between 2008 and 2014, the top 10 destinations for EU cultural exports (in which China replaced South Africa) increased their share from close to 75 % to 78 % of the total. The proportion going to Hong Kong rose considerably — from 2 % in 2008 to 6 % in 2014.

Figure 7: Ten main partners in EU-28 ⁽¹⁾ exports of cultural goods, 2008 and 2014 (%)



(¹) EU-28, excluding intra-EU trade.

Source: Eurostat (online data code: [cult_trd_prt](#))

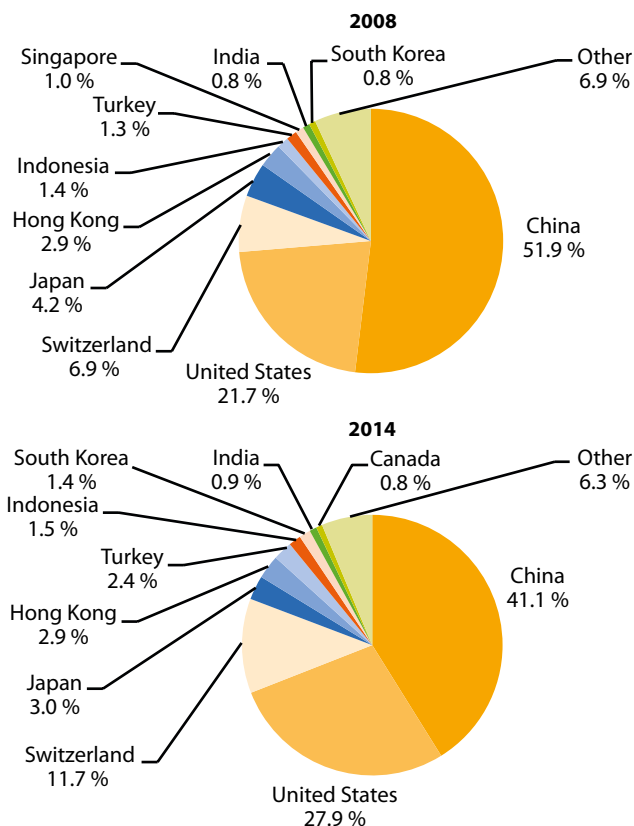


Import — China the biggest EU partner but losing importance

The highest proportion of extra-EU imports of cultural goods in 2014 was from China (mostly 'films, video games and consoles'), although this proportion decreased from 52 % in 2008 to 41 % in 2014 (see Figure 8). China was followed by the United States, whose share increased from 22 % in 2008 to 28 % in 2014 (mostly made up

of 'works of art'). Singapore (which had been ranked eighth biggest source of imports of cultural goods in 2008) disappeared from the top 10 rankings in 2014 and was replaced by Canada. Overall, sources of imports were more concentrated than destinations of exports: in 2014, the EU's top 10 partners accounted for 94 % of its cultural imports.

Figure 8: Ten main partners in EU-28 ⁽¹⁾ imports of cultural goods, 2008 and 2014 (%)



(¹) EU-28, excluding intra-EU trade.

Source: Eurostat (online data code: [cult_trd_prt](#))

Methodological notes

Eurostat extracts and compiles data on international trade in cultural goods from the [Comext](#) database, which contains data on overall international trade in goods of the EU Member States, EFTA countries and candidate countries. Among the most commonly used classifications in Comext are the [Harmonized System \(HS\)](#) and the [Combined Nomenclature \(CN\)](#).

For the purpose of the analysis of the international trade in cultural goods, the list of cultural goods was established based on the HS and CN classifications. In the selection process, ten cultural domains were analysed from a product perspective and numerous HS and CN codes at the lowest level of disaggregation were dissected according to the criterion of 'artistic creation' set out in the ESSnet-Culture final report (2012).

As a result, a number of products that convey and encompass symbolic, aesthetic, artistic and spiritual values were identified. However, some products that do not meet the 'artistic creation' criterion were added in the scope because they enable artistic expression or facilitate the access to cultural content (e.g. musical instruments, CDs and DVDs). Equipment in the wider sense (e.g. TV sets, CD players, cameras) was excluded.

For the sake of consistency and in order to facilitate the analysis of trends, the cultural goods were aggregated into 11 meaningful groups as shown in the table below:

CULTURAL DOMAIN	CULTURAL GOODS
Heritage	• Antiques, collections and collectors' pieces, postage or revenue stamps
Books and press	• Books • Newspapers, journals and periodicals • Maps and hydrographical and similar charts
Visual arts	• Works of art (paintings, engravings, sculpture, designs etc.) • Photographic plates and films developed
Art craft	• Knitted or crocheted fabrics, embroidery in the piece, tapestries
Performing arts	• Musical instruments
Audiovisual and multimedia	• Cinematograph films, video games and consoles • Recorded media (CDs, DVDs, gramophone records)
Architecture	• Architecture plans and drawings



The dimensions available in Comext allow for the computation of several indicators on imports and exports of cultural goods: value of total trade, value of intra EU-28 trade, value of extra EU-28 trade and value of trade with individual partners. The data are also expressed in relative terms: as a percentage of a country's total trade, as a percentage of total EU-28 trade and as a percentage of total trade in cultural goods.

The distinction must be made between EU and national figures. The EU figures exclude intra-EU trade. In other words, the EU is deemed to be a single entity and internal exchanges (between Member States) are not counted. However, national figures refer to both intra- and extra-EU trade.

The impact of quasi-transit (the 'Rotterdam effect')

Quasi-transit is known to impact mostly the Member States with big ports at the external EU border, in particular the Netherlands (hence its impact on figures is known as the 'Rotterdam effect'). In line with Community rules and as the country where goods are released for free circulation, the Netherlands records goods arriving in Dutch ports and destined for other EU Member States as extra-EU imports. These same goods are dispatched as intra-EU exports by the Netherlands to those Member States, even though there is no impact on its economy. Quasi-transit is known to impact imports more, but exports are also affected. In exceptional cases, customs clearance occurs not in the Member State of actual export but in the Member State from which the goods leave EU customs territory.

A concerned Member State's trade flows may be overvalued because of 'quasi-transit' trade. The country's trade balance is not impacted, as the quasi-transit should increase by the same amount as the intra- and extra-EU trade flows (extra-EU imports followed by dispatches to the Member State of actual destination or arrivals from the Member State of actual export followed by extra-EU exports to the country of actual destination).

More detailed information can be found in the metadata on [international trade in cultural goods](#).



5

Cultural participation



Cultural participation is an essential dimension of the European statistical framework for culture as it is a ‘raison d’être’ for the cultural sectors. It contributes to personal well-being and to the integration of individuals in society.

Statistics presented in this chapter relate to the involvement of people in cultural activities. They are based on data currently available in Eurostat from the [Adult Education Survey \(AES\)](#) (module on cultural participation) carried out in 2007 and 2011. The population covered by the AES is that aged 25–64. In the 2011 AES which was run for the first time under EU legislation, the module on cultural participation was not mandatory and not all EU Member States introduced it in the survey. These statistics will be updated next year with the results of the EU-Statistics on Income and Living Conditions (EU-SILC) ad hoc module 2015 on social and cultural participation which was conducted in all Member States.

Reading books

As one of the oldest communication tools, and as transmitter of knowledge and ideas, books continue to play an important role in the education and cultural enrichment of European citizens.

In 2011, among countries with available data, Luxembourg (82 %) and Germany (75 %) had the highest shares of their population having

This chapter covers the following cultural activities:

- reading habits (books and newspapers);
- going to the cinema;
- attending live performances (plays, concerts, operas, ballet and dance); and
- visiting cultural sites (historical monuments, museums, art galleries or archaeological sites).

Among all breakdown variables used for the analysis of cultural participation — age, sex, educational attainment — the latter is the one for which discrepancies across categories are the most visible. For all the cultural activities covered under this analysis, people with tertiary education participate the most, while the participation is often very rare for people with low educational attainment.

read at least one book (as a leisure activity) within the previous 12 months (see Table 1). This percentage was also at least 70 % in Estonia, Finland and Austria. Romania, Portugal, Bulgaria and Greece recorded the lowest rates: in 2011 the majority of the population did not read a book in the last 12 months.



Table 1: Percentage of persons who have read at least one book in the last 12 months, by sex, 2007 and 2011 (%)

	2007			2011		
	Total	Men	Women	Total	Men	Women
Belgium	64	57	71	:	:	:
Bulgaria	52	44	60	48	40	57
Czech Republic	78	71	86	67	54	80
Denmark	:	:	:	:	:	:
Germany	73	67	79	75	68	83
Estonia	75	65	84	70	61	78
Ireland	:	:	:	:	:	:
Greece	48	41	56	49	37	61
Spain	61	54	68	58	50	66
France	:	:	:	:	:	:
Croatia	52	44	60	:	:	:
Italy	47	39	54	54	45	63
Cyprus	54	41	67	52	36	67
Latvia	71	61	81	64	53	74
Lithuania	66	54	77	55	37	71
Luxembourg	:	:	:	82	73	91
Hungary	62	54	69	61	53	69
Malta	55	48	63	53	40	65
Netherlands	:	:	:	:	:	:
Austria	75	68	81	73	64	82
Poland	61	50	72	56	43	69
Portugal	42	35	50	41	30	50
Romania	39	35	42	30	24	35
Slovenia	65	56	74	54	41	68
Slovakia	73	64	83	66	52	80
Finland	79	71	88	73	65	81
Sweden	83	77	90	:	:	:
United Kingdom	:	:	:	:	:	:
Serbia	:	:	:	53	45	60
Turkey	38	39	37	31	29	32

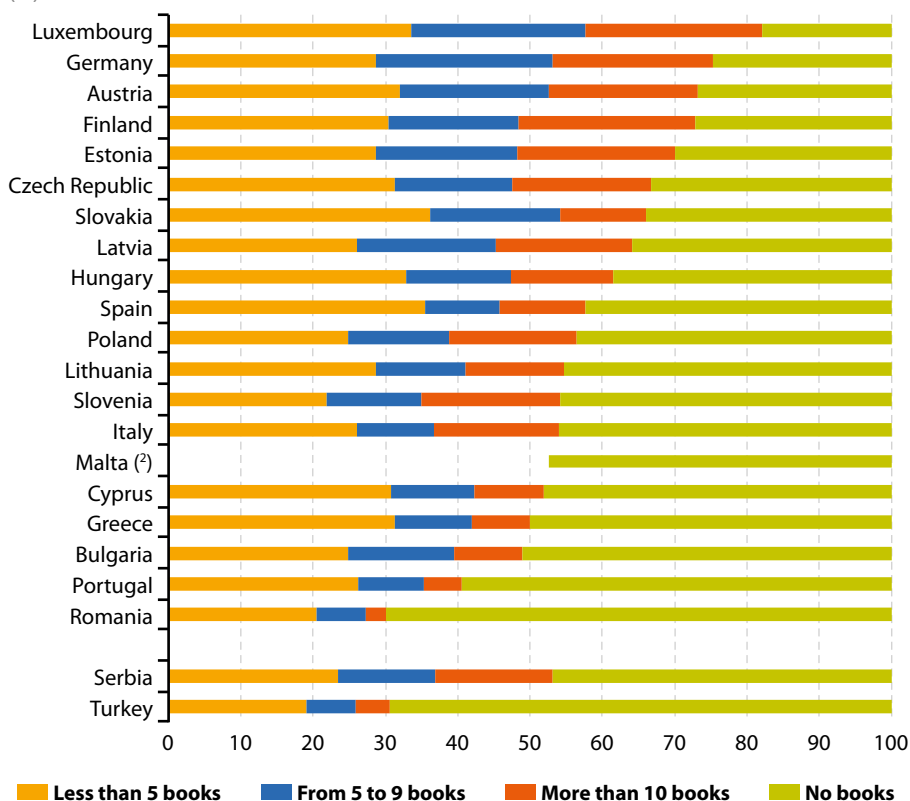
Source: Eurostat (online data code: [cult_pcs_bka](#))

For the 19 EU Member States where data were available for 2007 and 2011, only three showed a (slight) increase in the rate of book readers (Italy the most with + 7 percentage points). In the remaining countries, the share of readers fell from 2007 to 2011; in Lithuania, the Czech Republic and Slovenia, the fall exceeded 10 percentage points.

In 2011, the countries accounting for the highest percentages of people having read at least one book were also those with the highest shares of people having read more than 10 books in a year (see Figure 1).

Figure 1: Number of books read in the last 12 months, 2011 ⁽¹⁾

(%)



Note: ranked on 'No books'.

⁽¹⁾ Belgium, Croatia, Denmark, France, Ireland, the Netherlands, Sweden and the United Kingdom: data not available.

⁽²⁾ Breakdown by number of books not available.

Source: Eurostat (online data code: [cult_pcs_bka](#))

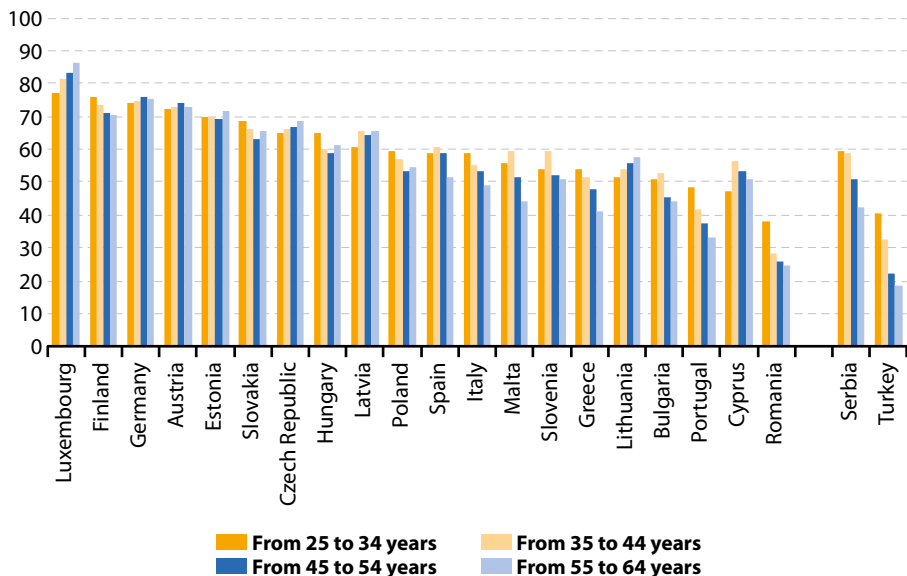


Looking at the age variable (see Figure 2), there are no striking differences across age groups as concerns reading books. In Malta, Portugal, Greece, Romania and Bulgaria, book fans are more numerous among younger people than

among older. In Luxembourg, Lithuania, the Czech Republic and Latvia, they are relatively more numerous among older age groups (even if the difference is not large).

Figure 2: Percentage of persons who have read at least one book in the last 12 months, by age group, 2011 ⁽¹⁾

(%)



Note: ranked on 'From 25 to 34 years'.

(1) Belgium, Croatia, Denmark, France, Ireland, the Netherlands, Sweden and the United Kingdom: data not available.

Source: Eurostat (online data code: [cult_pcs_bka](#))

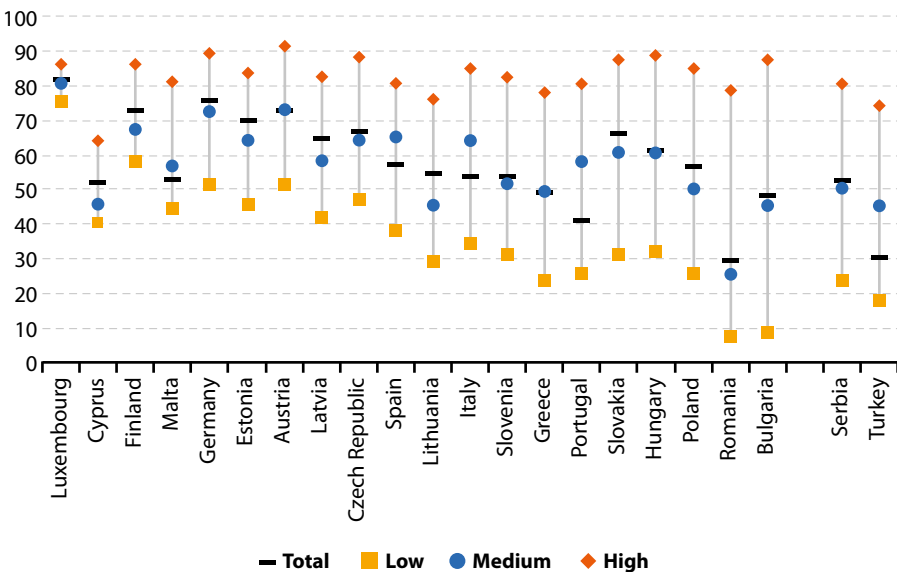
Women read books more than men (see Table 1). In 2011, in all countries, the difference between women and men in the share of people having read at least one book in the last 12 months was higher than 10 percentage points. In six countries, it even exceeded 25 percentage

points. If in general, the gap between male and female book readers tended to grow between 2007 and 2011, it was basically due to a bigger reduction in the share of male readers than for their female counterparts.

Educational attainment (the highest educational level successfully completed) is another variable that strongly influences reading patterns (see Figure 3). In all countries, the percentage of people having read at least one book in the last 12 months increased with the level of educational attainment. The discrepancies between countries concerned the degree to which the percentages differed across the three broad categories (low, medium, high) of educational attainment.

In 14 out of 20 Member States, the difference in the share of book readers between people with high and medium educational attainment was greater than between people with medium and low educational attainment. In other words, higher educational attainment had the biggest impact on reading habits. In Romania, this influence was the most significant, in Luxembourg the smallest.

Figure 3: Percentage of persons who have read at least one book in the last 12 months, by educational attainment, 2011 ⁽¹⁾
(%)



Note: ranked on the difference between the share of high and low educational attainments.

(¹) Belgium, Croatia, Denmark, France, Ireland, the Netherlands, Sweden and the United Kingdom: data not available.

Source: Eurostat (online data code: [cult_pcs_bke](#))



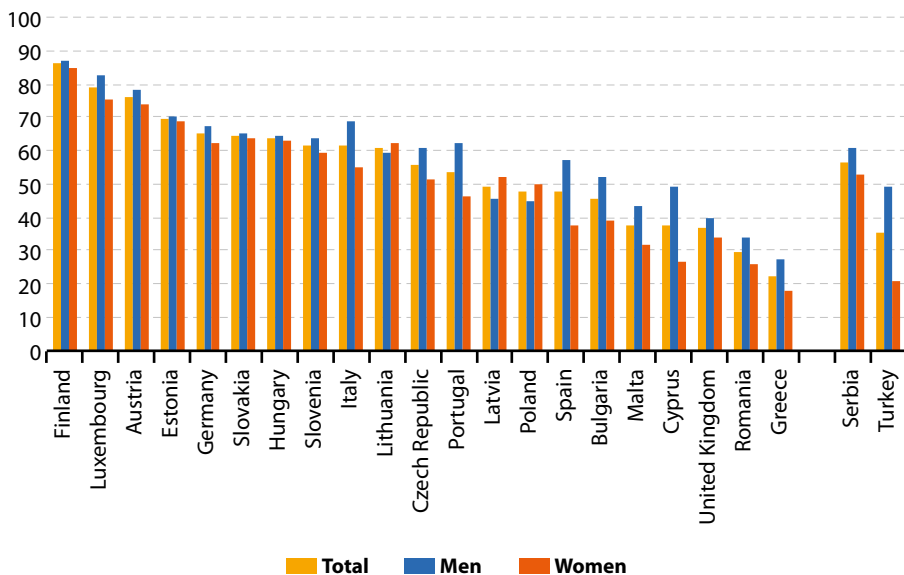
Reading newspapers

Reading newspapers is also considered a form of cultural participation, as the press is a privileged source of information on international and local events as well as societal (including cultural) phenomena. The development of new ICT platforms for news dissemination (online press) was taken into account in the 2011 survey.

In 2011, the most avid newspaper readers were in Finland, Luxembourg and Austria, where more than 75 % of the population read newspapers almost every day (see Figures 4 and 5). At the other end of the scale were Greece and Romania, having barely 30 % of daily readers of newspapers.

Figure 4: Percentage of persons who have read newspapers daily in the last 12 months, by sex, 2011 ⁽¹⁾

(%)



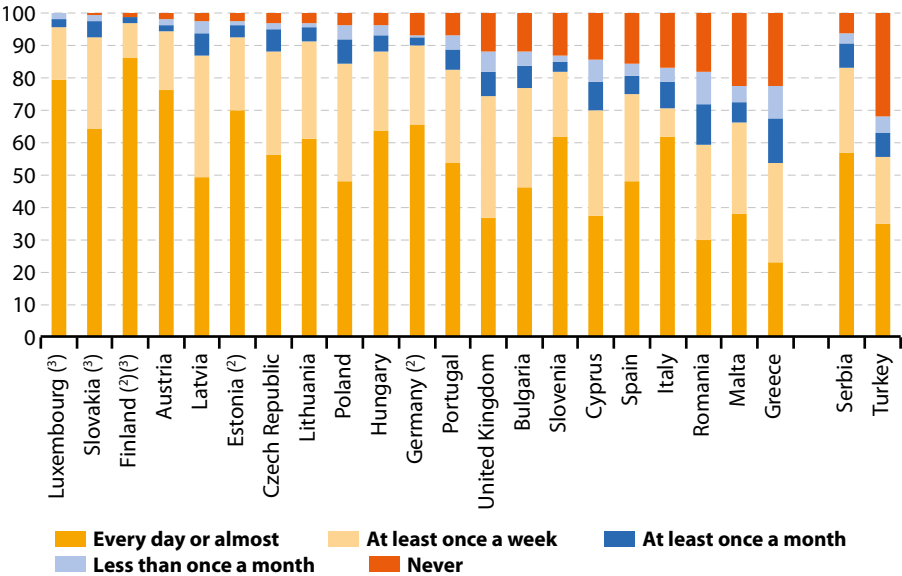
⁽¹⁾ Belgium, Denmark, Ireland, France, Croatia, the Netherlands and Sweden: data not available.

Source: Eurostat (online data code: [cult_pcs_nws](#))

In 2011, daily newspaper readership showed the opposite trend to book readership comparing women and men: percentages of daily newspaper readers were higher among men than women (see Figure 4).

The gender gap was higher than 15 percentage points — in favour of men — in Cyprus, Spain and Portugal. The exceptions to this were Latvia, Poland and Lithuania.

Figure 5: Frequency of reading newspapers in the last 12 months, 2011 ⁽¹⁾
(%)



Note: ranked on 'Never'.

⁽¹⁾ Belgium, Denmark, Ireland, France, Croatia, the Netherlands and Sweden: data not available.

⁽²⁾ Low reliability for 'Less than once a month'.

⁽³⁾ Low reliability for 'Never'.

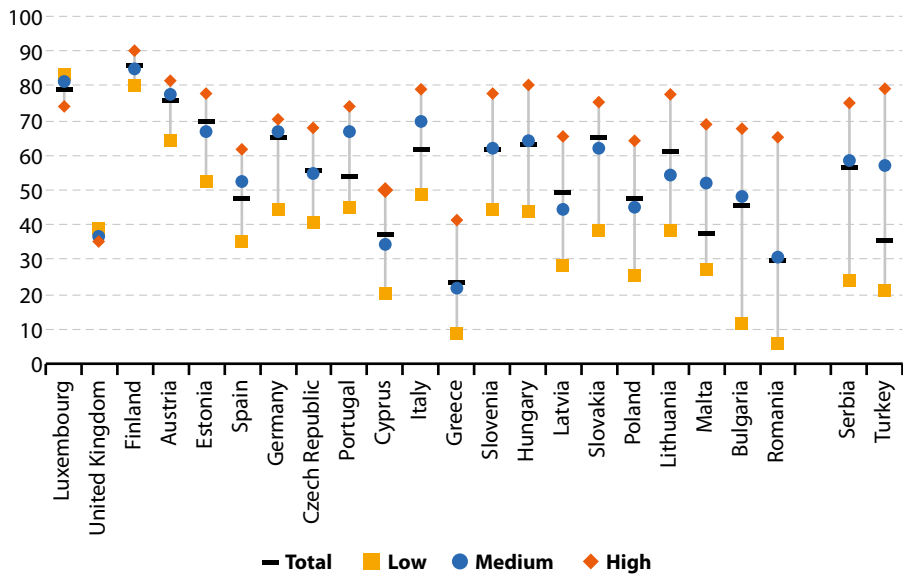
Source: Eurostat (online data code: [cult_pcs_nws](#))



Educational attainment (see Figure 6) also has an impact on the newspaper reading, although it is smaller than that observed for book readers. In some countries — Luxembourg, the United

Kingdom, Germany, Austria and Finland — the percentage of newspaper readers among people with medium educational attainment was very similar to that for people with tertiary education.

Figure 6: Percentage of persons who have read newspapers daily in the last 12 months, by educational attainment, 2011 ⁽¹⁾ (%)



Note: ranked on the difference between the share of high and low educational attainment.

(¹) Belgium, Denmark, Ireland, France, Croatia, the Netherlands and Sweden: not available.

Source: Eurostat (online data code: [cult_pcs_nwe](#))

Other cultural activities

The Adult Education Survey also covers other types of cultural activities like going to the cinema, attending live cultural performances and visiting cultural sites.

Participation in live cultural performances concerns only spectating. Live performances (plays, concerts, operas, ballet and dance) refer to any event performed by professionals, amateurs, or even by one's own children. Cultural sites include historical monuments, museums, art galleries or archaeological sites.

Among three cultural activities analysed, attendance at live performances accounted for the highest levels in 12 of the 19 Member States for which data were available in 2011 (see Table 2). Going to the cinema was the leading

activity in Italy and Poland, while visiting cultural sites was the most popular in the Czech Republic, Germany, Malta, Austria and Slovenia.

When comparing these three types of cultural activity in 2007 and 2011, there was a general tendency towards increased cultural participation. However, this trend was not consistent across all Member States. The Czech Republic, Germany, Poland and Finland recorded increases in all three types of activity. Cyprus and Romania, on the other hand, reported decreases in all three activities over the same period.

Going to the cinema, theatre and concerts were the activities for which people showed more and more interest between 2007 and 2011, while visitors to cultural sites became scarcer.

Going to the cinema

In 2011, Luxembourg (73 %) and the United Kingdom (65 %) were the two Member States that had the highest share of people aged 25–64 having been to the cinema at least once in the previous 12 months. In five other Member States — Finland, Austria, Germany, Italy and the Czech Republic — over half of the population went to the cinema at least once in the last 12 months. (Spain and Belgium can also be added to this list if we look at data from the 2007 AES.) In comparison, this rate was only 16 % in Romania and 26 % in Bulgaria (see Table 2).

From 2007 to 2011, an increase in the share of the population who had gone to the cinema was recorded in 12 of the 17 Member States for which

data are available. This increase was particularly noticeable in Lithuania and Estonia (both + 12 percentage points), while Greece reported the steepest drop, going from 49 % in 2007 to 42 % in 2011.

Participation in all types of cultural activity was generally highest among the population aged 25–34 (see Table 3). This was definitively the case for cinema in all Member States for which data were available. Looking at the breakdown by sex and age, the younger age group's predominance in cinema attendance is confirmed, regardless of gender (see Table 4).



Table 2: Percentage of persons who have participated in cultural activities at least once in the last 12 months, 2007 and 2011

(%)

	Cinema		Live performance ⁽¹⁾		Cultural sites ⁽²⁾	
	2007	2011	2007	2011	2007	2011
Belgium	57	:	53	:	47	:
Bulgaria	18	26	40	32	30	28
Czech Republic	48	51	52	58	56	60
Denmark	:	:	:	:	:	:
Germany	47	52	40	43	50	56
Estonia	36	48	69	63	50	58
Ireland	:	:	:	:	:	:
Greece	49	42	44	49	25	27
Spain	61	:	41	:	49	:
France	:	:	:	:	:	:
Croatia	25	:	31	:	31	:
Italy	51	51	32	44	46	45
Cyprus	35	34	61	55	44	43
Latvia	32	35	59	58	43	52
Lithuania	28	40	64	57	24	35
Luxembourg	:	73	:	78	:	78
Hungary	37	37	39	40	38	38
Malta	:	46	:	45	:	47
Netherlands	:	:	:	:	:	:
Austria	55	56	55	56	62	60
Poland	43	47	34	36	39	41
Portugal	40	37	56	56	43	41
Romania	18	16	27	26	25	18
Slovenia	41	42	47	50	62	59
Slovakia	43	50	55	68	70	53
Finland	52	58	63	66	53	55
Sweden	:	:	:	:	:	:
United Kingdom	:	65	:	:	:	:
Serbia	:	21	:	35	:	27
Turkey	19	23	15	17	22	25

(1) Includes attending plays, concerts, operas, ballet and dance performances.

(2) Includes visiting historical monuments, museums, art galleries or archaeological sites.

Source: Eurostat (online data code: [cult_pcs_caa](#))

**Table 3: Percentage of persons who have participated in cultural activities at least once in the last 12 months, by age group, 2011**

(%)

	Cinema				Live performance ⁽¹⁾				Cultural sites ⁽²⁾			
	25–34	35–44	45–54	55–64	25–34	35–44	45–54	55–64	25–34	35–44	45–54	55–64
Belgium	:	:	:	:	:	:	:	:	:	:	:	:
Bulgaria	47	32	16	8	40	36	30	23	34	32	27	20
Czech Republic	71	59	42	28	64	59	55	52	64	63	60	55
Denmark	:	:	:	:	:	:	:	:	:	:	:	:
Germany	68	57	51	32	36	42	45	47	52	54	58	58
Estonia	77	58	31	20	70	63	62	56	65	60	56	49
Ireland	:	:	:	:	:	:	:	:	:	:	:	:
Greece	59	48	34	25	57	53	43	40	25	31	28	25
Spain	:	:	:	:	:	:	:	:	:	:	:	:
France	:	:	:	:	:	:	:	:	:	:	:	:
Croatia	:	:	:	:	:	:	:	:	:	:	:	:
Italy	67	57	49	32	51	44	43	38	45	46	44	42
Cyprus	51	41	25	14	58	62	49	50	46	44	42	40
Latvia	57	40	25	15	62	62	56	50	56	56	51	43
Lithuania	62	45	32	18	65	57	58	48	39	36	34	29
Luxembourg	82	79	69	61	79	76	79	77	75	74	78	85
Hungary	56	40	30	21	47	40	37	36	41	39	36	34
Malta	63	60	42	23	52	50	44	36	49	52	49	40
Netherlands	:	:	:	:	:	:	:	:	:	:	:	:
Austria	77	62	50	35	54	55	58	60	55	60	60	65
Poland	64	54	38	28	42	38	33	29	45	46	38	35
Portugal	57	43	29	16	68	59	54	43	48	44	39	35
Romania	31	16	9	5	37	25	22	15	28	18	13	9
Slovenia	67	53	30	19	54	52	47	45	55	62	60	60
Slovakia	71	55	38	27	82	71	62	54	59	55	51	45
Finland	74	69	55	36	66	71	66	63	55	56	56	55
Sweden	:	:	:	:	:	:	:	:	:	:	:	:
United Kingdom	79	68	60	51	:	:	:	:	:	:	:	:
Serbia	37	24	15	8	48	42	31	21	40	31	24	11
Turkey	36	24	13	8	25	19	12	8	32	27	21	16

⁽¹⁾ Includes attending plays, concerts, operas, ballet and dance performances.⁽²⁾ Includes visiting historical monuments, museums, art galleries or archaeological sites.Source: Eurostat (online data code: [cult_pcs_caa](#))



Table 4: Percentage of persons who have been to the cinema at least once in the last 12 months, by sex and age group, 2011 (%)

	25–64		25–34		35–44		45–54		55–64	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
Belgium	:	:	:	:	:	:	:	:	:	:
Bulgaria	26	25	47	47	33	32	15	18	7	8
Czech Republic	49	53	70	72	55	62	39	46	25	30
Denmark	:	:	:	:	:	:	:	:	:	:
Germany	51	54	67	70	56	58	48	54	31	33
Estonia	46	49	76	77	51	64	30	32	17	23
Ireland	:	:	:	:	:	:	:	:	:	:
Greece	40	44	57	61	44	53	32	36	25	25
Spain	:	:	:	:	:	:	:	:	:	:
France	:	:	:	:	:	:	:	:	:	:
Croatia	:	:	:	:	:	:	:	:	:	:
Italy	52	51	70	64	56	58	48	50	33	31
Cyprus ⁽¹⁾	34	35	50	52	40	42	24	25	14	14
Latvia	35	35	55	58	39	41	25	24	13	17
Lithuania	37	42	63	62	39	50	26	37	14	21
Luxembourg	71	76	80	83	75	82	70	68	58	66
Hungary	36	38	55	56	39	42	29	31	19	23
Malta	45	47	62	64	59	61	40	44	23	24
Netherlands	:	:	:	:	:	:	:	:	:	:
Austria	55	58	76	77	61	63	46	54	35	36
Poland	45	49	64	64	52	57	33	42	25	31
Portugal	36	38	57	58	41	45	27	31	15	16
Romania	16	15	33	29	15	16	9	8	5	4
Slovenia	41	43	66	67	49	57	28	31	19	19
Slovakia	47	52	68	73	52	59	35	42	23	30
Finland	53	63	74	75	62	76	49	61	31	42
Sweden	:	:	:	:	:	:	:	:	:	:
United Kingdom	63	66	80	77	64	71	59	61	47	55
Serbia ⁽²⁾	21	21	37	38	25	24	14	15	7	10
Turkey	26	20	42	29	28	21	14	12	8	8

(1) Low reliability for people aged 55–64.

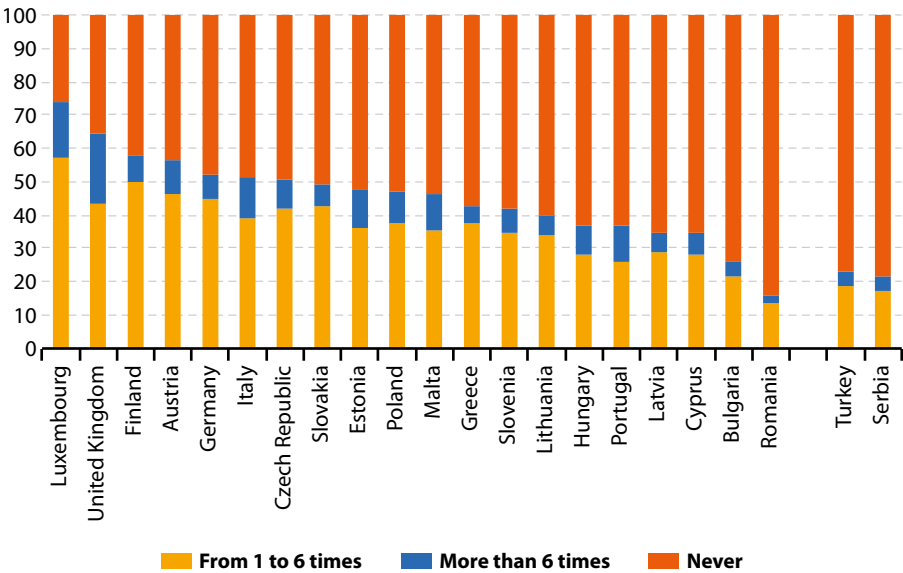
(2) Low reliability for men aged 55–64.

Source: Eurostat (online data code: [cult_pcs_caa](#))

As concerns gender differences, the percentage of women (aged 25–64) who had gone to the cinema at least once in the last 12 months was in general slightly higher than that for men. In most cases, the difference was quite marginal,

except in Finland where 63 % of women went to the cinema at least once compared with 53 % of men. Overall, the gender difference was lowest in the youngest age group (25–34) and highest in the 35–44 age group.

Figure 7: Frequency of going to the cinema in the last 12 months, 2011 ⁽¹⁾
(%)



Note: ranked on 'Never'.

(1) Belgium, Denmark, Ireland, France, Spain, Croatia, the Netherlands and Sweden: data not available.

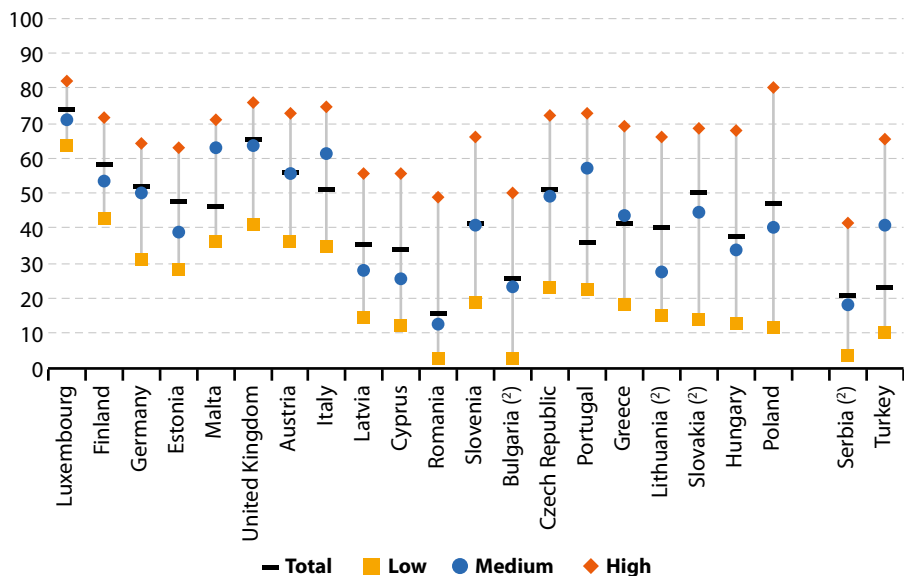
Source: Eurostat (online data code: [cult_pcs_caa](#))



Educational attainment level is another variable that matters in the cinema attendee's profile (see Figure 8). In all Member States, the cinema attendance rate for people with tertiary education was over 50 % (except for Romania at 49 %). In all available Member States, the higher

the educational attainment, the higher the cinema attendance rate. The cinema attendance rates of the population with low educational attainment were below 43 % in all Member States except Luxembourg (at 63 %).

Figure 8: Percentage of persons who have been to the cinema at least once in the last 12 months, by educational attainment, 2011 ⁽¹⁾ (%)



Note: ranked on the difference between the share of high and low educational attainment.

⁽¹⁾ Belgium, Denmark, Ireland, France, Spain, Croatia, the Netherlands and Sweden: data not available.

⁽²⁾ Low reliability for low educational attainment.

Source: Eurostat (online data code: [cult_pcs_cae](#))

Attending live performances

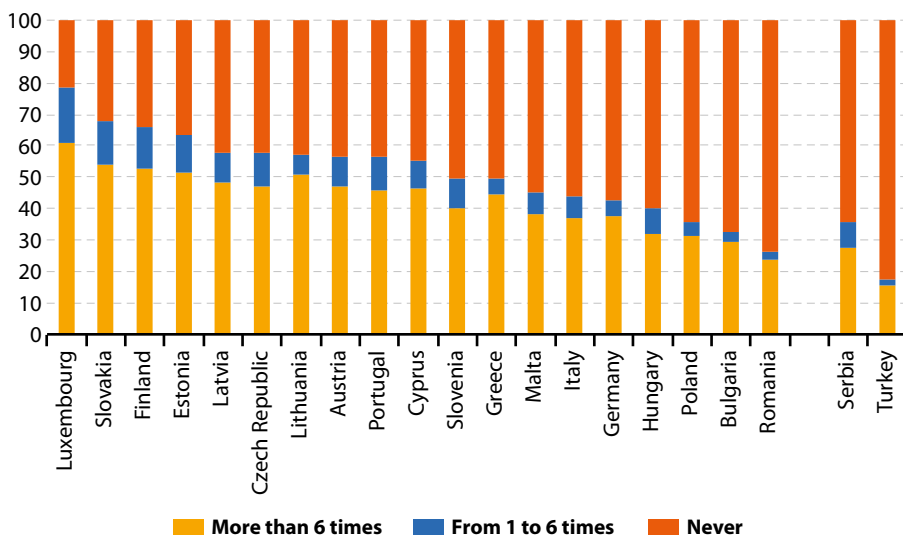
In 2011, in 10 Member States, more than half of the adult population reported attending a theatre, concert, opera, ballet or dance performance at least once in the last 12 months: Luxembourg, Slovakia, Finland, Estonia, Latvia, the Czech Republic, Lithuania, Austria, Portugal and Cyprus. In contrast, less than one third of the population did this in Romania and Bulgaria (see Table 2).

In the majority of Member States for which data were available, there was a rise in the share of the population who went to a live performance between 2007 and 2011. Slovakia (+ 13 percentage points) and Italy

(+ 12 percentage points) accounted for the highest increases. Shares went down in six Member States, with Bulgaria (– 8 percentage points) and Lithuania (– 7 percentage points) recording the steepest drops.

In terms of frequency (see Figure 9), for Luxembourg, Slovakia, Finland, Estonia, the Czech Republic and Portugal, more than 10 % of the population aged 25–64 attended a live performance more than six times in the previous 12 months. In Romania, Bulgaria, Greece and Poland, on the other hand, the share of the population having attended more than six live performances stood at less than 5 %.

Figure 9: Frequency of going to a live performance ⁽¹⁾ in the last 12 months, 2011 ⁽²⁾
(%)



Note: ranked on 'Never'.

⁽¹⁾ Includes attending plays, concerts, operas, ballet and dance performances.

⁽²⁾ Belgium, Denmark, Ireland, France, Spain, Croatia, the Netherlands, Sweden and the United Kingdom: data not available.

Source: Eurostat (online data code: [cult_pcs_caa](#))



As concerns gender analysis (see Table 5), the percentages of women aged 25–64 attending live performances were significantly higher than those of men in almost all EU Member States for which data were available in 2011. The small exceptions were Portugal, Romania and Italy where attendance at live performances was nearly the same among men and women. Latvia,

Lithuania and Finland accounted for the greatest gender differences (at least 17 percentage points in favour of women).

Regarding attendance at live performances by age, almost all Member States saw cultural participation at its lowest among the oldest age group 55–64.

Table 5: Percentage of persons who have attended a live performance ⁽¹⁾ at least once in the last 12 months, by sex and age group, 2011

(%)

	25–64		25–34		35–44		45–54		55–64	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
Belgium	:	:	:	:	:	:	:	:	:	:
Bulgaria	27	37	35	47	30	42	24	36	19	26
Czech Republic	52	64	61	67	54	65	47	63	43	59
Denmark	:	:	:	:	:	:	:	:	:	:
Germany	37	49	32	42	36	48	36	53	43	52
Estonia	56	69	65	76	53	73	57	67	47	62
Ireland	:	:	:	:	:	:	:	:	:	:
Greece	45	52	54	61	48	58	39	47	38	43
Spain	:	:	:	:	:	:	:	:	:	:
France	:	:	:	:	:	:	:	:	:	:
Croatia	:	:	:	:	:	:	:	:	:	:
Italy	42	45	52	50	43	45	40	46	37	39
Cyprus	50	60	51	63	58	65	43	55	46	53
Latvia	48	67	54	71	50	72	47	65	38	59
Lithuania	48	66	57	72	46	67	48	68	37	57
Luxembourg	75	81	76	81	74	79	76	82	74	82
Hungary	35	45	42	52	35	46	33	40	31	40
Malta	42	49	49	55	50	49	39	50	30	43
Netherlands	:	:	:	:	:	:	:	:	:	:
Austria	52	61	50	58	48	61	55	61	55	64
Poland	32	39	40	44	34	42	29	38	25	32
Portugal	56	57	70	66	57	62	53	55	42	44
Romania	25	27	37	38	23	27	20	24	15	16
Slovenia	46	53	51	56	47	58	46	49	39	51
Slovakia	63	73	78	86	66	75	53	70	47	60
Finland	58	75	60	72	62	80	56	77	55	71
Sweden	:	:	:	:	:	:	:	:	:	:
United Kingdom	:	:	:	:	:	:	:	:	:	:
Serbia	35	36	48	48	43	41	30	32	18	24
Turkey	19	16	26	23	20	17	12	11	9	8

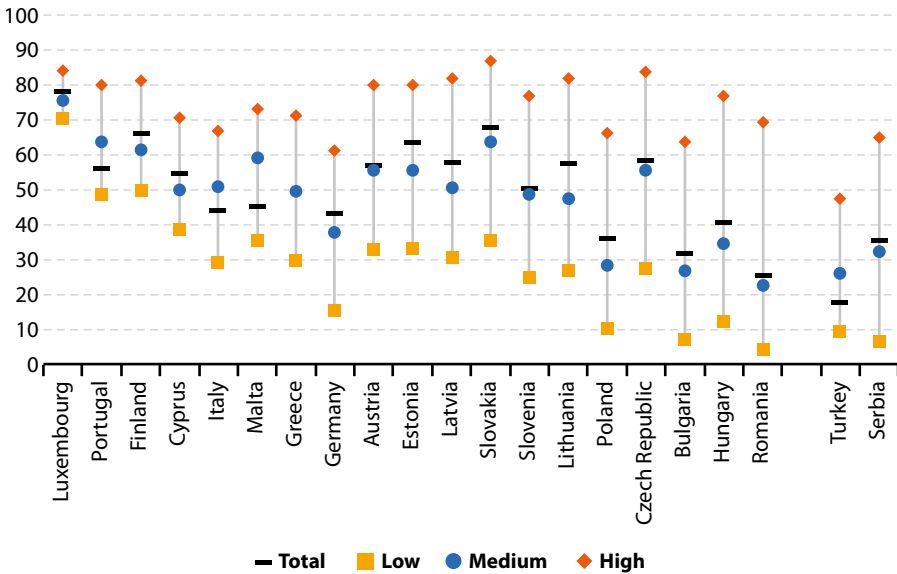
(¹) Includes attending plays, concerts, operas, ballet and dance performances.

Source: Eurostat (online data code: [cult_pcs_caa](#))

Once again, the level of education (see Figure 10) was an important factor having an impact on attendance at live performances. As was the case with cinema, higher levels of educational attainment systematically resulted in higher attendance levels. The share of people with high educational attainment attending live performances varied from 61 % in Germany to 87 % in Slovakia. For the population with low education, the share ranged from 4 % in Romania to 71 % in Luxembourg. Indeed, in Luxembourg,

the difference in participation rates of people with high and low educational attainment levels was also the smallest (14 percentage points). In other words, differences across countries were largely due to the attendance rate of people with low education. Countries with large differences in participation according to different educational attainment levels (Romania and Hungary with over 64 percentage points) also displayed high percentages of people not attending live performances at all (see Figure 9).

Figure 10: Percentage of persons who have attended a live performance ⁽¹⁾ at least once in the last 12 months, by educational attainment, 2011 ⁽²⁾
(%)



Note: ranked on the difference between the share of high and low educational attainment.
⁽¹⁾ Includes attending plays, concerts, operas, ballet and dance performances.
⁽²⁾ Belgium, Denmark, Ireland, France, Spain, Croatia, the Netherlands, Sweden and the United Kingdom: data not available.
Source: Eurostat (online data code: [cult_pcs_cae](#))



Visiting cultural sites

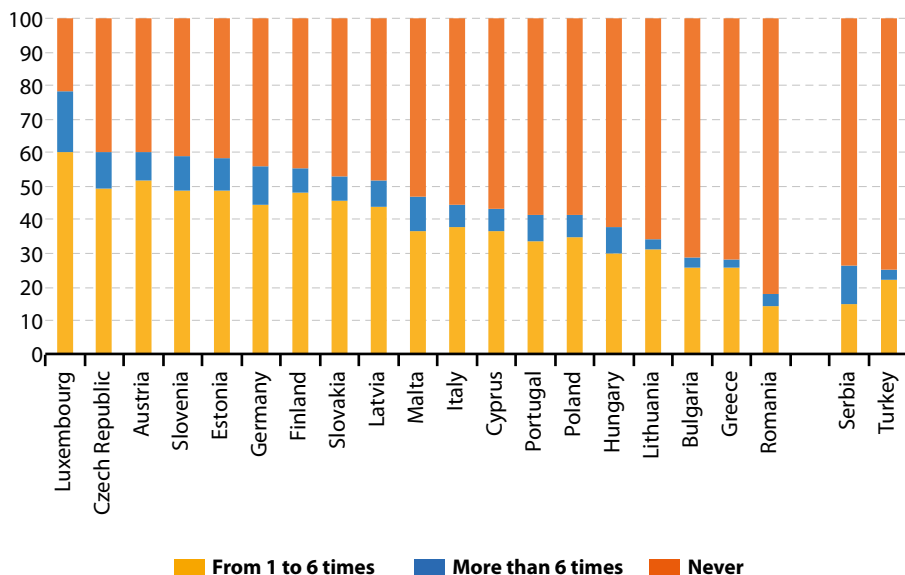
Just as for cinema and live performance attendance, Luxembourg (78 %) also ranked top in the share of the population visiting cultural sites in 2011. The Czech Republic and Austria followed with 60 %. For Slovenia, Estonia, Germany, Finland, Slovakia and Latvia, more than 50 % of adults visited a cultural site in the year preceding the survey. Romania and Greece were the two Member States with the least visits to cultural sites, with 18 % and 27 % respectively (see Table 2).

In 8 of the 17 Member States for which data were available in both 2007 and 2011, the share of the

population having visited a cultural site slightly decreased. The fall was noteworthy in just two of them: Slovakia (– 17 percentage points) and Romania (– 7 percentage points). Lithuania and Latvia, on the other hand, presented the highest increase (+ 10 and + 9 percentage points respectively).

In Luxembourg, Germany, the Czech Republic, Malta and Slovenia, more than one in every ten people visited a cultural site at least seven times in the last 12 months (see Figure 11).

Figure 11: Frequency of visiting cultural sites ⁽¹⁾ in the last 12 months, 2011 ⁽²⁾
(%)



Note: ranked on 'Never'.

⁽¹⁾ Includes visiting historical monuments, museums, art galleries or archaeological sites.

⁽²⁾ Belgium, Denmark, Ireland, France, Spain, Croatia, the Netherlands, Sweden and the United Kingdom: data not available.

Source: Eurostat (online data code: [cult_pcs_caa](#))

Table 6 shows the gender distinction among different age groups visiting cultural sites. Just as for cinema and live performances, women appeared to be the keenest visitors to cultural sites in most Member States. However, unlike the other activities, there was less concentration in the youngest age group. Compared with going to the cinema or attending a live performance, visiting cultural sites was the activity that least

attracted men and women aged 25–34. In most Member States, the group that made the most visits was women aged 25–34 (in seven Member States) or 35–44 (in six Member States). Luxembourg and Austria were the only countries where the highest rates were recorded in the 55–64 age group — without any major difference between men and women (around 85 % in Luxembourg and 65 % in Austria).

Table 6: Percentage of persons who have visited a cultural site ⁽¹⁾ at least once in the last 12 months, by sex and age group, 2011
(%)

	25–64		25–34		35–44		45–54		55–64	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
Belgium	:	:	:	:	:	:	:	:	:	:
Bulgaria	26	31	32	37	28	37	24	29	19	21
Czech Republic	57	64	60	68	60	66	56	64	51	58
Denmark	:	:	:	:	:	:	:	:	:	:
Germany	54	58	51	54	52	57	56	61	57	58
Estonia	55	61	63	68	56	65	56	56	41	55
Ireland	:	:	:	:	:	:	:	:	:	:
Greece	24	31	21	30	26	37	25	30	22	28
Spain	:	:	:	:	:	:	:	:	:	:
France	:	:	:	:	:	:	:	:	:	:
Croatia	:	:	:	:	:	:	:	:	:	:
Italy	44	45	44	47	45	46	42	46	44	40
Cyprus	44	43	45	46	45	43	43	41	41	40
Latvia	45	58	52	61	49	63	44	58	33	50
Lithuania	26	43	32	46	25	46	25	43	19	36
Luxembourg	79	76	78	73	75	74	79	76	85	86
Hungary	34	41	37	46	35	43	32	40	30	38
Malta	46	49	47	52	53	51	44	53	40	40
Netherlands	:	:	:	:	:	:	:	:	:	:
Austria	59	61	53	58	59	61	60	61	65	65
Poland	39	43	43	47	44	49	36	41	34	36
Portugal	41	42	48	47	42	45	38	41	34	35
Romania	17	18	28	29	17	19	12	15	9	8
Slovenia	57	62	53	57	58	67	58	62	58	62
Slovakia	47	59	54	65	50	59	44	59	38	51
Finland	51	60	51	58	53	58	49	62	50	59
Sweden	:	:	:	:	:	:	:	:	:	:
United Kingdom	:	:	:	:	:	:	:	:	:	:
Serbia	27	26	40	40	32	29	26	23	12	11
Turkey	28	23	35	28	31	23	23	20	18	15

(1) Historical monuments, museums, art galleries or archaeological sites.

Source: Eurostat (online data code: [cult_pcs_caa](#))

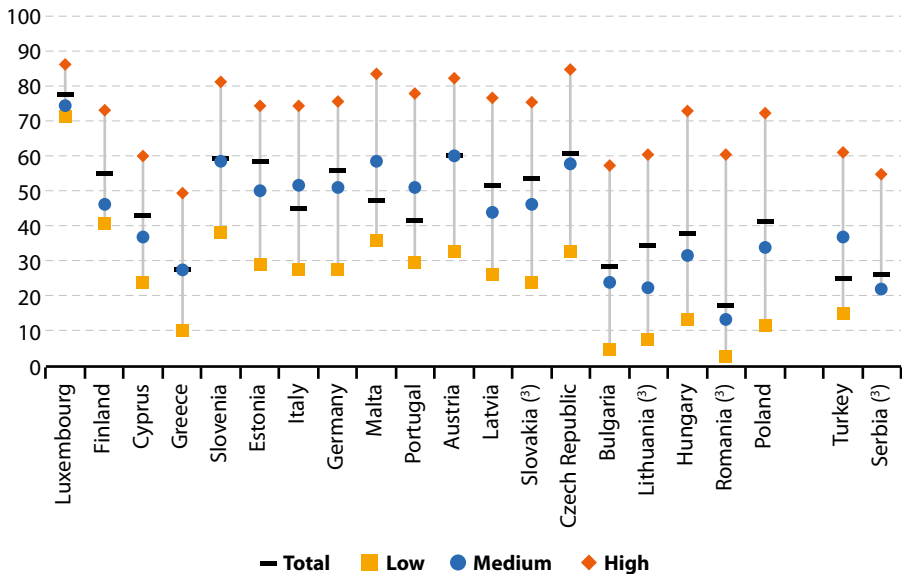


The share of the population that visited cultural sites, analysed by level of educational attainment, followed the same pattern as for the two other types of cultural activity: the higher the educational attainment level, the higher the percentage of visits to cultural sites (see Figure 12). With the exception of Greece, where 49% of the population with high educational

attainment visited cultural sites, the percentage in all other EU Member States was over 57%, reaching almost 86% in Luxembourg. Again, countries with large differences between the different educational levels also displayed the highest rates of people not having visited any cultural sites at all.

Figure 12: Percentage of persons who have visited a cultural site ⁽¹⁾ at least once in the last 12 months, by educational attainment, 2011 ⁽²⁾

(%)



Note: ranked on the difference between the share of high and low educational attainment.

⁽¹⁾ Includes visiting historical monuments, museums, art galleries or archaeological sites.

⁽²⁾ Belgium, Denmark, Ireland, France, Spain, Croatia, the Netherlands, Sweden and the United Kingdom: data not available.

⁽³⁾ Low reliability for low educational attainment.

Source: Eurostat (online data code: [cult_pcs_cae](#))

Methodological notes

Data on cultural participation (reading books and newspapers, attending cultural events and visiting cultural sites) come from a specific module on cultural participation of [Adult Education Survey \(AES\)](#). That survey was conducted in 2007 (on the basis of a gentlemen’s agreement) and in 2011 under EU legislation. But as the specific module on cultural participation was optional in the 2011 AES, there are no 2011 AES data on this topic for Belgium, Denmark, Ireland, France, Croatia, the Netherlands and Sweden (nor for Norway and Switzerland). For the United Kingdom, data are available on ‘reading newspapers’ and ‘going to the cinema’. The AES covers adults aged 25–64. The data can be presented by age, sex and educational attainment level.

Cultural participation was considered by the ESSnet-Culture final report (2012) using the conceptual model of cultural participation (ICET) that distinguishes four forms of participation:

- 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 practise arts for leisure, and to create online content.
- Transaction — to buy art and to buy or reserve tickets for shows.

Thus, in the light of the ICET model, the following activities refer to cultural participation: reading books and newspapers, going to cinema, theatres and concerts, visiting museums and historical sites but also playing music, painting, dancing or doing other activities with artistic dimension.

Practice of artistic activities was not investigated in the AES 2011 but was included as a variable in the EU-SILC 2015 module on social and cultural participation. Data from the latter survey will be available in 2017.

6

Use of ICT for cultural purposes



Information and communication technology (ICT) is gaining importance in the EU as a means of cultural participation. Nowadays, the internet allows people to take part in cultural activities that were previously inconceivable, such as creating, downloading and sharing cultural content, watching films and videos online, streaming live concerts and more. Cultural

institutions and other providers of cultural services are adapting their products and services to new technological tools.

Eurostat's statistics on the use of ICT for cultural purposes are gathered from the annual [Community survey on ICT usage in households and by individuals](#) and its specific modules carried out at irregular basis.

Households with internet access

New forms of online cultural participation have been developed thanks in part to the increased number of [households](#) with [internet access](#) at home, regardless of the type of connection. Between 2010 and 2015, the percentage of EU households with internet access increased by 13 percentage points from 70 % to 83 % (see Figure 1).

In 2015, Luxembourg had the highest percentage of households with internet access (97 %), while

the lowest rate was recorded in Bulgaria (59 %). Nevertheless, Bulgaria, Estonia, Greece, Spain, Croatia and Romania all recorded an increase of 20 percentage points or more between 2010 and 2015 resulting in the reduction of the gap with the EU-28 average. The increases were less marked in the Netherlands, Luxembourg, Sweden, Denmark, the United Kingdom, Germany and Finland where the percentage of households with internet access was already very high (more than 80 % in 2010).

Internet use for cultural purposes

Data on ICT usage by individuals cover the following online cultural activities:

- reading online news sites (newspapers or news magazines);
- playing or downloading games, images, films or music;
- listening to web radio.

Two activities can be added to this list in the context of culture:

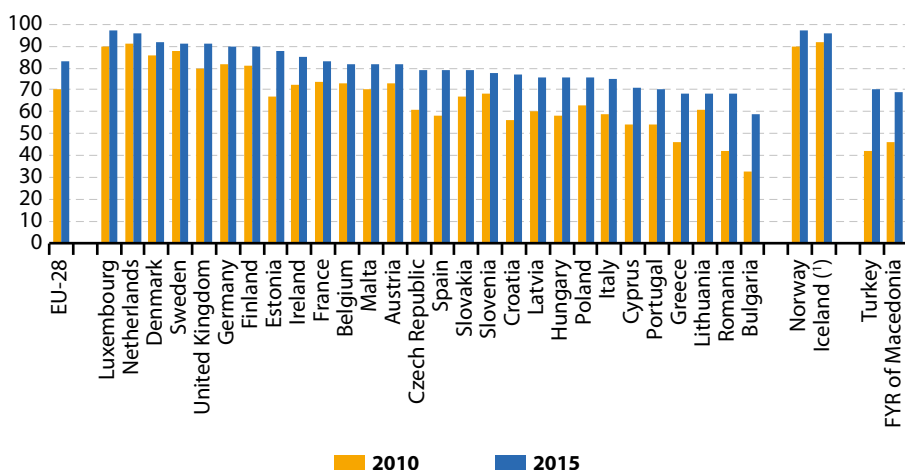
- creating websites or blogs;
- consulting wikis (to obtain knowledge on any subject).

According to the latest available data, in 2014:

- 67 % of individuals in the EU who used the internet in the last three months read news (newspapers and news magazines) online;
- more than half (51 %) used the internet to play or download games, images, films or music;
- 31 % listened to web radio (see Table 1).

In addition, 56 % of internet users consulted wiki-based knowledge tools and 11 % created websites or blogs.

Figure 1: Households with access to the internet, 2010 and 2015
(% of all households)



(¹) 2015 data not available, 2014 used.

Source: Eurostat (online data code: [isoc_ci_in_h](#))

The figures in this chapter only refer to the population using the internet. This eliminates any effect related to the internet penetration rate and focuses on the behaviour patterns and choices of internet users.

Consultation of online news

Reading online news sites was particularly popular among internet users in the Baltic countries (¹), Sweden, the Czech Republic, Hungary, Greece, Luxembourg and Finland (at least 85 % of internet users). On the other hand, only 46 % of internet users in Ireland and France read news online.

Playing and downloading games, images, films or music

At least 65 % of internet users in Belgium, the Netherlands and Finland said they had played or downloaded games, images, films or music in the

last three months. This contrasts with Croatia and Slovakia where the figure was less than 40 %.

Listening to web radio

In Greece, the Netherlands, Slovenia and Sweden at least 4 in 10 internet users listened to web radio (compared with 3 in 10 at EU level).

In contrast, web radio was less popular in Ireland, Croatia and Slovakia with only 23 % of internet users.

Creating websites or blogs

In the majority of Member States internet is used rarely for creation of websites or blogs — by fewer than 10 % of internet users. However in Finland and in the United Kingdom such activities are more popular — they are reported by one third of internet users, and in Estonia and the Netherlands by around a fifth.

(¹) Estonia, Latvia and Lithuania.

Internet use by age

Internet user young or old — everybody reads news online

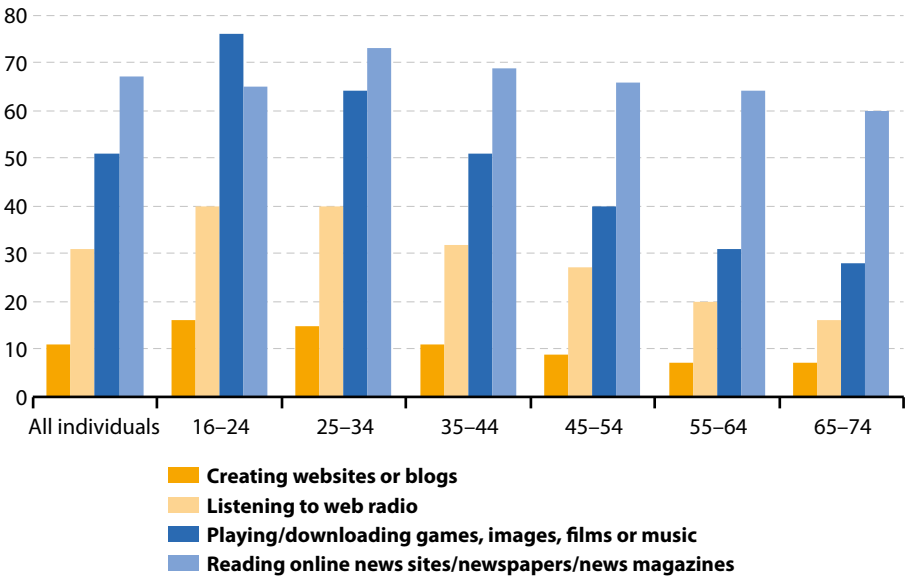
The percentage of internet users reading online news varies only slightly with age. In 2014, 67 % of internet users (of all ages) read online newspapers. This percentage was 65 % among people aged 16–24 and 62 % among those aged 55–74. This shows that age does not really matter for this indicator (see Table 1).

The differences by age group are however particularly marked for internet users playing or downloading games, images, films or music. In 2014, internet was used for this purpose by 76 %

of young people aged 16–24 in the EU and by 30 % of people aged 55–74, while the average rate was 51 % among all internet users aged 16–74. In the Czech Republic, Luxembourg and the Netherlands almost 90 % of internet users aged 16–24 played or downloaded games, films or music. In Finland this figure was as high as 95 %. The lowest rate (50 %) was observed in Croatia.

For the 55–74 age group, the percentage of internet users playing or downloading games, images, films or music was highest in the Benelux^(?) countries and Finland (where the rate exceeded 40 %), but was fewer than 20 % in Ireland, Lithuania, Croatia, Poland, Romania and Slovakia.

Figure 2: Use of internet for cultural purposes, by age, EU-28, 2014
(% of individuals who used the internet in the last 3 months)



Source: Eurostat (online data code: [isoc_ci_ac_i](#))

^(?) Belgium, the Netherlands and Luxembourg.



Table 1: Use of internet for cultural purposes, by age, 2014
(% of individuals who used the internet in the last 3 months)

	Reading online news sites/newspapers/news magazines			Playing/downloading games, images, films or music			Listening to web radio			Consulting wikis (*)	Creating websites or blogs
	All	16–24	55–74	All	16–24	55–74	All	16–24	55–74	All	
EU-28	67	65	62	51	76	30	31	40	19	56	11
Belgium	62	62	58	65	85	48	28	36	15	51	7
Bulgaria	74	68	75	57	86	26	35	53	18	42	8
Czech Republic	86	86	85	57	90	33	28	47	15	46	10
Denmark	74	73	68	57	79	37	37	44	19	63	7
Germany	70	65	64	53	84	28	30	40	15	75	7
Estonia	90	91	88	49	79	26	35	52	17	62	20
Ireland	46	38	41	43	75	16	23	26	15	33	8
Greece	85	79	87	52	70	29	52	62	38	50	7
Spain	78	77	75	52	76	28	37	41	23	67	10
France	46	51	46	47	72	31	34	41	22	32	5
Croatia	79	73	78	34	50	17	23	27	16	65	4
Italy	60	54	64	52	78	31	26	37	12	58	5
Cyprus	72	66	75	55	84	27	32	44	15	62	4
Latvia	86	81	85	52	75	32	26	45	13	28	4
Lithuania	94	92	94	46	82	16	30	50	11	46	6
Luxembourg	85	80	81	59	89	40	37	33	28	82	7
Hungary	86	81	90	47	71	26	27	42	16	60	12
Malta	74	81	72	56	82	34	28	37	20	61	9
Netherlands	61	57	55	65	88	46	40	47	26	61	18
Austria	67	75	61	42	67	24	26	33	18	68	6
Poland	71	68	72	41	71	17	28	46	12	44	4
Portugal	74	78	64	49	80	25	34	46	18	60	11
Romania	70	61	71	46	72	19	26	34	14	31	5
Slovenia	82	87	75	47	76	26	42	57	25	51	8
Slovakia	65	62	69	35	64	13	23	38	13	46	4
Finland	85	87	77	70	95	43	33	45	17	77	31
Sweden	88	81	87	57	73	38	49	43	38	67	10
United Kingdom	65	67	52	52	70	30	27	32	19	58	33
Iceland	95	95	90	54	85	21	46	47	39	:	7
Norway	92	97	87	56	79	31	41	37	31	75	6
Switzerland	76	81	64	:	:	:	:	:	:	:	9
FYR of Macedonia	67	75	73	43	73	11	44	70	26	38	4
Turkey	74	68	81	59	73	37	47	53	32	47	5

(*) Data refers to 2015.

Source: Eurostat (online data code: isoc_ci_ac_i)

Finally, in the EU, 40 % of young internet users aged 16–24 said they listened to web radio, compared with just 19 % of those aged 55–74. Among young people, these rates were highest in Greece and Slovenia (62 % and 57 % respectively) and among the oldest age group in Greece and Sweden (38 % in both countries). It should be noted that listening to web radio may include listening to news, music or other programmes.

Internet use by sex

Men more captivated than women by entertainment activities via internet

There is little difference between the shares of men and women that use the internet for cultural purposes. There was a 6 percentage points gap in favour of men at EU level for all three types of internet activity in 2014 (see Figure 3).

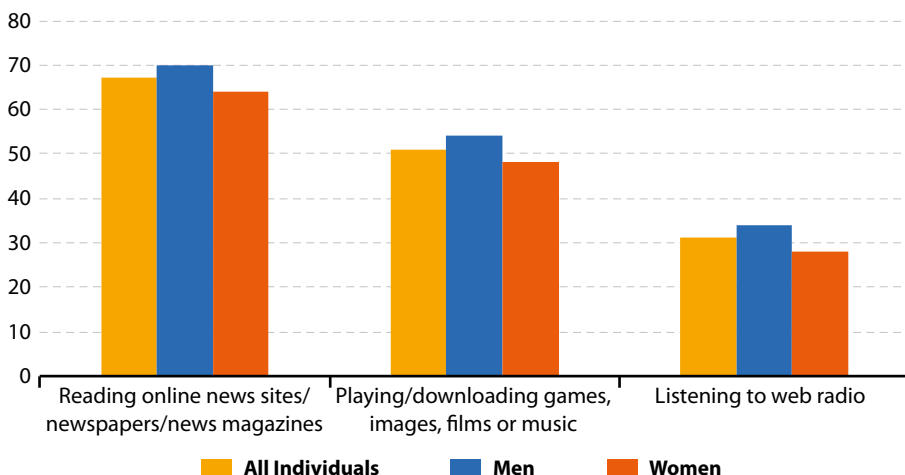
The situation was more nuanced at Member State level. The gender gap appeared to be quite significant for playing or downloading games, images, films or music, with several countries registering two-digit differences.

The gender discrepancy was particularly high among internet users playing or downloading games, images, films or music in Greece and Lithuania (17 percentage points in both countries) (see Table 2).

The figures on listening to web radio were less contrasted. However, in a few Member States the differences between the share of men and women listening to web radio reached two-digit numbers (Denmark, Germany, Estonia, Luxembourg, Malta, Austria and Sweden).

The differences were less pronounced among readers of online news, and only the Netherlands and Austria showed a two-digit gap (10 and 14 percentage points respectively).

Figure 3: Use of internet for cultural purposes, by sex, EU-28, 2014
(% of individuals who used the internet in the last 3 months)



Source: Eurostat (online data code: isoc_ci_ac_i)



Table 2: Use of internet for cultural purposes, by sex, 2014
(% of individuals who used the internet in the last 3 months)

	Reading online news sites/ newspapers/ news magazines			Playing/downloading games, images, films or music			Listening to web radio		
	All	Women	Men	All	Women	Men	All	Women	Men
EU-28	67	64	70	51	48	54	31	28	34
Belgium	62	59	65	65	63	66	28	23	32
Bulgaria	74	73	75	57	51	63	35	32	37
Czech Republic	86	85	88	57	49	64	28	25	31
Denmark	74	71	78	57	56	58	37	32	42
Germany	70	66	74	53	48	57	30	23	36
Estonia	90	89	90	49	45	53	35	29	41
Ireland	46	44	48	43	40	45	23	20	27
Greece	85	83	86	52	43	60	52	51	52
Spain	78	75	80	52	52	53	37	34	40
France	46	42	51	47	47	47	34	31	37
Croatia	79	78	79	34	31	37	23	21	24
Italy	60	58	63	52	50	54	26	25	28
Cyprus	72	69	75	55	50	61	32	28	35
Latvia	86	86	87	52	47	57	26	25	27
Lithuania	94	94	95	46	38	55	30	27	34
Luxembourg	85	83	88	59	54	63	37	32	42
Hungary	86	85	86	47	42	51	27	23	31
Malta	74	72	76	56	56	56	28	23	33
Netherlands	61	56	66	65	65	65	40	37	43
Austria	67	60	74	42	39	44	26	19	32
Poland	71	71	71	41	38	45	28	27	31
Portugal	74	70	77	49	49	50	34	30	37
Romania	70	69	72	46	39	52	26	24	27
Slovenia	82	82	81	47	45	49	42	40	44
Slovakia	65	65	65	35	28	42	23	21	26
Finland	85	83	86	70	67	73	33	31	35
Sweden	88	87	90	57	53	61	49	44	54
United Kingdom	65	61	67	52	50	53	27	23	30
Iceland	95	93	96	54	50	58	46	44	48
Norway	92	91	94	56	53	59	41	34	48
Switzerland	76	71	81	:	:	:	:	:	:
FYR of Macedonia	67	62	72	43	35	51	44	41	47
Turkey	74	69	78	59	55	61	47	46	47

Source: Eurostat (online data code: isoc_ci_ac_i)

Internet use by educational attainment level

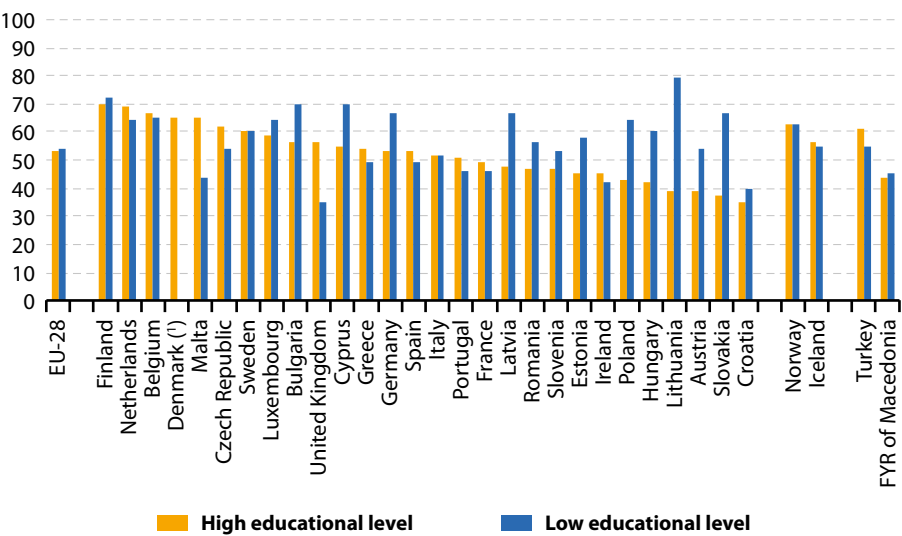
In many countries, downloading games, images, films or music is more popular among those with a lower level of education

Table 3 shows data on internet use for cultural purposes broken down by the educational attainment of individuals as classified by the [International standard classification of education \(ISCED\)](#). There is a strong correlation between educational attainment and cultural participation via the internet for reading newspapers and listening to the web radio.

In particular, 79% of European internet users with tertiary education used the internet to read newspapers and magazines (with many countries reporting levels above 90%). This contrasts with just 54% among people with low educational attainment at EU level. In Ireland, France and the United Kingdom this latter figure was even below 40%.

The trend was similar among web radio listeners. The share of internet users with tertiary education who listened to web radio was found to be higher than among users with lower educational attainment in all countries except Estonia, Latvia, Lithuania, Poland and Slovakia.

Figure 4: Use of internet for playing/downloading games, images, films or music, by educational attainment level, 2014
(% of individuals who used the internet in the last 3 months)



(*) Data not available for 'Low educational level'.

Source: Eurostat (online data code: [isoc_ci_ac_i](#))



Data on who plays or downloads games, images, films or music show different patterns between countries when broken down by educational attainment (see Figure 4). At EU level, in 2014, 54% of internet users with low educational attainment played or downloaded games, images, films or music compared with 53% of users with high educational attainment. From

a Member State perspective, the percentage of internet users with low educational attainment who played or downloaded games, images, films or music was higher than among highly educated users in 15 Member States. The differences were very high in a few countries, and particularly in Lithuania (40 percentage points) and Slovakia (30 percentage points).

Table 3: Use of internet for cultural purposes, by educational attainment level, 2014
(% of individuals who used the internet in the last 3 months)

	Reading online news sites/ newspapers/news magazines		Playing/downloading games, images, films or music		Listening to web radio	
	High	Low	High	Low	High	Low
EU-28	79	54	53	54	38	27
Belgium	76	46	67	65	35	19
Bulgaria	86	51	56	70	41	38
Czech Republic	93	80	62	54	34	24
Denmark	86	:	65	:	47	:
Germany	81	58	53	67	36	29
Estonia	94	87	45	58	35	39
Ireland	64	25	45	42	33	12
Greece	91	74	54	49	60	41
Spain	87	65	53	49	43	28
France	59	36	49	46	42	28
Croatia	85	68	35	40	28	23
Italy	77	47	52	52	29	24
Cyprus	83	57	55	70	37	29
Latvia	92	76	48	67	30	34
Lithuania	97	86	39	79	31	44
Luxembourg	92	74	59	64	41	32
Hungary	92	75	42	60	30	27
Malta	88	59	65	44	37	19
Netherlands	71	48	69	64	52	30
Austria	80	53	39	54	32	20
Poland	83	57	43	64	32	37
Portugal	89	61	51	46	40	24
Romania	85	54	47	56	34	24
Slovenia	87	78	47	53	42	41
Slovakia	76	51	37	67	26	37
Finland	90	79	70	72	34	32
Sweden	90	81	60	60	60	32
United Kingdom	79	36	56	35		14
Iceland	96	93	56	55	57	39
Norway	95	91	63	63	48	35
Switzerland	84	72	:	:	:	:
FYR of Macedonia	87	49	44	45	51	39
Turkey	90	60	61	55	54	40

Source: Eurostat (online data code: [isoc_ci_ac_1](#))

Use of mobile devices for cultural purposes

Nowadays people use the internet while on the move using a portable computer or other handheld devices, via mobile or wireless connections. The specific module of the ICT survey on the use of mobile devices was conducted in 2012 and even if these data are not very fresh, they provide some information on the use of mobile internet connections for cultural purposes.

In 2012, 37 % of people in the EU-28 aged 16–74

who had used the internet in the last three months did so from their mobile phone or smart phone and 30 % went online using a laptop, notebook or netbook (see Table 4).

The following cultural purposes can be analysed from these data (see Table 5):

- reading or downloading online news / newspapers / news magazines;
- playing or downloading games, images, video or music;

Table 4: Devices used for mobile connection to the internet, 2012
(% of individuals who used the internet in the last 3 months)

	Mobile phone or smart phone	Laptop, notebook or netbook computer	Tablet computer (with touch screen)	Another handheld device ⁽¹⁾
EU-28	37	30	10	5
Belgium	34	39	12	8
Bulgaria	13	21	2	2
Czech Republic	:	:	:	:
Denmark	55	39	13	1
Germany	28	27	6	4
Estonia	23	40	7	3
Ireland	37	48	6	5
Greece	27	27	3	1
Spain	43	32	10	6
France	40	30	9	2
Croatia	47	40	4	6
Italy	20	14	5	3
Cyprus	28	26	6	2
Latvia	22	23	2	1
Lithuania	20	13	1	1
Luxembourg	50	44	20	9
Hungary	15	19	3	4
Malta	41	43	11	6
Netherlands	46	34	18	7
Austria	44	36	9	4
Poland	24	28	3	3
Portugal	21	26	4	3
Romania	11	12	1	2
Slovenia	29	28	5	8
Slovakia	34	38	5	5
Finland	50	41	11	5
Sweden	63	50	16	7
United Kingdom	64	43	26	11
Iceland	44	40	20	5
Norway	59	65	24	14
Montenegro	41	45	2	4
FYR of Macedonia	22	22	3	1
Turkey	24	16	1	1

(¹) e.g. PDA, MP3 player, e-book reader, handheld games console, excluding tablet computer.

Source: Eurostat (online data code: [isoc_cimobi_dev](#))



- reading or downloading online books or e-books.

In 2012, 51 % of people in the EU-28 who used a handheld device to access the internet said they used it to read or download online news or magazines. Some 44 % of people using a handheld device to access the internet used it to play or download games, images, video or music, and 13 % used it to read or download books or e-books.

Luxembourg, Finland and Sweden had the highest shares of people using a handheld device to read newspapers or news magazines and to play or download games, images, video or music.

Reading online books and e-books was particularly popular in Hungary and Romania, with percentages of at least 25 % of users of the internet via handheld devices. However, in several countries such practices were rare in 2012 (reported by fewer than 10 %).

Table 5: Use of mobile internet for cultural purposes, 2012
(% of individuals who used a handheld device to access the internet)

	Reading or downloading online news / newspapers / news magazines	Playing or downloading games, images, video or music	Reading or downloading online books or e-books
EU-28	51	44	13
Belgium	40	41	7
Bulgaria	40	35	19
Czech Republic	:	:	:
Denmark	63	44	10
Germany	60	52	12
Estonia	63	48	18
Ireland	47	39	19
Greece	44	29	10
Spain	62	41	17
France	31	39	6
Croatia	67	27	11
Italy	46	41	13
Cyprus	56	43	10
Latvia	44	33	6
Lithuania	47	34	7
Luxembourg	72	63	16
Hungary	68	45	28
Malta	54	34	14
Netherlands	65	57	7
Austria	47	35	9
Poland	41	35	12
Portugal	54	37	13
Romania	60	39	25
Slovenia	46	30	7
Slovakia	34	33	10
Finland	74	60	7
Sweden	75	60	8
United Kingdom	49	45	20
Iceland	67	39	11
Norway	82	56	10
Montenegro	43	46	16
FYR of Macedonia	36	31	9
Turkey	50	31	13

Source: Eurostat (online data code: [isoc_cimobi_purp](#))

Cloud storing or sharing cultural content

Services based on cloud computing technology allow users to store files or use software on a server run over the internet. Cloud services are a relatively new phenomenon compared with other web applications for social networking, listening to music or watching films.

The results of the ICT 2014 survey module on cloud computing provide information on the use of cloud services for storing and/or sharing cultural content.

In 2014, more than a quarter (28 %) of internet users in the EU used cloud services to save or share different files, be it documents, pictures,

music, video or other files (see Table 6). Photos were the most stored — by 82 % of users of cloud services. Music was the second most popular with 36 %, followed by videos (including films and TV programmes) with 26 % and e-books or e-magazines with 13 %.

The use of cloud services was quite widespread in Denmark and the United Kingdom with 46 % and 42 % of internet users reporting such activities. The lowest usage of cloud services was in Romania, Poland and Lithuania (15 % or less of internet users).

Use of the internet to purchase cultural goods and services

Another way to monitor cultural participation is to analyse data on the use of the internet to purchase the following cultural goods and services:

- films/music;
- books/magazines/e-learning material;
- tickets for cultural and sporting events.

The data presented below show the proportion of e-shoppers of cultural goods and services among internet users. The reference period covers the twelve months prior to the survey, so takes into account seasonal fluctuations in e-commerce.

Online shopping for cultural goods and services, except films and music, has gained a bit more popularity in recent years (see Table 7).

At EU level, the number of people purchasing books online is stable (22 % of internet users in 2010 and 23 % in 2015). At country level, the number of e-shoppers buying books or magazines increased at a moderate pace also, with the highest increase found in Estonia (+ 16 percentage points). The largest decreases were observed in Denmark and Slovenia (– 5 percentage points each).

At EU level the share of people buying films and music decreased by 2 percentage points — from 18 % in 2010 to 16 % in 2015. This slight fall may be linked to the increase of other types of offer for this type of content, the emergence of streaming platforms and subscription music or film services. From a Member State perspective, the number of e-shoppers for films and music fell in 13 EU countries but rose slightly or remained stable in the other 15.

**Table 6:** Use of cloud services for storing or sharing cultural content, 2014

	Cloud services for file saving or sharing	E-books or e-magazines	Music	Videos including films and TV programmes	Photos
	(% of individuals who used the internet in the last 3 months)	(% of individuals who used cloud services)			
EU-28	28	13	36	26	82
Belgium	33	11	30	23	77
Bulgaria	21	33	65	52	95
Czech Republic	21	10	17	25	80
Denmark	46	15	30	25	77
Germany	24	9	23	17	84
Estonia	31	24	28	26	81
Ireland	35	20	42	29	74
Greece	19	23	38	32	76
Spain	32	20	42	40	84
France	25	9	34	22	86
Croatia	22	18	36	31	76
Italy	30	9	36	23	75
Cyprus	19	24	45	41	93
Latvia	19	13	45	42	90
Lithuania	12	29	50	53	88
Luxembourg	37	21	37	25	76
Hungary	16	22	51	43	85
Malta	32	36	44	41	85
Netherlands	36	15	38	29	91
Austria	29	13	32	24	82
Poland	13	11	33	24	74
Portugal	26	21	53	36	85
Romania	15	27	64	37	87
Slovenia	25	13	34	25	70
Slovakia	20	19	40	37	86
Finland	27	7	17	21	77
Sweden	39	14	31	24	77
United Kingdom	42	15	44	27	84
Iceland	40	14	29	25	73
Norway	45	11	31	25	78
Switzerland	38	12	37	19	81
FYR of Macedonia	18	13	66	43	87

Note: cloud services refer to use of internet storage space to save or share documents, pictures, music, video or other files.

Source: Eurostat (online data code: [isoc_cicci_use](#))

Table 7: Use of internet for purchasing cultural goods and services, 2010 and 2015
(% of individuals who used the internet within the last year)

	Books/magazines/ e-learning material		Films/music		Tickets for events ⁽¹⁾	
	2010	2015	2010	2015	2010	2015
EU-28	22	23	18	16	20	24
Belgium	12	19	10	13	18	23
Bulgaria	3	5	2	2	1	6
Czech Republic	8	9	3	2	14	21
Denmark	30	25	33	22	51	57
Germany	36	36	30	27	29	33
Estonia	6	22	2	11	12	38
Ireland	17	23	14	16	32	35
Greece	6	6	2	3	5	5
Spain	8	16	3	8	14	23
France	21	22	17	14	21	18
Croatia	7	8	3	4	3	11
Italy	7	11	4	4	6	7
Cyprus	9	5	6	3	2	3
Latvia	3	4	2	3	10	14
Lithuania	4	5	2	3	7	15
Luxembourg	46	44	32	29	36	39
Hungary	13	13	5	4	7	13
Malta	23	25	13	11	12	21
Netherlands	32	36	19	18	32	41
Austria	25	34	12	19	16	26
Poland	16	12	9	4	8	9
Portugal	9	15	5	10	7	14
Romania	5	5	3	2	2	3
Slovenia	12	7	5	3	11	11
Slovakia	11	16	7	5	9	17
Finland	25	27	22	24	38	46
Sweden	30	33	22	30	29	49
United Kingdom	33	38	37	37	28	41
Iceland	23	:	14	:	33	:
Norway	29	32	28	33	42	42
FYR of Macedonia	1	3	1	1	1	3
Turkey	3	6	1	2	1	4

(1) Including tickets for sport event.
Source: Eurostat (online data code: [isoc_ec_ibuy](#))



Between 2010 and 2015, the percentage of internet users buying tickets for events increased in all EU Member States except France, reaching an average in the EU of 24 % in 2015 compared with 20 % five years before. The increase was greatest in Estonia (+ 26 percentage points) and Sweden (+ 20 percentage points).

Variations by country

The percentage of e-shoppers for cultural goods and services varied considerably between EU Member States. In 2015, the number of e-shoppers for the three categories of cultural goods and services was consistently above the EU average in Denmark, Germany, Luxembourg, the Netherlands, Austria, Finland, Sweden and the United Kingdom. The lowest percentages of e-shoppers for the three cultural categories were

found in Bulgaria, Greece, Cyprus and Romania. These differences may be due to a preference to shop in person or a lack of trust in the quality of goods or in the security of online payments. The availability of cultural goods online — the variety of the offer and attractive prices — also plays an important role in purchasing choices.

Variations by sex and age

From a gender and age perspective, both men and women internet users aged 25–54 are more likely to make online purchases in the three categories of cultural products and services than the youngest and oldest age groups. Table 8 shows that in 2015, EU internet users in the oldest age group (55–74) were less active in shopping for cultural items online.

Table 8: Use of internet for purchasing cultural goods and services, by age group and sex, EU-28, 2015

(% of individuals who used the internet within the last year)

Age	Sex	Books/ magazines/ e-learning material	Films/ music	Tickets for events ⁽¹⁾
16–74	Men	22	19	25
	Women	25	14	24
	Total	23	16	24
16–24	Men	18	20	23
	Women	22	16	25
	Total	20	18	24
25–54	Men	23	21	27
	Women	27	16	26
	Total	25	18	26
55–74	Men	21	12	20
	Women	20	7	17
	Total	20	9	18

(¹) Including tickets for sport events.

Source: Eurostat (online data code: [isoc_ec_ibuy](#))

Age was the most differentiating factor as regards buying films and music. Some 9% of internet users aged 55–74 said they bought films and music compared with 18% of internet users aged 16–24 and 25–54. Internet users in the 25–54 age bracket used e-commerce most frequently to purchase tickets for events and books, magazines and e-learning material.

Some gender differences can be observed in online buying patterns. Male internet users bought more films and music in all age groups, while female internet users (except for the 55–74 age group) were more inclined to buy books. Young female internet users (16–24) bought more online tickets for events and books, magazines and e-learning material than men in the same age group. In the older age groups, higher rates of e-shoppers were observed among men for the three types of online products and services except books, magazines and e-learning material for the 25–54 age group.

Variations by educational attainment level

Internet users with tertiary educational attainment are more likely to shop online for cultural items (see Table 9). There was a 14 percentage points difference in the purchase of films and music in 2015 between internet users with low and tertiary educational attainment. For the other two categories (purchase of books and purchase of tickets for events) this difference was 26 percentage points. This gap has widened since 2010; there has been only a limited change in the percentages of e-shoppers with low educational attainment compared with an increase among those with tertiary educational attainment.

Table 9: Use of internet for purchasing cultural goods and services, by educational attainment, EU-28, 2010 and 2015
(% of individuals who used the internet within the last year)

	Books/magazines/ e-learning material		Films/music		Tickets for events ⁽¹⁾	
	2010	2015	2010	2015	2010	2015
All Individuals	22	23	18	16	20	24
Low educational level	11	10	12	9	10	11
Medium educational level	20	21	18	16	18	22
High educational level	32	36	23	23	30	37

(¹) Including tickets for sport events.

Source: Eurostat (online data code: [isoc_ec_ibuy](#))



Methodological notes

Eurostat's statistics on the use of information and communication technology (ICT) for cultural purposes are gathered from the annual [Community survey on ICT usage in households and by individuals](#) and its specific modules carried out at irregular intervals. The data are collected by the national statistical institutes with the help of Eurostat's annual model questionnaires.

The aim of the ICT survey is to provide the relevant statistics on the information society: access to and use of ICTs, purposes of use of internet, ICT security and trust, ICT competence and skills, etc.

The population of surveyed households consists of all households having at least one member in the 16–74 age group. The population of individuals consists of all individuals aged 16–74. Different breakdowns by socio-demographic variables are available: sex, age, educational attainment level, working status etc.

The figures on the ICT use presented here refer to the population using the internet. This eliminates any effect related to the internet penetration rate which enables to focus on the behaviour patterns and choices of internet users.

The identification of cultural items in the variables of the ICT surveys was based on the methodology of cultural participation as exposed in the ESSnet-Culture final report (2012).

Regarding the usage of ICT by individuals, the following online cultural activities have been identified for which the data are available on annual basis:

- reading online news sites (newspapers or news magazines);
- playing or downloading games, images, films or music;
- listening to web radio;
- creating websites or blogs;
- consulting wikis (to obtain knowledge on any subject).

The ad-hoc module on 'Mobile connection to the internet' carried out in 2012 enabled to capture the use of mobile devices for such internet activities as:

- reading or downloading online news / newspapers / news magazines;
- playing or downloading games, images, video or music;
- reading or downloading online books or e-books.

The results of the ICT 2014 survey module on cloud computing provided information on the use of cloud services for storing and/or sharing cultural content and in particular for storing and/or sharing of:

- e-books or e-magazines;
- music;
- photo;
- videos including films and TV programmes.

The e-commerce is monitored through ICT annual survey and the culture related items are as follow:

- books/magazines/e-learning material;
- films/music;
- tickets for events (including sport events).

7

Private cultural expenditure



Data on private expenditure are collected by the [Household Budget Surveys \(HBSs\)](#), with a sufficient level of detail to select cultural items. In addition, [harmonised indices of consumer prices \(HICPs\)](#) supply information on the evolution of

prices of several cultural goods and services. These two types of data give an understanding of private consumption expenditure on culture and thus of cultural participation and — to some extent — access to culture.

Household cultural expenditure

3.6 % of mean consumption expenditure by EU households in 2010 was devoted to cultural goods and services

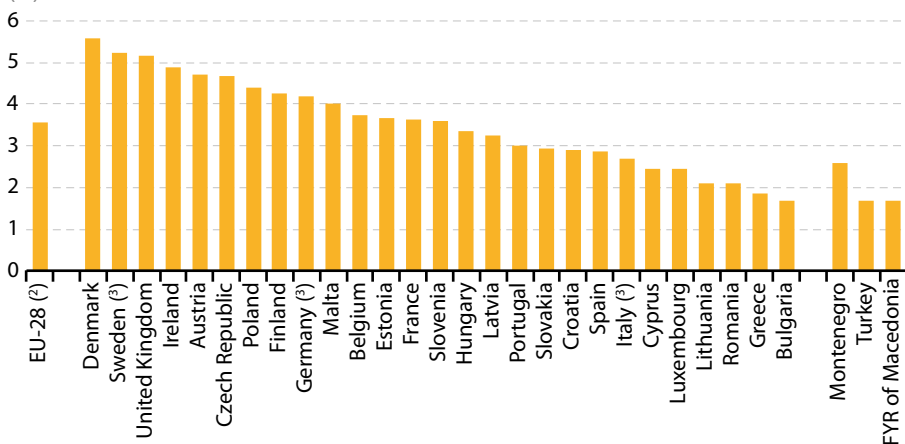
According to the latest available HBS data (data for 2015 are being processed and are not yet ready for publication), an estimated 3.6 % of EU private households' mean consumption expenditure in 2010 was on cultural goods and services (see Figure 1). The proportion varied considerably across Member States: Denmark

ranked top with 5.6 % and the lowest proportion was observed in Bulgaria (1.7 %). For 11 Member States, the figure was above the EU average. In Denmark, Sweden and the United Kingdom, it exceeded 5 %, while in Greece and Bulgaria it did not reach 2 % of total household consumption expenditure.

Several factors may lie behind this variability, income and price levels being among the most significant. Another important factor is what

Figure 1: Mean household cultural expenditure as a share of total household expenditure, 2010 ⁽¹⁾

(%)



⁽¹⁾ The Netherlands: data not available.

⁽²⁾ Estimate; does not include the Netherlands.

⁽³⁾ Estimates.

Source: Eurostat (online data code: [cult_pcs_hbs](#))

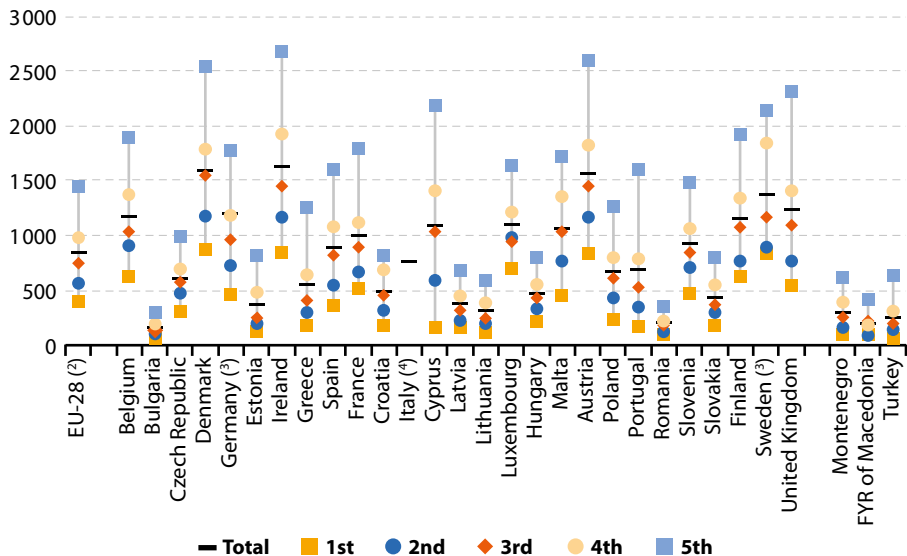


culture is on offer; this depends on infrastructure (e.g. the number of cinemas or theatres) and is influenced by national specificities in terms of cultural habits (e.g. how often people go to the theatre).

In terms of expenditure in PPS value, Denmark, Ireland and Austria ranked first in 2010, spending over 1 500 PPS per household on cultural goods and services. At the other end of the scale, with expenditure of 400 PPS or less, are Bulgaria, Estonia, Latvia, Lithuania and Romania. At the same time, these countries recorded the lowest levels of total household consumption, which was accompanied by higher than EU average price indices for several cultural goods and services in 2010 compared with 2005 (see Tables 1 and 2).

Figure 2 shows mean household cultural expenditure analysed by income quintile. In all countries the impact of income on cultural expenditure is clear — higher income, more spending on culture. However, the dispersion of cultural expenditure according to income quintile presents different patterns among Member States. In several countries (Cyprus, Portugal, Estonia, Greece, Lithuania, Bulgaria and Poland), the cultural spending of households in the 5th quintile of income was at least five times higher than that of households in the 1st quintile group. In contrast, in Luxembourg and Sweden this ratio was around two to one. The widest discrepancy in cultural expenditure is observed between households in the 4th and 5th quintile income groups. This phenomenon is most visible in Greece and Portugal.

Figure 2: Mean household cultural expenditure by income quintile, 2010⁽¹⁾
(PPS)



(¹) The Netherlands: data not available.

(²) Estimate; does not include the Netherlands.

(³) Estimates.

(⁴) Italy, data by quintile not available.

Source: Eurostat (online data code: [cult_pcs_qnt](#))

Table 1: Mean household cultural expenditure by expenditure purpose, 2010 (Part 1)

	Total annual household expenditure	Total annual cultural expenditure	Television and radio fees, hire of equipment and accessories for culture	Newspapers and periodicals	Information processing equipment	Books	Reception, recording and reproduction of sound and vision	Cinemas, theatres, concerts
	(PPS per household)		(% of total cultural expenditure)					
EU-28 ⁽¹⁾	24 000	854	23.4	14.3	12.0	10.9	10.4	7.8
Belgium	31 264	1 171	20.8	14.3	10.5	12.9	7.5	8.0
Bulgaria	9 334	156	59.9	13.7	4.1	7.4	2.6	2.9
Czech Republic	13 161	615	25.6	13.0	12.1	9.0	14.0	8.8
Denmark	28 560	1 593	27.2	11.8	15.5	7.0	13.2	7.0
Germany	28 367	1 188	23.6	16.4	12.0	12.2	8.6	7.7
Estonia	10 421	380	8.7	15.6	15.3	13.1	18.0	9.8
Ireland	33 262	1 620	26.6	14.5	8.0	7.8	5.9	8.7
Greece	29 974	555	14.9	22.5	9.4	17.1	12.3	9.7
Spain	30 884	884	8.7	10.6	10.2	16.5	14.8	12.7
France	27 627	1 001	22.4	11.8	11.4	11.9	12.9	7.5
Croatia	17 264	499	36.7	17.4	3.8	20.7	5.5	5.7
Italy	28 393	761	17.2	19.7	4.5	14.9	10.3	9.7
Cyprus	44 641	1 085	15.0	16.7	11.7	15.6	11.6	7.3
Latvia	11 381	369	26.2	21.4	6.4	9.6	13.3	8.6
Lithuania	14 730	311	16.8	15.3	17.1	11.2	7.9	10.4
Luxembourg	45 171	1 098	11.5	9.2	18.4	18.0	12.1	4.9
Hungary	14 017	467	41.7	13.0	7.8	13.5	6.3	5.2
Malta	26 590	1 069	26.2	9.1	19.4	11.0	8.2	7.1
Netherlands	30 288	:	:	:	:	:	:	:
Austria	33 219	1 569	14.3	14.6	13.7	9.8	12.9	10.4
Poland	15 263	671	44.8	7.0	6.0	11.2	8.7	3.5
Portugal	23 357	698	11.8	12.7	7.2	12.3	5.3	16.8
Romania	9 623	202	60.0	18.4	3.0	6.2	5.8	2.3
Slovenia	25 514	913	35.9	17.7	9.8	6.5	11.2	2.2
Slovakia	15 041	443	35.0	16.6	6.5	8.7	13.9	4.8
Finland	26 998	1 148	20.9	25.4	13.9	6.0	10.5	6.7
Sweden	26 366	1 378	23.7	10.6	:	:	11.7	6.9
United Kingdom	23 692	1 227	27.4	12.2	11.3	6.4	8.5	8.3
Montenegro	11 831	308	4.3	27.9	8.1	37.3	9.6	1.4
FYR of Macedonia	11 846	200	27.5	9.2	8.0	14.9	17.9	4.1
Turkey	15 917	269	8.9	7.0	23.2	11.3	19.5	3.6

(¹) Estimate; does not include the Netherlands.

Source: Eurostat (online data code: [cult_pcs_hbs](#))

**Table 1: Mean household cultural expenditure by expenditure purpose, 2010 (Part 2)**

	Stationery and drawing materials	Recording media	Services of photographers and performing artists	Photographic and cinematographic equipment	Reception, recording and reproduction of sound	Musical instruments	Museums, libraries, zoological gardens	Repair of audio-visual, photographic and information processing equipment
	(% of total cultural expenditure)							
EU-28⁽¹⁾	5.1	4.1	3.7	2.8	2.1	1.2	1.2	1.1
Belgium	7.5	5.8	2.4	2.4	1.9	1.3	3.6	1.1
Bulgaria	5.6	0.6	0.8	0.6	0.2	0.0	0.3	1.3
Czech Republic	2.8	3.8	1.7	2.6	1.5	0.7	3.0	1.3
Denmark	1.7	5.4	2.7	2.4	3.1	1.3	1.2	0.5
Germany	0.0	6.9	3.9	3.7	2.9	0.0	1.2	0.9
Estonia	3.4	3.1	5.0	3.5	1.2	1.3	0.9	1.0
Ireland	3.3	4.7	12.9	2.0	2.9	1.5	0.8	0.6
Greece	7.3	1.7	1.6	1.4	1.1	0.3	0.1	0.8
Spain	5.4	4.1	9.1	2.6	1.2	0.9	0.9	2.3
France	6.3	6.8	1.5	2.8	1.9	1.1	1.5	0.3
Croatia	6.2	0.8	1.7	0.6	0.3	0.2	0.3	0.1
Italy	4.6	0.0	6.6	:	0.7	0.5	2.5	5.3
Cyprus	6.2	1.9	7.3	2.3	0.7	1.1	0.5	2.0
Latvia	4.9	1.9	2.1	2.3	0.4	0.7	1.1	1.0
Lithuania	6.5	3.1	1.6	2.6	3.0	0.3	2.8	1.4
Luxembourg	7.5	5.8	0.4	5.0	3.7	2.9	0.0	0.6
Hungary	6.0	1.8	0.5	1.6	1.0	0.2	1.0	0.4
Malta	6.1	2.4	1.5	2.8	2.4	0.8	0.2	2.8
Netherlands	:	:	:	:	:	:	:	:
Austria	4.5	7.1	2.1	3.8	2.6	1.9	1.3	1.0
Poland	4.3	2.0	7.3	2.2	1.4	0.4	0.5	0.7
Portugal	25.5	3.1	1.0	1.3	0.4	0.5	1.2	0.9
Romania	1.0	0.5	0.3	0.9	0.9	0.0	0.2	0.5
Slovenia	5.8	1.9	2.0	2.8	1.0	2.4	0.5	0.3
Slovakia	5.9	2.2	1.3	2.4	1.2	0.2	0.5	0.8
Finland	1.8	3.8	1.6	2.8	3.4	1.8	1.1	0.4
Sweden	:	2.7	1.3	:	2.3	1.9	0.6	:
United Kingdom	3.1	6.6	6.5	2.2	3.7	0.8	2.5	0.5
Montenegro	8.0	0.6	0.2	1.2	0.3	0.0	0.2	1.1
FYR of Macedonia	9.7	1.9	1.4	3.2	0.9	0.0	0.0	1.0
Turkey	8.3	1.2	10.4	2.8	0.6	0.6	0.2	2.4

(1) Estimate; does not include the Netherlands.

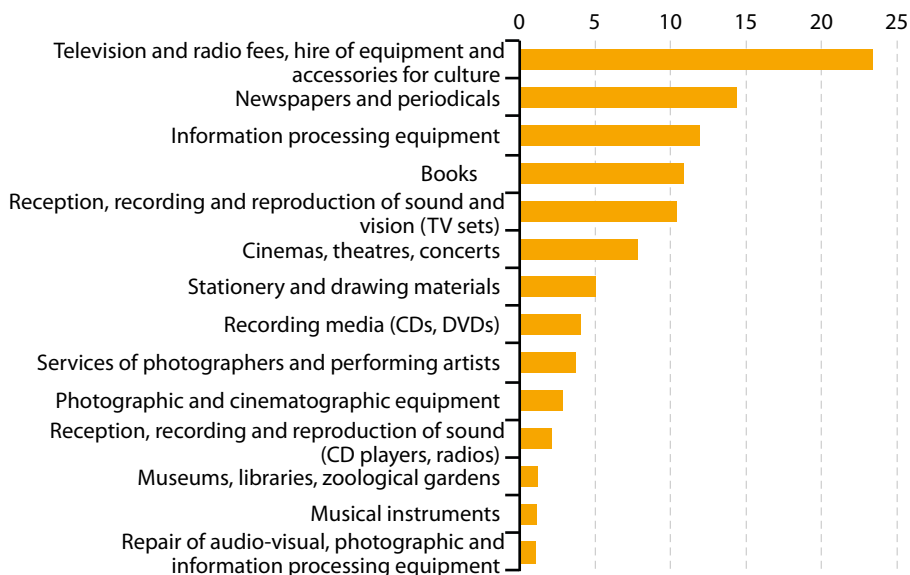
Source: Eurostat (online data code: [cult_pcs_hbs](#))

Television and radio fees accounted for 23 % of EU private expenditure on culture

In terms of the 'basket' of cultural goods and services consumed by EU households in 2010, the category 'television and radio fees, hire of equipment and accessories for culture' accounted for the biggest proportion (23 %) of cultural expenditure (see Figure 3). Together with 'newspapers and periodicals' and 'information processing equipment' (which includes computers and software), this category made

up half (50 %) of the cultural total. Two other categories had a two-digit share: 'books' (11 %) and 'equipment for the reception, recording and reproduction of sound and vision' (10 %). With a share of 1.2 % each, 'musical instruments' and 'museums, libraries and zoological gardens' were the two categories with one of the lowest private expenditure at EU level. The lowest share of 1.1 % presented the category 'repair of audio-visual, photographic and information processing equipment'.

Figure 3: Mean household cultural expenditure by expenditure purpose, EU-28, 2010 ⁽¹⁾
(%)



⁽¹⁾ EU-28 estimate; does not include the Netherlands.

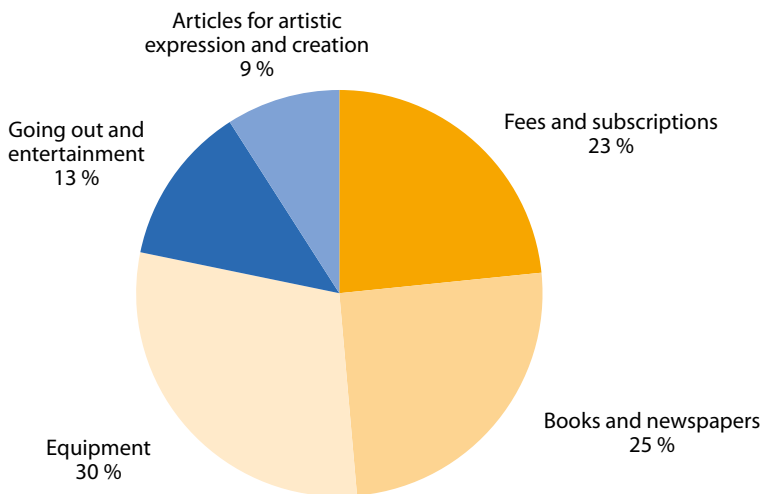
Source: Eurostat (online data code: [cult_pcs_hbs](#))



The 14 items of private cultural expenditure can be grouped into five categories according to usage and function (see Figure 4):

- TV and radio fees and subscriptions;
- books and newspapers;
- equipment (IT and equipment for the reception, reproduction and recording of vision and sound) and recording media (CDs, DVDs, etc);
- 'going out' and entertainment (cinemas, theatres, museums, libraries, concerts and services of photographers and performing artists) and
- articles allowing artistic creation and expression (including photo and video cameras, musical instruments, and stationery and drawing material).

Figure 4: Mean household cultural expenditure by broad expenditure purpose, EU-28, 2010 ⁽¹⁾
(%)



Note:

- 'Equipment' includes: information processing equipment, reception, recording and reproduction of sound and vision, recording media, reception, recording and reproduction of sound, repair of audio-visual, photographic and information processing equipment.
- 'Books and newspapers' includes: books and newspapers and periodicals.
- 'Fees and subscriptions' includes: television and radio fees, hire of equipment and accessories for culture.
- 'Going out and entertainment' includes: cinemas, theatres, concerts, museums, libraries, zoological gardens, services of photographers and performing artists.
- 'Articles for artistic expression and creation' includes: photographic and cinematographic equipment, musical instruments, stationery and drawing materials.

(¹) EU-28 estimate; does not include the Netherlands.

Source: Eurostat (online data code: [cult_pcs_hbs](#))

On this basis, the Member States can be grouped in three clusters according to spending patterns (see Figure 5):

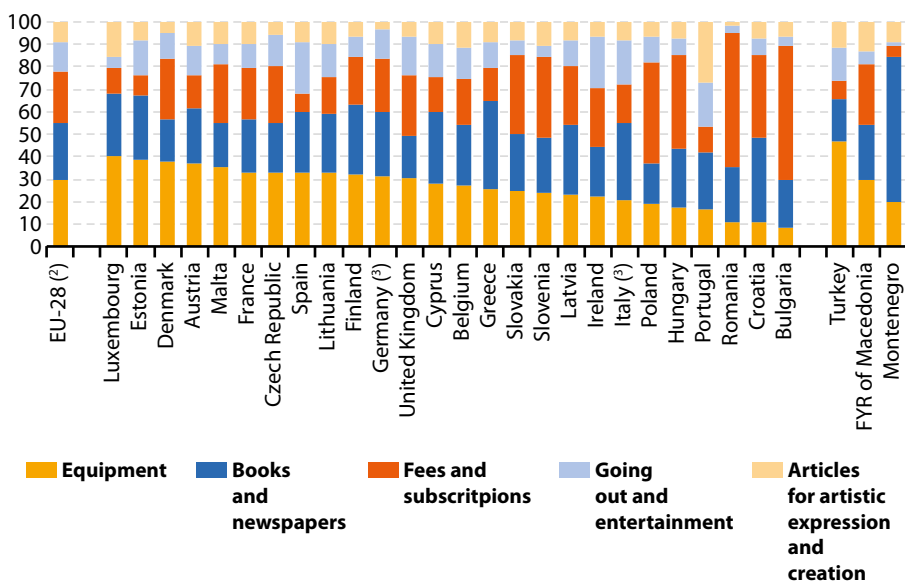
- in seven Member States (Bulgaria, Ireland, Hungary, Poland, Romania, Slovenia and Slovakia) most cultural expenditure went on fees and subscriptions for radio and television;
- books and newspapers, journals and periodicals accounted for the highest proportions of cultural expenditure in Belgium, Greece, Croatia, Italy, Cyprus and Latvia;
- the third and biggest cluster is composed of 12 Member States where the highest

percentage of cultural expenditure was devoted to equipment such as computers, TVs, radios, CD players and all kinds of recorders, and on CDs and DVDs.

The group of items referring to participation in culture (tickets for cinema, various cultural events and the services of photographers and performing artists) represented 13 % of total EU spending on culture, with the highest proportions (over 19 %) observed in Ireland, Spain, Italy and Portugal.

Expenditure on articles allowing artistic expression and creation (e.g. cameras or musical instruments) was significantly higher than the EU average (9 %) in Luxembourg and Portugal.

Figure 5: Household cultural expenditure by broad expenditure purpose, 2010 ⁽¹⁾
(% of total cultural expenditure)



⁽¹⁾ The Netherlands: data not available. Sweden: breakdown not available.

⁽²⁾ Estimate; does not include the Netherlands.

⁽³⁾ Estimates.

Source: Eurostat (online data code: [cult_pcs_hbs](#))



A diverse picture of households' spending in the EU emerges as regards the detailed breakdown of expenditure on cultural goods and services analysed by country (see Table 1). Bulgaria and Romania ranked top for 'television fees', with a 60 % share of total cultural expenditure, followed closely by Poland (45 %), while on the other hand Estonia and Spain ranked last, both with 9 %. Over 20 % of cultural expenditure in Greece, Latvia and Finland was on 'newspapers and periodicals', as against less than 10 % in Luxembourg, Malta and Poland. Expenditure on 'IT equipment' was the highest in Lithuania, Luxembourg and Malta (between 17 % and 19 %), but however accounted for less than 5 % in Bulgaria, Croatia, Italy and Romania. In Croatia around 21 % of household cultural expenditure went on 'books', while in several countries the figure was 6–7 %. Estonia recorded the highest percentage devoted to 'equipment for the reception, recording and reproduction of sound and vision' (18 %), while Portuguese households spent the most in the EU (17 %)

on 'cinema, theatre and concerts', followed by Spain (13 %), Estonia, Lithuania, Greece, Italy and Austria (all 10 %). In Bulgaria, Romania, Poland and Slovenia this figure was between 2–4 %. Portugal also ranked top for expenditure on 'stationery and drawing materials' (26 %) and the households in Germany, France, Austria and the United Kingdom spent the most in the EU (about 7 %) on 'recording media' (CDs, DVDs). Ireland had the highest proportion of cultural expenses on 'services of photographers and performing artists' (13 %), while for 'photographic and cinematographic equipment', the highest percentage (5 %) was recorded in Luxembourg. Regarding 'equipment for the reception, recording and reproduction of sound', Luxembourg and the United Kingdom had the highest proportions (both 4 %). Luxembourg also ranked first for expenditure on 'musical instruments' (3 %), while Belgian (4 %) and Czech (3 %) households ranked top for expenditure on 'museums, libraries and zoological gardens'.

Harmonised index of consumer prices

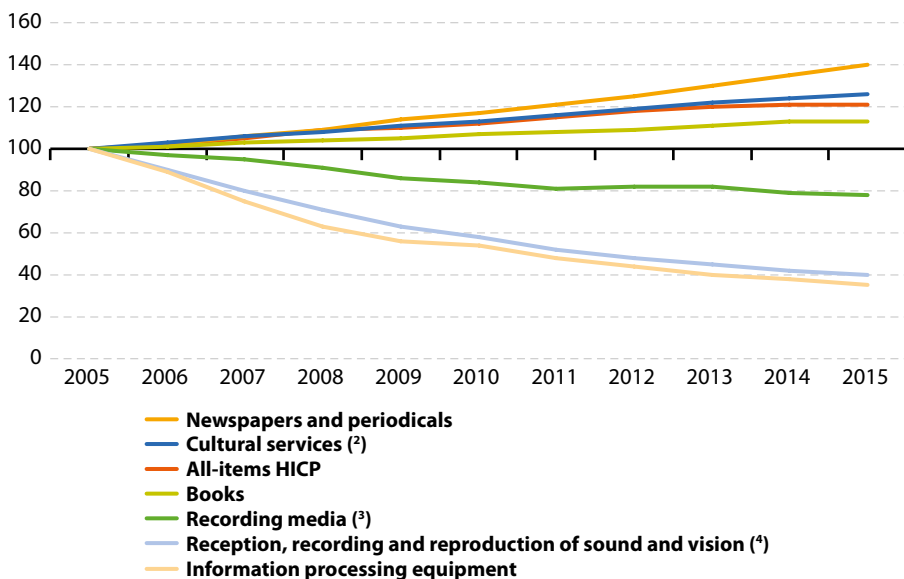
2005–15: increase of prices of newspapers (+ 40 %) and decrease for television sets (– 60 %)

HICPs measure change over time in the prices of consumer goods and services, used or paid

for by households. It is an important measure of inflation in the EU. The values presented here refer to HICPs indexed to 2005 as reference year and take into account a selection of items relating to culture.

Figure 6: Harmonised indices of consumer prices for selected cultural goods and services, EU-28, 2005–15 ⁽¹⁾

(2005 = 100)



⁽¹⁾ Index values are currently disseminated by Eurostat with 2015 = 100. These index figures are here referenced to 2005 = 100.

⁽²⁾ Includes cinemas, theatres, concerts; museums, libraries, zoological gardens; television and radio fees and hire of equipment and accessories for culture; and other cultural services.

⁽³⁾ Includes records and compact discs like CDs, DVD, tapes, cassettes etc.

⁽⁴⁾ Includes TV sets, CD-players, stereo systems, radios etc.

Source: Eurostat (online data code: [prc_hicp_aind](#))



Figure 6 shows six cultural items for which HICPs are available at EU level from 2005 to 2015 ⁽¹⁾. Two main trends can be observed over the decade:

- on the one hand, prices fell for IT equipment, equipment for the reception, recording and reproduction of sound and vision (TV sets, radios, CD players, etc.) and recording media (including CDs and DVDs). The decrease in prices of these goods certainly resulted in better and better equipment in households;
- on the other hand, a significant price increase was observed for newspapers and periodicals and a moderate increase for books and cultural services ⁽²⁾. The index for newspapers and periodicals reached in 2015 a level much above total inflation while for the two remaining categories the index appeared to be in line with the overall HICP growth pattern.

In both cases, the increase or decrease was a steady trend, with few fluctuations from year to year. Prices for newspapers and periodicals showed the highest growth (+ 40%) and those for equipment the largest decrease (– 60%).

A more detailed analysis of 2005–15 HICPs by country and cultural item serves to highlight differences within the EU (see Table 2) and shows that the HICP for newspapers and periodicals rose in all Member States. In the case of Romania, the index for newspapers and periodicals more than doubled while the smallest rises (10% and 17% respectively) were recorded in Greece and Croatia.

At EU level, price indices for cinema, museums, television fees and other services grew

steadily and followed closely the trend of all consumption items (see Figure 6). The rise of prices for those items was also noted at the level of individual countries with the highest increases recorded in Estonia, Latvia and Lithuania (see Table 2). Only Malta registered the opposite trend. As regards books, the HICP changes varied from – 7% in the Netherlands (the only Member State registering a decrease) to + 68% in Estonia. In a number of Member States (Bulgaria, Denmark, Lithuania, Hungary, Poland, Romania, Slovakia and the United Kingdom) the increases were significantly higher than the EU average. In contrast, only small rises (up to 7%) were recorded in Germany, Greece, Cyprus, Luxembourg, Malta, Austria and Slovenia. Unlike newspapers, books and cultural services, the indices for equipment and also for recording media, like CDs or DVDs, fell in the majority of countries. The prices of these articles fell by nearly half in 2015 compared with 2005 in Ireland and Slovenia, but did not change in Estonia and Luxembourg.

Regarding 'equipment for the reception, recording and reproduction of sound and picture', the drop in prices was substantial in all Member States. The HICPs in this category (which includes TV sets, for example) fell most steeply in Sweden (to a fifth of the 2005 level). Most other Member States saw drops of at least 30%, however in Romania this index fell only slightly, by 5%. The category that registered the sharpest HICP decrease was 'information processing equipment', for which the price indices decreased in all Member States, with the lowest values in 2015 compared to 2005 registered in Ireland (– 86%) and the highest in Slovenia and Romania (– 22% and – 26%).

⁽¹⁾ Index values are currently disseminated by Eurostat with 2015 = 100. These index figures are here referenced to 2005 = 100.

⁽²⁾ Cultural services include 'cinemas, theatres, concerts', 'museums, libraries, zoological gardens', 'television and radio fees, hire of equipment and accessories for culture' and 'other cultural services'.

Table 2: Harmonised indices of consumer prices for selected cultural goods and services, 2010 and 2015 ⁽¹⁾
(2005 = 100)

	Base	Total HICP items		Newspapers and periodicals		Cultural services		Books		Recording media (CDs, DVDs)		Equipment for the reception, recording and reproduction of sound and picture		Information processing equipment	
	2005	2010	2015	2010	2015	2010	2015	2010	2015	2010	2015	2010	2015	2010	2015
EU-28	100	112	121	117	140	113	126	107	113	84	78	57	40	54	35
Belgium	100	111	121	116	145	115	135	111	115	83	74	50	37	54	35
Bulgaria	100	137	141	112	127	139	134	133	156	101	92	82	48	85	55
Czech Republic	100	114	123	122	144	128	138	112	122	84	74	53	30	58	40
Denmark	100	111	118	124	150	120	142	109	132	90	87	62	51	60	34
Germany	100	108	116	117	146	108	113	101	106	90	90	64	48	62	46
Estonia	100	127	144	140	185	140	190	119	168	95	100	53	37	50	31
Ireland	100	105	110	120	127	113	120	104	114	73	57	52	33	32	14
Greece	100	118	119	115	117	118	110	112	104	97	72	79	58	77	64
Spain	100	113	120	111	123	114	129	111	117	97	78	56	35	43	25
France	100	109	116	114	129	109	120	105	112	80	67	48	29	51	33
Croatia	100	116	125	108	110	118	126	115	113	84	72	81	69	44	35
Italy	100	111	119	114	131	109	119	107	111	79	73	76	60	69	42
Cyprus	100	112	118	136	131	112	118	96	106	87	67	64	40	73	59
Latvia	100	138	148	153	:	172	187	143	:	91	:	53	37	50	39
Lithuania	100	129	139	110	142	139	168	121	128	95	84	60	34	65	53
Luxembourg	100	113	124	122	143	111	124	101	106	100	100	78	55	79	73
Hungary	100	130	145	130	181	131	147	131	127	76	65	63	46	61	49
Malta	100	112	122	120	195	93	93	92	107	92	128	95	75	61	59
Netherlands	100	108	117	120	143	117	138	81	93	90	80	51	39	57	41
Austria	100	110	122	120	144	112	130	101	102	89	77	71	65	50	37
Poland	100	116	125	98	125	106	118	114	129	79	71	57	36	60	47
Portugal	100	109	117	115	125	112	127	114	122	78	65	69	45	52	35
Romania	100	135	154	180	247	115	122	119	127	106	110	95	95	73	74
Slovenia	100	116	123	128	150	116	121	104	101	72	51	57	41	87	78
Slovakia	100	112	122	120	148	111	121	120	138	87	83	48	35	66	54
Finland	100	110	122	119	144	120	141	104	114	82	61	60	37	51	33
Sweden	100	111	115	122	158	108	116	110	115	99	98	41	19	36	19
United Kingdom	100	114	128	124	158	120	142	116	126	79	80	56	39	45	26
Iceland	100	153	178	152	218	128	124	122	145	130	120	105	74	99	66
Norway	100	112	120	125	169	128	146	89	87	94	97	70	59	69	62
Switzerland	100	104	103	111	130	105	108	96	83	85	72	66	38	46	28
Turkey	100	151	221	179	258	129	186	197	279	113	158	69	43	89	91

⁽¹⁾ Index values are currently disseminated by Eurostat with 2015 = 100. These index figures are here referenced to 2005 = 100.

Source: Eurostat (online data code: [prc_hicp_a1nd](#))



Methodological notes

Mean household expenditure on cultural goods and services

Household expenditure data on cultural goods are extracted and then compiled from the [Household Budget Surveys \(HBSs\)](#). The HBS statistics enable to measure households' expenditure on articles and services such as food, clothing, housing, transport, education, etc. It is also possible to distinguish expenditure items relating to culture.

The classification designed for household expenditure purposes and used in the HBS is the [Classification of individual consumption by purpose \(COICOP\)](#). The culture-related goods in COICOP are goods such as books or newspapers. In addition, some articles enabling the artistic creation are counted, e.g. musical instruments, photo and video cameras, and drawing materials. Another group of cultural goods covered is equipment (such as IT equipment, TV sets, radios and CD players) which allows the reception of cultural content and facilitates access to it. Among cultural services the following items are considered: tickets for cinemas, theatres, concerts, museums or libraries or television and radio fees.

Household final expenditure on cultural goods and services is measured in purchasing power standard (PPS) in order to eliminate differences in purchasing power across countries.

Within the COICOP classification 14 items were identified in the ESSnet-Culture final report (2012) as relating to culture:

BROAD GROUPS	CULTURAL GOODS AND SERVICES
Books and newspapers	<ul style="list-style-type: none"> • Books • Newspapers and periodicals
Articles for artistic expression and creation	<ul style="list-style-type: none"> • Musical instruments • Photographic and cinematographic equipment • Stationery and drawing materials
Equipment	<ul style="list-style-type: none"> • Information processing equipment • Reception, recording and reproduction of sound and vision • Recording media • Reception, recording and reproduction of sound • Repair of audio-visual, photographic and information processing equipment
Going out and entertainment	<ul style="list-style-type: none"> • Cinemas, theatres, concerts • Museums, libraries, zoological gardens • Services of photographers and performing artists
Fees and subscriptions	<ul style="list-style-type: none"> • Television and radio fees, hire of equipment and accessories for culture

Harmonised indices of consumer prices of selected cultural goods and services

Data on private cultural expenditure can be complemented by information on [Harmonised Indices of Consumer Prices \(HICPs\)](#). HICPs are constructed to track price developments for goods and services purchased by households. They are based on an adapted COICOP classification (COICOP-HICP), with 2015 as a reference year. For the purpose of this publication the index figures for cultural goods and services were re-referenced to 2005 = 100.

HICPs cover the following cultural items:

BROAD GROUPS	CULTURAL GOODS AND SERVICES
Books and newspapers	<ul style="list-style-type: none">• Books• Newspapers and periodicals
Equipment	<ul style="list-style-type: none">• Information processing equipment• Reception, recording and reproduction of sound and vision• Recording media
Cultural services	<ul style="list-style-type: none">• Cinemas, theatres, concerts• Museums, libraries, zoological gardens• Television and radio fees, hire of equipment and accessories for culture• Other cultural services (services of photographers and performing artists)

More detailed information can be found in the metadata on [cultural participation and expenditure](#).



Annexes



Classifications and definitions

Classifications

The [Statistical classification of economic activities in the European Community](#), abbreviated as NACE is a four-digit classification providing the framework for collecting and presenting a large range of statistical data according to economic activity in the fields of economic statistics (e.g. production, employment and national accounts) and in other statistical domains.

The version of NACE presently used in European statistical system is NACE Rev.2 implemented from 2008 in relevant statistical domains.

The comparability at world level of statistics produced on the basis of NACE is due to the fact that NACE is part of an integrated system of statistical classifications, developed mainly under the auspices of the United Nations Statistical Division. NACE is derived from ISIC (the United Nations' International standard industrial classification of all economic activities), in the sense that it is more detailed than ISIC. ISIC and NACE have exactly the same items at the highest levels, where NACE is more detailed at lower levels.

The [International standard classification of occupations](#), abbreviated as ISCO, is an international classification under the responsibility of the International Labour Organization (ILO). ISCO is organising jobs into a clearly defined set of groups according to the tasks and duties undertaken in the job. The last version of ISCO is ISCO-08, adopted in 2007 and implemented in all EU sources starting from 2011.

The [International standard classification of education](#), abbreviated as ISCED, is the reference

international classification for organising education programmes and related qualifications by levels and fields. The ISCED classification was developed by [UNESCO](#) in the mid-1970s and was first revised in 1997. ISCED 2011 revision (levels of education) takes into account the changes in education systems mainly relating to the [Bologna process in tertiary education](#), but also to the expansion of education programmes for very young children. Additionally, for the first time, ISCED 2011 is clearly not only a classification of levels of education programmes (ISCED-P) but also a classification of educational attainment (ISCED-A) in terms of qualifications resulting from formal education programmes. With ISCED 2011 education programmes/qualifications can be coded up to 3-digit-level.

[ISCED-F 2013](#) — ISCED Fields of Education and Training 2013 — is a classification of fields of education, which accompanies ISCED 2011.

The 'Harmonized commodity description and coding system' is a multi-purpose international product nomenclature developed by the World Customs Organization (WCO) for the purposes of international trade. It is often simply called [Harmonized System](#) and abbreviated as HS. The HS 2007 is made up of about 5 000 commodity groups defined at a six-digit level.

The [Combined nomenclature](#), abbreviated as CN, is a classification of goods at 8-digit level and provides the means of collecting, exchanging and publishing data on EU international trade statistics. First six digit codes of CN coincide with the Harmonized System (HS). The CN is made up of a total of more than 10 000 eight-digit headings.



The **Classification of individual consumption by purpose**, abbreviated as COICOP, is a nomenclature developed by the United Nations Statistics Division to classify and analyse individual consumption expenditures incurred by households, non-profit institutions serving households and general government according to their purpose. It includes categories such as food, clothing, housing, water, electricity, etc. The European version of this classification — ECOICOP — is extended to 5-digit to better respond to the needs of the HBS and HICP that are using it.

Definitions

The **educational attainment level** (highest level of education successfully completed) of an individual is the highest **ISCED** (International Standard Classification of Education) level successfully completed, the successful completion of an education programme being validated by a recognised qualification, i.e. a qualification officially recognised by the relevant national education authorities. In cases where there is no certification, successful completion must be associated with full attendance. Three aggregated categories of educational attainment are usually used:

- Low: completion of pre-primary, primary and lower secondary education (ISCED 2011 levels 0 to 2);
- Medium: completion of upper secondary and post-secondary non-tertiary education (ISCED 2011 levels 3 and 4);
- High: completion of tertiary education (ISCED 2011 levels 5 to 8).

The **annual average growth rate**, abbreviated as **AAGR** and more accurately known as the compound annual growth rate, shows an average value for the annual rate of change over a period of time (typically several years) allowing for the compound effect of growth. This rate facilitates comparisons of rates of change for periods of different lengths, for example, comparing annual, five-yearly and ten-yearly rates of change. This rate is calculated by taking the n^{th} root of the rate of change (as a percentage) between the value at the beginning and end of the period, where n is the number of years of the period considered. The AAGR is the constant growth rate needed to obtain the final value from the initial value in n periods. The formula for its calculation is shown in the equation:

$$AAGR = \sqrt[n]{\frac{\text{final value}}{\text{initial value}}} - 1$$

Purchasing power parities (PPPs) can be considered as currency conversion rates (similar to exchange rates) that convert expenditures expressed in national currencies into an artificial common currency, the **purchasing power standard (PPS)**. PPPs are indicators of price level differences across countries: they indicate how many currency units a given quantity of goods and services will cost in different countries; the conversion of expenditure using PPPs therefore eliminates price level differences across countries. The use of PPPs ensures that the indicator is valued at a uniform price level and thus reflects only volume differences in the economy, as opposed to price level differences. When PPPs are applied to economic expenditure aggregates, the resulting figures are expressed in PPS.

Sources and methodology

Chapter 1 — Context

Economic and social data

Gross domestic product, abbreviated as **GDP**, is a basic measure of a country's overall economic health. GDP is one of the key economic aggregates. GDP is a measure of the total economic activity taking place on an economic territory which leads to output meeting the final demands of the economy.

GDP per capita removes the influence of the absolute size of the population, making comparisons between different countries easier. GDP per capita is a broad economic indicator of living standards. GDP data in national currencies can be converted into purchasing power standards (PPS) using purchasing power parities (PPPs) that reflect the purchasing power of each currency, rather than using market exchange rates; in this way differences in price levels between countries are eliminated.

The **at-risk-of-poverty rate** is the share of people with an **equivalised disposable income** (after social transfer) below the **at-risk-of-poverty threshold**, which is set at 60 % of the national median equivalised disposable income after social transfers. This indicator does not measure wealth or poverty, but low income in comparison to other residents in that country, which does not necessarily imply a low standard of living. The **equivalised disposable income** is the total income of a household, after tax and other deductions that is available for spending or saving, divided by the number of household members.

Degree of urbanisation: three types of areas are defined based on population density:

- cities: at least 50 % of the population lives in urban centres;
- towns and suburbs: at least 50 % of the population lives in urban clusters and less than 50 % of the population lives in urban centres;
- rural areas: at least 50 % of the population lives in rural grid cells.

The population figure, or total **population** or simply population, of a given area is the total number of people in that area at a given time.

For the population figures compiled by Eurostat from the data provided by European Union (EU) Member States, that time is *1 January* and the resulting figure is called population on 1 January. The recommended definition is the usual resident population, representing the number of inhabitants of a given area on 1 January of the year in question (or, in some cases, on 31 December of the previous year).

Foreign population or **foreigners** refer to persons who are not citizens of the country in which they reside, including persons of unknown citizenship and stateless persons.

The **labour force** or **workforce** or **economically active population**, also shortened to active population, includes both employed (employees and self-employed) and unemployed people, but not the economically inactive, such as students and pensioners.

Inactive persons are those classified neither as employed nor as unemployed.



Employed persons are persons aged 15 and over who performed work, even for just one hour per week, for pay, profit or family gain during the reference week or were not at work but had a job or business from which they were temporarily absent because of, for instance, illness, holidays, industrial dispute, and education or training. This definition is applicable to employees, self-employed persons and family workers.

Employment/activity rates represent employed/active persons as a percentage of same age total population.

Unemployed persons are persons aged 15–74 who were without work during the reference week, were currently available for work and were either actively seeking work in the past four weeks or had already found a job to start within the next three months.

The **unemployment rate** is the number of people unemployed as a percentage of the labour force.

Long-term unemployment consists of unemployed persons who are looking for a job for one year or more.

Life satisfaction represents how a respondent evaluates or appraises his or her life taken as a whole. It is intended to cover a broad, reflective appraisal the person makes of his or her life. The term 'life' is intended here as all areas of a person's existence. The variable therefore refers to the respondent's opinion/feeling about the **degree** of satisfaction with his/her life. General life satisfaction refers to the individual's evaluation of all subjectively relevant life domains and is therefore considered as an overall measure for subjective **well-being**.

In social statistics, **income quintile groups** are computed on the basis of the total equivalised disposable income attributed to each member

of the household. The data (of each person) are ordered according to the value of the total equivalised disposable income. Four cut-point values of income are identified, dividing the survey population into five groups equally represented by 20 % of individuals each. The **first quintile** group represents 20 % of the population with the lowest income (an income smaller or equal to the first cut-off value), and the **fifth quintile** group represents the 20 % of population with the highest income (an income greater than the fourth cut-off value).

A **household** includes either one person living alone or a group of people, not necessarily related, living at the same address with common housekeeping, i.e. sharing at least one meal per day or sharing a living or sitting room.

Cultural heritage

Heritage defines all the goods received or gathered and safeguarded by earlier generations that will be transmitted to their descendants; all objects or groups of objects, material or intangible, that are collectively recognised or appropriated for their value as evidence and historical memory and which merit being protected, preserved, and enhanced.

The following are considered as material cultural heritage according to the UNESCO Convention on World Cultural Heritage:

- monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features;
- groups of buildings: groups of separate or connected buildings; and
- sites: works of man or the combined works of nature and man, and areas including archaeological sites.

The intangible cultural heritage means the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

A **museum** according to International Council of Museum Statutes (ICOM) is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

Education

Foreign languages learnt in formal education:

All modern languages that are taught as ‘foreign languages’. Ancient Greek, Latin, Esperanto and sign languages are not included. Only foreign languages studied as compulsory subjects or as compulsory curriculum options are included. The study of languages when the subject is offered in addition to the minimum curriculum is not included. Also data on non-nationals studying their native language in special classes or those studying the language of the host country are excluded.

Learning mobility in tertiary education

has been defined as the physical crossing of national borders between a country of origin and a country of destination and subsequent participation in activities relevant to tertiary education (in the country of destination).

Degree mobile students are enrolled as regular students in any semester/term of a degree programme taught in the country of destination, which is different from their country of origin (defined, in principle, as the country of prior education, although for the time being most countries use alternative criteria such as country of residence or citizenship) with the intention of graduating from the programme in the country of destination.

Erasmus (2007–13) is the world’s most successful student mobility programme. Since it began in 1987–88, the Erasmus programme has provided over three million European students with the opportunity to go abroad and study at a higher education institution or train in a company. Erasmus Student Mobility for Studies, which was the most common action of the Erasmus 2007–13, enabled students to spend a study period of 3 to 12 months abroad. Besides creating for students the opportunity of studying in another country, it contributed to promote cooperation between institutions and helped to enrich their educational environment.

Erasmus+ (2014–20) is the EU’s programme to support education, training, youth and sport in Europe. Erasmus+ is built on the achievements and objectives of the previous Erasmus project but it offers much more opportunities for studies, training and youth work abroad through more developed system of funding and loans. Moreover, it embraces a new dimension which is sport by creating new funding opportunities for sport actions and activities.



Chapter 2 — Cultural employment

The **EU Labour Force Survey** (EU-LFS) is the largest European household sample survey, providing quarterly and annual data on labour participation of people aged 15 and over and on persons outside the labour force. It covers residents in private households (excluding conscripts) according to labour status:

- employment
- unemployment
- inactivity

EU-LFS is the main source of information about the situation and trends on the labour market in the European Union. The frequency of the data is monthly (only for unemployment), quarterly and annual. The EU-LFS currently covers 33 participating countries, providing Eurostat with data from national labour force surveys: the 28 Member States of the European Union, three EFTA countries (Iceland, Norway and Switzerland), and two EU candidate countries, i.e. the Former Yugoslav Republic of Macedonia and Turkey.

An **occupation** is defined as a set of jobs whose main tasks and duties are characterised by a high degree of similarity.

The LFS defines an **employee** as an individual who works for a public or private employer and who in return receives compensation in the form of wages, salaries, fees, gratuities, payment by results or payment in kind. Professional military staff is also included.

Self-employed persons are the ones who work in their own business, farm or professional practice. A self-employed person is considered to be working if she/he meets one of the following criteria: works for the purpose of earning profit, spends time on the operation of a business or is in the process of setting up his/her business.

Part-time workers (vs full-time workers) are employed persons not working full time. The distinction between full-time and part-time work is generally based on a spontaneous response by the respondent. The main exceptions are the Netherlands and Iceland where a 35 hours threshold is applied, Sweden where a threshold is applied to the self-employed, and Norway where persons working between 32 and 36 hours are asked whether this is a full- or part-time position.

Temporary contracts (vs fixed-term contracts):

Employees with a limited duration job/contract are employees whose main job will terminate either after a period fixed in advance, or after a period not known in advance, but nevertheless defined by objective criteria, such as the completion of an assignment or the period of absence of an employee temporarily replaced. The concept of fixed-term contract is only applicable to employees, not to self-employed. In most of the EU Member States, a majority of jobs are based on written labour contracts. In some countries, however, contracts of this type are settled only in specific cases e.g. for public-sector jobs, apprentices or other trainees within an enterprise.

Chapter 3 — Cultural enterprises

Structural business statistics (SBS) aim at describing the structure, conduct and performance of businesses across the EU in industry, construction, distributive trades and services. These statistics can be broken down to a very detailed sectoral level (several hundred economic activities). A subset of the SBS information is also available for European regions, as well as according to the size of enterprises.

The main indicators within SBS are generally collected and presented as monetary values, or as counts (for example, numbers of enterprises or persons employed). Generally SBS does not collect information on products.

SBS are based upon data for enterprises or parts of enterprises, such as local units which are often used for regional SBS data. Enterprises or other units are classified according to NACE. SBS covers the **'business economy'** (NACE Rev. 2 Sections B to N and Division 95) which includes: industry, construction, distributive trades and services. Financial services (NACE Rev. 2 Section K) are generally kept separate because of their specific nature and the limited availability of most types of business statistics in this area. As such, the term 'non-financial business economy' is often used to refer to economic activities covered by NACE Rev. 2 Sections B to J and L to N and Division 95. SBS do not cover agriculture, forestry and fishing, nor public administration and (largely) non-market services such as education and health.

SBS may be broken down by NUTS region or by **enterprise size-class**. The main groups that are often used for analytical purposes and presenting the data include:

- small and medium-sized enterprises (SMEs): with 1 to 249 persons employed, further divided into:
 - micro enterprises: with less than 10 persons employed;
 - small enterprises: with 10 to 49 persons employed;
 - medium-sized enterprises: with 50 to 249 persons employed.
- large enterprises: with 250 or more persons employed.

An **enterprise** is an organisational unit producing goods or services which has a certain degree of autonomy in decision-making. An enterprise can carry out more than one economic activity and it can be situated at more than one location.

A **local unit** is an enterprise or part thereof (e.g. a workshop, factory, warehouse, office, mine or depot) situated in a geographically identified place.

Number of enterprises: a count of the number of enterprises active during at least a part of the reference period.



Number of persons employed is defined as the total number of persons who work in the observation unit (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 (e.g. sales representatives, delivery personnel, repair and maintenance teams). It excludes manpower supplied to the unit by other enterprises, persons carrying out repair and maintenance work in the enquiry unit on behalf of other enterprises, as well as those on compulsory military service.

Turnover comprises the totals invoiced by the observation unit during the reference period, and this corresponds to market sales of goods or services supplied to third parties; it includes all duties and taxes on the goods or services invoiced by the unit with the exception of the VAT invoiced by the unit to its customer and other similar deductible taxes directly linked to turnover; it also includes all other charges (transport, packaging, etc.) passed on to the customer. Price reductions, rebates and discounts as well as the value of returned packing must be deducted.

Value added at factor costs is the gross income from operating activities after adjusting for operating subsidies and indirect taxes. It can be calculated as the total sum of items to be added (+) or subtracted (–):

- turnover (+);
- capitalized production (+);
- other operating income (+);
- increases (+) or decreases (–) of stocks;
- purchases of goods and services (–);
- other taxes on products which are linked to turnover but not deductible (–);
- duties and taxes linked to production (–).

The annual [Business demography](#) (BD) data collection covers variables which explain the characteristics and demography of the business population. The creation of new enterprises and the closure of unproductive businesses can be seen as an important contributor to business dynamism. The data are drawn from business registers, although some countries improve the availability of data on employment and turnover by integrating other sources. The economic activities covered with business demography indicators are NACE Rev 2 sections B to N, excluding group 64.2 (management activities of holding companies), and voluntarily sections P to S. Thus, activities relating to industry, construction, distributive trades and services are covered, but agriculture, public administration, non-market activities of households, and extra-territorial agencies are not.



An **active enterprise** is an enterprise that had either turnover or employment at any time during the reference period.

An **enterprise birth** occurs when an enterprise (for example a company) starts from scratch and begins operations, amounting to the creation of a combination of production factors with the restriction that no other enterprises are involved in the event. An enterprise birth occurs when new production factors, in particular new jobs, are created. Enterprise births **do not** include:

- dormant enterprises being reactivated within two years;
- new corporate entities being created from mergers, break-ups, spin-offs/split-offs or the restructuring of enterprises or a set of enterprises;
- the entry into a sub-population resulting only from a change of activity.

The **enterprise birth rate** of a given reference period (usually one calendar year) is the number of births as a percentage of the population of active enterprises.

An **enterprise death** is the termination of an **enterprise**, amounting to the dissolution of a combination of production factors with this

restriction that no other enterprises are involved in the event. Deaths **do not** include:

- exits from the population of **active enterprises** due to mergers, take-overs, break-ups or restructuring of a set of enterprises;
- exits from a sub-population resulting only from a change of activity.

The **enterprise death rate** of a given reference period (usually one calendar year) is the number of enterprise deaths as a percentage of the population of active enterprises.

Enterprise survival occurs when an enterprise is active and identifiable both before and after a specific (business) demographic event. The enterprise may be changed in some way, e.g. in terms of economic activity, size, ownership or location, but there should be continuity of the enterprise reference number in the statistical business register.

Enterprise survival rate of newly-born enterprises in a given reference period is the number of enterprises that were born in year xx-n and survived to year xx as a percentage of all enterprises born in year xx-n.



Chapter 4 — International trade in cultural goods

Comext is the database that contains statistics on international trade in goods for the EU Member States, EFTA countries and candidate countries. Data are collected by the competent national authorities of the Member States and compiled according to a harmonised methodology established by EU regulations before transmission to Eurostat. The periodicity of data provision is monthly.

The internationally traded goods are classified according to several product classifications, what allows the comparisons at EU but also at wider international level. Among the most commonly used classifications are the Harmonized System (HS) and the Combined Nomenclature (CN). The Comext data are updated regularly and the CN classification undergoes a regular revision to ensure it is kept up to date in the light of changes in the technology and international trade patterns.

Trade in goods of the EU and its Member States includes all goods which add or subtract from the stock of material resources of the reporting Member State by entering (**imports**) or leaving (**exports**) its economic territory including goods for processing. Information on the goods is provided by legal or natural person.

Extra-EU trade refers to transactions with all countries *outside of the EU*: the rest of the world except for the European Union (EU) as it is now, consisting of 28 Member States. Extra-EU trade statistics are collected on the basis of Customs declaration.

Intra-EU trade, on the other hand, refers to all transactions occurring *within the EU*. It can have a different coverage, depending on the perspective taken: the EU as a whole, a Member State, a region or a city, a port or an airport. EU trade statistics are based on the Intrastat system for the intra-EU trade.

Imports are goods which enter the statistical territory of the EU from a third country and are placed under the customs procedure for free circulation within the EU (as a general rule goods intended for consumption), inward processing or processing under customs control (goods for working, processing or repair) immediately or after bonded warehousing.

In the EU international trade statistics, the term '**goods**' means all movable property, i.e. products having a physical and tangible dimension (but also gas and electricity). International trade in licenses and copyrights is therefore not included.

The **trade balance** is the difference between the value of the goods that a country (or another geographic or economic area such as the EU or the euro area) exports and the value of the goods that it imports.

If exports exceed imports then the country has a **trade surplus** and the trade balance is said to be positive.

If imports exceed exports, the country or area has a **trade deficit** and its trade balance is said to be negative. However, the words 'positive' and 'negative' have only a numerical meaning and do not necessarily reflect whether the economy of a country or area is performing well or not. A trade deficit may for instance reflect an increase in domestic demand for goods destined for consumption and/or production. In external trade statistics, it refers to the trade balance of imports (negative, as they have to be paid for) and exports (positive, because they yield revenue), which may result in a trade deficit.

Quasi-transit is an operation when goods are imported by non-residents into the reporting economy from outside the EU and subsequently dispatched to another Member State as well as when the goods exported from a Member State to a non-member country are cleared for exports in another Member State.

Chapter 5 — Cultural participation

The [Adult Education Survey](#) (AES) covers adults' participation in education and training (formal, non-formal and informal learning). Statistics based on AES support monitoring the participation in lifelong learning at EU level by providing detailed results on the participation (participation rates, reasons for participating, characteristics of the learning activities, outcomes, etc.) and the non-participation (obstacles to participation). The AES focuses on people aged 25–64 living in private households. The reference period for the participation in education and training is the twelve months prior to the interview.

Two waves of the survey have been implemented so far (2007 AES and 2011 AES). Both waves of the AES included a specific module on social and cultural participation providing information about the reading patterns of books and newspapers, attending live sport and cultural events and visiting cultural sites. The module was carried out at voluntary basis and did not cover all EU Member States. The information collected in the core questionnaire and in specific module covers several breakdown variables like sex, age or educational attainment level.

Chapter 6 — Use of ICT for cultural purposes

Since 2002 the European Commission has established the annual Information Society surveys to benchmark the **ICT (Information and Communications Technologies)**-driven development in enterprises and by individuals. Eurostat coordinates two surveys to be carried out at national level, one on 'ICT usage and e-Commerce in enterprises' and one on 'ICT usage in households and by individuals'.

The [Community survey on ICT usage in households and by individuals](#) is an annual survey conducted since 2002, collecting data on the use of information and communication technologies (ICT), the internet, e-government and electronic skills in households and by individuals.

The population of households consists of all private households having at least one member in the age group 16 to 74 years. The population of individuals consists of all individuals aged 16 to 74. The questions in the model questionnaire are adapted each year to measure the development of the use of ICT. Therefore not all variables have long time series.



Chapter 7 — Private cultural expenditure

Household Budget Surveys (HBSs) are national surveys mainly focusing on consumption expenditure. They are conducted in all EU Member States and their primary aim (especially at national level) is to calculate weights for the Consumer Price Index. Essentially, HBSs provide information about household consumption expenditures on goods and services; information on income, possession of consumer durable goods and cars; basic information on housing and many demographic and socio-economic characteristics. HBSs were launched in most EU Member States at the beginning of the 1960s and Eurostat has been collating and publishing these survey data every five years since 1988. The two last collection rounds were 2010 and 2015. The HBS project is voluntary and is run under a Gentlemen's agreement. The surveys vary between countries in terms of frequency, timing, content or structure. Currently data are collected for all 28 EU Member States as for Montenegro, the former Yugoslav of Republic of Macedonia, Turkey and Norway.

The HBS collects information on Consumption Expenditure according to the Classification of Individual Consumption by Purpose (COICOP) (2003). COICOP–HBS 2003 included the modifications proposed by the COICOP-HBS task force of 2002 and was adapted to the needs of HBS. It was used in the 2005 and 2010 rounds of survey. In 2015 round of HBS, the new, revised COICOP was used.

Harmonised Indices of Consumer Prices (HICP) give comparable measures of [inflation](#) for the countries and country groups for which they are produced. They are economic indicators that measure the change over time of the prices of consumer goods and services acquired by households. HICP are available for all EU Member States, Iceland, Norway and Switzerland. The HICPs are currently classified according to the four-digit categories of the [COICOP/HICP \(Classification of individual consumption by purpose adapted to the needs of HICP\)](#). Starting with the release of January 2016 data, HICP data are produced and published using the common index reference period (2015 = 100).



Data presentation and abbreviations

Data presentation

Eurostat online databases contain a large amount of metadata that provides information on the status of particular values or data series. In order to improve readability, only the most significant information has been included in the tables and figures. The following symbols are used, where necessary:

<i>Italic</i>	data value is forecasted, provisional or estimated and is likely to change
:	not available, confidential or unreliable value
z	not applicable

Geographical aggregates

EU-28	European Union of 28 Member States
EU	European Union

Units of measurement

%	Per cent
AAGR	Annual Average Growth Rate / Compound Annual Growth Rate
EUR	Euro
PPS	Purchasing Power Standard



Other abbreviations

AES	Adult Education Survey
BD	Business Demography
CN	Combined Nomenclature
EFTA	European Free Trade Association
ESS	European Statistical System
Eurostat	Statistical Office of the European Union
EU-SILC	EU Statistics on Income and Living Conditions
GDP	Gross Domestic Product
HBS	Household Budget Survey
HICP	Harmonised Indices of Consumer Prices
HS	Harmonized System
ICT	Information and Communications Technology
ISCED	International Standard Classification of Education
ISCO	International Standard Classification of Occupations
LFS	Labour Force Survey
NACE	Statistical Classification of Economic Activities within the European Community
OECD	Organisation for Economic Co-operation and Development
PDF	Portable Document Format
PPP	Purchasing Power Parities
SBS	Structural Business Statistics
SME	Small and Medium-sized Enterprise
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural organisation
UOE	UNESCO-OECD-Eurostat data collection
WHL	World Heritage List

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(*) The information given is free, as are most calls (though some operators, phone boxes or hotels may charge you).

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Culture statistics

This publication presents a selection of indicators on culture pertaining to cultural employment, international trade in cultural goods, cultural enterprises, cultural participation, use of internet for cultural purposes and private cultural expenditure. In addition it presents some contextual data on students in cultural fields of study, learning languages and international tertiary students' mobility. Some information about the EU and international initiatives concerning cultural heritage, like the World Heritage List of UNESCO or the European Heritage Label, is comprised as well.

This publication may be viewed as an introduction to European statistics and provides a starting point for those who wish to explore the wide range of data that is freely available on Eurostat's website at

<http://ec.europa.eu/eurostat/>

