# Culture statistics | 2019 edition


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## Abstract

This fourth edition of publication *Culture statistics — 2019 edition* presents a selection of indicators on culture pertaining to cultural employment, international trade in cultural goods, cultural enterprises, cultural participation and the use of the internet for cultural purposes, as well as household and government cultural expenditure. It presents also data on tertiary students in cultural fields of study, learning foreign languages and international tertiary students' mobility. In addition, one chapter is devoted to cultural heritage.

Data cover the European Union (EU) and its Member States, and (subject to data availability) the European Free Trade Area (EFTA) and enlargement countries.



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# Introduction

Europe is characterised by its wealth and diversity of cultural heritage. Culture has the potential to play an important role in making the European Union (EU) stronger and more democratic, bonding European citizens by providing a sense of identity, while contributing to individual well-being, social cohesion and inclusion. Furthermore, the cultural and creative sectors are increasingly viewed as being drivers of economic growth, especially as a source for job creation. These are just some of the reasons why culture is increasingly seen as being important within the EU: 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 successive work plans for culture (the latest of which cover the periods 2015-2018 and 2019-2022):

- the Work Plan for Culture (2015-2018), adopted in November 2014, set out a range of 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, the promotion of cultural diversity and culture in EU external relations;
- the Work Plan for Culture (2019-2022), adopted in November 2018, set out five key priorities — sustainability and cultural heritage, cohesion and well-being, an ecosystem supporting artists, cultural and creative professionals and European content, gender equality, and international cultural relations.

The production of reliable, comparable and up-to-date culture statistics, which are the basis for sound cultural policymaking, is also identified as a priority within both of these work plans. Eurostat compiles statistics on culture from several different data collection exercises. These may be used to provide policymakers and other users with information on the main developments for culture-related education, cultural employment, cultural enterprises, international trade in cultural goods, cultural participation, the use of information and communication technology (ICT) for cultural purposes, as well as household and government expenditure on culture.

The European framework for cultural statistics (based on the 2009 UNESCO framework for cultural statistics) was developed by the European statistical system (ESS) network on culture and presented in *ESSnet-CULTURE final report (2012)*. This network of national experts made methodological recommendations to define and delineate the cultural sphere of influence taking account of various European/international statistical classifications. For example, within the domain of cultural employment the network proposed to develop a new methodological approach to estimate cultural employment by combining information based on the statistical classification of economic activities in the European Community (NACE Rev. 2) with information based on the international standard classification of occupations (ISCO-08).

This 2019 edition of *Culture statistics* includes the most recent data available from Eurostat's online database, Eurobase. The basis is the methodology of culture statistics elaborated by the ESSnet-Culture, slightly modified in recent years by Eurostat's working group on culture statistics - as presented in the manual *Guide to Eurostat culture statistics — 2018 edition*.

*Culture statistics 2019* may be broadly split into two parts: three chapters (on employment, enterprises and international trade) concentrate on the economic dimensions of culture, while the second half of the publication focuses more on cultural participation (from the perspective of individuals).

The vast majority of the data may be found in the culture domain of Eurobase.

The simplest way to access Eurostat's broad range of statistical information is through the Eurostat website (https://ec.europa.eu/eurostat). Eurostat provides users with free access to its databases and all of its publications in PDF format via the internet. The website is updated daily and gives access to the latest and most comprehensive statistical information available.

Online data codes, such as cult_emp_age and ilc_scp03, allow users easy access to the most recent data. In the paper edition of *Culture statistics*, these data codes are given as part of the source below each table, figure or map. In the PDF version of *Culture statistics*, readers are led directly to the freshest data when clicking on the hyperlinks provided for each code. Online data codes can also be fed into the Search function on Eurostat's website, which is found in the upper-right corner of Eurostat's homepage, from where users may access specific pages for each dataset.

*Culture statistics* is made available on Statistics Explained as an online publication and is also released as a PDF file. Some Eurostat publications, including this one, are also printed; they may be ordered from the Publications Office of the European Union (https://publications.europa.eu).

# 1 Cultural heritage

# Did you know...

**40 %**
**of all UNESCO cultural world heritage sites were located in the EU Member States (over 350 in 2019)**
(UNESCO)

**Over 10 million**
**people visited the Musée du Louvre, Paris, in 2018**
(EGMUS)

**38 European Heritage Labels in 2019**
(EC, CREATIVE EUROPE)

From 1985 to 2019,
**60 European Capitals of Culture**
(EC, CREATIVE EUROPE)

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

Policymakers, associations and institutions of various types develop programmes, policies and strategies in order to promote, preserve and make this heritage accessible to a large audience.

This chapter provides information on European cultural heritage, with data derived from a range of external sources outside of official statistics that are collected by Eurostat, including:

- the UNESCO World Heritage List;
- the UNESCO Representative List of the Intangible Cultural Heritage of Humanity;
- the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- the UNESCO Register of Good Safeguarding Practices;
- the European Heritage Label (part of the European Commission's (EC's) framework programme titled 'Creative Europe');
- the European Capitals of Culture (also part of the Creative Europe programme);
- the European Group on Museum Statistics (EGMUS);
- a special Eurobarometer survey on cultural heritage that was conducted in September-October 2017.

## UNESCO World Heritage List

In 1972, the United Nations Educational, Scientific and Cultural Organisation (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 identifies properties that form part of the world's cultural and natural heritage. Properties proposed for inclusion on the list are reviewed according to a set criteria determined by the convention and the committee. In 2019, there were 1 121 properties on the list all over the world: 869 under the heading of cultural heritage; 213 under the heading of natural heritage; and 39 that shared both headings (see Tables 1.1 and 1.2 for European sites).

## Table 1.1: European cultural sites on the UNESCO World Heritage List, 2019

| | 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 (Antwerp) (2005) |
| | Stoclet House (Brussels) (2009) |
| | Major Mining Sites of Wallonia (2012) |
| | The architectural work of Le Corbusier, an outstanding contribution to the modern movement (2016) ([1]) |
| Bulgaria | Boyana Church (Sofia) (1979) |
| | Madara Rider (Madara) (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) |
| Czechia | 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) |
| | Jewish Quarter and St Procopius' Basilica in Třebíč (2003) |
| | Erzgebirge / Krušnohoří Mining Region (2019) ([1]) |
| | Landscape for Breeding and Training of Ceremonial Carriage Horses at Kladruby nad Labem (2019) |
| Denmark | Jelling Mounds, Runic Stones and Church (1994) |
| | Roskilde Cathedral (1995) |
| | Kronborg Castle (Helsingør) (2000) |
| | Christiansfeld, a Moravian Church Settlement (2015) |
| | The par force hunting landscape in North Zealand (2015) |
| | Kujataa Greenland: Norse and Inuit Farming at the Edge of the Ice Cap (2017) |
| | Aasivissuit – Nipisat. Inuit Hunting Ground between Ice and Sea (Greenland) (2018) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Germany | 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) |
| | Frontiers of the Roman Empire (1987) (1)(3) |
| | 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, Dessau and Bernau (1996) |
| | Cologne Cathedral (1996) |
| | Luther Memorials in Eisleben and Wittenberg (1996) |
| | Classical Weimar (1998) |
| | Museumsinsel (Museum Island), Berlin (1999) |
| | Wartburg Castle (Eisenach) (1999) |
| | Garden Kingdom of Dessau-Wörlitz (2000) |
| | Monastic Island of Reichenau (2000) |
| | Zollverein Coal Mine Industrial Complex in Essen (2001) |
| | Historic Centres of Stralsund and Wismar (2002) |
| | Upper Middle Rhine Valley (2002) |
| | Muskauer Park / Park Mużakowski (2004) (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) |
| | Prehistoric Pile dwellings around the Alps (2011) (1) |
| | Margravial Opera House Bayreuth (2012) |
| | Bergpark Wilhelmshöhe (Kassel) (2013) |
| | Carolingian Westwork and Civitas Corvey (Höxter) (2014) |
| | Speicherstadt and Kontorhaus District with Chilehaus (Hamburg) (2015) |
| | The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement (2016) (1) |
| | Caves and Ice Age Art in the Swabian Jura (2017) |
| | Archaeological Border complex of Hedeby and the Danevirke (2018) |
| | Naumburg Cathedral (2018) |
| | Erzgebirge/Krušnohoří Mining Region (2019) (1) |
| | Water Management System of Augsburg (2019) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| 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 (County Meath) (1993) |
| | Sceilg Mhichíl (County Kerry) (1996) |
| Greece | Temple of Apollo Epicurius at Bassae (1986) |
| | Archaeological Site of Delphi (1987) |
| | Acropolis, Athens (1987) |
| | Mount Athos (1988) (*) |
| | Meteora (Region of Thessaly) (1988) (*) |
| | Paleochristian and Byzantine Monuments of Thessalonika (1988) |
| | Sanctuary of Asklepios at Epidaurus (1988) |
| | Medieval City of Rhodes (1988) |
| | Archaeological Site of Mystras (1989) |
| | 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) |
| | Old Town of Corfu (2007) |
| | Archaeological Site of Philippi (2016) |
| Spain | Alhambra, Generalife and Albayzín, Granada (1984) ([4]) |
| | Burgos Cathedral (1984) |
| | Historic Centre of Cordoba (1984) ([5]) |
| | Monastery and Site of the Escurial, Madrid (1984) |
| | Works of Antoni Gaudí (Barcelona) (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 (Tarragona) (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 (Province of Cáceres) (1993) |
| | Historic Walled Town of Cuenca (1996) |
| | La Lonja de la Seda de Valencia (1996) |
| | Las Médulas (Province of León) (1997) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Spain (cont.) | Palau de la Música Catalana and Hospital de Sant Pau, Barcelona (1997) |
| | Pyrénées – Mont Perdu (1997) ([1])(*) |
| | San Millán Yuso and Suso Monasteries (1997) |
| | Prehistoric Rock Art Sites in the Côa Valley and Siega Verde (1998) ([1])([9]) |
| | Rock Art of the Mediterranean Basin on the Iberian Peninsula (1998) |
| | University and Historic Precinct of Alcalá de Henares (1998) |
| | Ibiza, Biodiversity and Culture (1999) (*) |
| | San Cristóbal de La Laguna (1999) |
| | 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 (Basque Country) (2006) |
| | Tower of Hercules (2009) |
| | Cultural Landscape of the Serra de Tramuntana (2011) |
| | Heritage of Mercury. Almadén and Idrija (2012) ([1]) |
| | Antequera Dolmens Site (2016) |
| | Caliphate City of Medina Azahara (2018) |
| | Risco Caido and the Sacred Mountains of Gran Canaria Cultural Landscape (2019) |
| France | 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 and Neustadt (1988) |
| | 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])(*) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| France (cont.) | Historic Site of Lyon (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) |
| | The Climats, terroirs of Burgundy (2015) |
| | The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement (2016) (1) |
| | Taputapuātea (French Polynesia) (2017) |
| 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) |
| | Stari Grad Plain (Hvar) (2008) |
| | Stećci Medieval Tombstone Graveyards (2016) (1) |
| | Venetian Works of Defence between the 16th and 17th Centuries: Stato da Terra – Western Stato da Mar (2017) (1) |
| Italy | Rock Drawings in Valcamonica (1979) |
| | Church and Dominican Convent of Santa Maria delle Grazie with 'The Last Supper' by Leonardo da Vinci (Milan) (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) |
| | Ferrara, City of the Renaissance, and its Po Delta (1995) (14) |
| | Historic Centre of Naples (1995) |
| | Historic Centre of Siena (1995) |
| | Castel del Monte (Province of Bari) (1996) |
| | Early Christian Monuments of Ravenna (1996) |
| | Historic Centre of the City of Pienza (1996) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Italy (cont.) | 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 (Province of Salerno) (1997) |
| | Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto) (Province of La Spezia) (1997) |
| | Residences of the Royal House of Savoy (Province of Torino) (1997) |
| | Su Nuraxi di Barumini (Sardinia) (1997) |
| | Villa Romana del Casale (Province of Enna) (1997) |
| | Archaeological Area and the Patriarchal Basilica of Aquileia (1998) |
| | Cilento and Vallo di Diano National Park with the Archaeological 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) |
| | Rhaetian Railway in the Albula / Bernina Landscapes (2008) (1) |
| | Longobards in Italy. Places of the Power (568-774 A.D.) (2011) |
| | Prehistoric Pile dwellings around the Alps (2011) (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 Cefalú and Monreale (2015) |
| | Venetian Works of Defence between the 16th and 17th Centuries: Stato da Terra – Western Stato da Mar (2017) (1) |
| | Ivrea, industrial city of the 20th century (2018) |
| | Le Colline del Prosecco di Conegliano e Valdobbiadene (2019) |
| Cyprus | Paphos (1980) |
| | Painted Churches in the Troodos Region (1985) |
| | Choirokoitia (1998) |
| Latvia | Historic Centre of Riga (1997) |
| | Struve Geodetic Arc (2005) (1) |
| Lithuania | Vilnius Historic Centre (1994) |
| | Curonian Spit (2000) (1) |
| | Kernavė Archaeological Site (Cultural Reserve of Kernavė) (2004) |
| | Struve Geodetic Arc (2005) (1) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued):** European cultural sites on the UNESCO World Heritage List, 2019

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Luxembourg | City of Luxembourg: its Old Quarters and Fortifications (1994) |
| Hungary | Budapest, including the Banks of the Danube, the Buda Castle Quarter and Andrássy 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 (Sopianae) (2000) |
| | Fertö / 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 (Rotterdam) (2014) |
| Austria | Historic Centre of the City of Salzburg (1996) |
| | Palace and Gardens of Schönbrunn (Vienna) (1996) |
| | Hallstatt-Dachstein / Salzkammergut Cultural Landscape (1997) |
| | Semmering Railway (1998) |
| | City of Graz – Historic Centre and Schloss Eggenberg (1999) |
| | Wachau Cultural Landscape (2000) |
| | Fertö / 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) |
| | Wooden Churches of Southern Małopolska (2003) |
| | Muskauer Park / Park Mużakowski (2004) (1) |
| | Centennial Hall in Wrocław (2006) |
| | Wooden Tserkvas of the Carpathian Region in Poland and Ukraine (2013) (1) |
| | Tarnowskie Góry Lead-Silver-Zinc Mine and its Underground Water Management System (2017) |
| | Krzemionki Prehistoric Striped Flint Mining Region (2019) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Portugal | Central Zone of the Town of Angra do Heroismo 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, Luiz I Bridge and Monastery of Serra do Pilar (1996) |
| | Prehistoric Rock Art Sites in the Côa Valley and Siega Verde (1998) (:)(16) |
| | Alto Douro Wine Region (2001) |
| | Historic Centre of Guimarães (2001) |
| | Landscape of the Pico Island Vineyard Culture (2004) |
| | Garrison Border Town of Elvas and its Fortifications (2012) |
| | University of Coimbra – Alta and Sofia (2013) |
| | Royal Building of Mafra – Palace, Basilica, Convent, Cerco Garden and Hunting Park (Tapada) (2019) |
| | Sanctuary of Bom Jesus do Monte in Braga (2019) |
| Romania | Churches of Moldavia (1993) |
| | Monastery of Horezu (1993) |
| | Villages with Fortified Churches in Transylvania (1993) (17) |
| | Dacian Fortresses of the Orastie Mountains (1999) |
| | Historic Centre of Sighişoara (1999) |
| | Wooden Churches of Maramureş (1999) |
| Slovenia | Prehistoric Pile dwellings around the Alps (2011) (:) |
| | Heritage of Mercury. Almadén and Idrija (2012) (:) |
| Slovakia | Historic Town of Banská Štiavnica and the Technical Monuments in its Vicinity (1993) |
| | Levoča, Spišský Hrad and the Associated Cultural Monuments (1993) |
| | Vlkolínec (Zilina Region) (1993) |
| | Bardejov Town Conservation Reserve (2000) |
| | Wooden Churches of the Slovak part of the Carpathian Mountain Area (2008) |
| Finland | 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) (:) |
| Sweden | Royal Domain of Drottningholm (1991) |
| | Birka and Hovgården (1993) |
| | Engelsberg Ironworks (1993) |
| | Rock Carvings in Tanum (1994) |
| | Skogskyrkogården (Stockholm) (1994) |
| | Hanseatic Town of Visby (1995) |
| | Church Town of Gammelstad, Luleå (1996) |
| | Laponian Area (1996) (*) |
| | Naval Port of Karlskrona (1998) |
| | Agricultural Landscape of Southern Öland (2000) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Sweden (cont.) | Mining Area of the Great Copper Mountain in Falun (2001) |
| | Grimeton Radio Station, Varberg (2004) |
| | Struve Geodetic Arc (2005) (1) |
| | Decorated Farmhouses of Hälsingland (2012) |
| United Kingdom | Castles and Town Walls of King Edward in Gwynedd (1986) |
| | Durham Castle and Cathedral (1986) |
| | Ironbridge Gorge (Shropshire) (1986) |
| | Stonehenge, Avebury and Associated Sites (1986) |
| | Studley Royal Park including the Ruins of Fountains Abbey (North Yorkshire) (1986) |
| | St Kilda (1986) (*) |
| | Blenheim Palace (Oxfordshire) (1987) |
| | City of Bath (1987) |
| | Frontiers of the Roman Empire (1987) (1)(18) |
| | Palace of Westminster and Westminster Abbey including Saint Margaret's Church (London) (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 (London) (1997) |
| | Heart of Neolithic Orkney (Scotland) (1999) |
| | Blaenavon Industrial Landscape (2000) |
| | Historic Town of St George and Related Fortifications, Bermuda (2000) |
| | Derwent Valley Mills (Derbyshire) (2001) |
| | New Lanark (2001) |
| | Saltaire (West Yorkshire) (2001) |
| | Royal Botanic Gardens, Kew (London) (2003) |
| | Liverpool – Maritime Mercantile City (2004) |
| | Cornwall and West Devon Mining Landscape (2006) |
| | Pontcysyllte Aqueduct and Canal (2009) |
| | The Forth Bridge (Scotland) (2015) |
| | Gorham's Cave Complex (2016) |
| | The English Lake District (2017) |
| | Jodrell Bank Observatory (2019) |

Note: the full list of footnotes is presented at the end of this table.

**Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019**

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Iceland | Þingvellir National Park (2004) |
| Norway | Bryggen (Bergen) (1979) |
| | Urnes Stave Church (1979) |
| | Røros Mining Town and the Circumference (1980) |
| | Rock Art of Alta (1985) |
| | Vegaøyan – The Vega Archipelago (2004) |
| | Struve Geodetic Arc (2005) (1) |
| | Rjukan-Notodden Industrial Heritage Site (2015) |
| Switzerland | Abbey of St Gall (1983) |
| | Benedictine Convent of St John at Müstair (1983) |
| | Old City of Berne (1983) |
| | Three Castles, Defensive Wall and Ramparts of the Market-Town of Bellinzona (2000) |
| | Lavaux, Vineyard Terraces (2007) |
| | Rhaetian Railway in the Albula / Bernina Landscapes (2008) (1) |
| | La Chaux-de-Fonds / Le Locle, Watchmaking Town Planning (2009) |
| | Prehistoric Pile dwellings around the Alps (2011) (1) |
| | The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement (2016) (1) |
| North Macedonia | Natural and Cultural Heritage of the Ohrid region (1979) (1)(19)(*) |
| Montenegro | Natural and Culturo-Historical Region of Kotor (1979) |
| | Stećci Medieval Tombstone Graveyards (2016) (1) |
| | Venetian Works of Defence between the 16th and 17th Centuries: Stato da Terra – Western Stato da Mar (2017) (1) |
| Albania | Natural and Culturo-Historical Region of Kotor (1979) (1)(19)(*) |
| | Butrint (1992) |
| | Historic Centres of Berat and Gjirokastra (2005) |
| Serbia | Stari Ras and Sopoćani (1979) |
| | Studenica Monastery (1986) |
| | Gamzigrad-Romuliana, Palace of Galerius (2007) |
| | Stećci Medieval Tombstone Graveyards (2016) (1) |
| 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 Dağ (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) |

Note: the full list of footnotes is presented at the end of this table.

## Table 1.1 (continued): European cultural sites on the UNESCO World Heritage List, 2019

| | Cultural and mixed (cultural and natural) properties |
|---|---|
| Turkey (cont.) | Archaeological Site of Ani (2016) |
| | Aphrodisias (2017) |
| | Göbekli Tepe (2018) |
| Bosnia and Herzegovina | Old Bridge Area of the Old City of Mostar (2005) |
| | Mehmed Paša Sokolović Bridge in Višegrad (2007) |
| | Stećci Medieval Tombstone Graveyards (2016) (1) |
| Kosovo (20) | Medieval Monuments (Dečani Monastery) (2004) (21) |

Note: this list concerns properties situated in the EU Member States, EFTA and enlargement countries.
(*): 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'.
(3) The 'Hadrian's Wall' which was previously inscribed on the World Heritage List, is part of the transnational property 'Frontiers of the Roman Empire'.
(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.
(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.
(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 'Château 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, criteria (iii) and (v) were also found applicable.
(14) At the time the property was extended, cultural criterion (iv) was also found applicable.
(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'.
(16) Extension of the 'Prehistoric Rock-Art Site of the Côa Valley', Portugal.
(17) Extension of 'Biertan and its Fortified Church'.
(18) The 'Hadrian's Wall' which was previously inscribed on the World Heritage List, is part of the transnational property 'Frontiers of the Roman Empire'.
(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) 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.
(21) Listed under Serbia in the 2019 UNESCO World Heritage List.

*Source:* UNESCO, World Heritage List

## Table 1.2: European cultural transboundary properties on the UNESCO World Heritage List, 2019

| | Cultural transboundary properties |
|---|---|
| North Macedonia / Albania | Natural and Culturo-Historical Region of Kotor (1979) |
| 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 | Fertö / Neusiedlersee Cultural Landscape (2001) |
| Germany / Poland | Muskauer Park / Park Mużakowski (2004) |
| Estonia / Latvia / Lithuania / Finland / Sweden / Norway / Belarus / Republic of Moldova / Russian Federation / Ukraine | Struve Geodetic Arc (2005) |
| Italy / Switzerland | Rhaetian Railway in the Albula / Bernina Landscapes (2008) |
| Spain / Portugal | Prehistoric Rock Art Sites in the Côa Valley and Siega Verde (2010) |
| Germany / France / 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) |
| Belgium / Germany / France / Switzerland / India / Japan / Argentina | The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement (2016) |
| Bosnia and Herzegovina / Croatia / Serbia / Montenegro | Stećci Medieval Tombstone Graveyards (2016) |
| Croatia / Italy / Montenegro | Venetian Works of Defence between the 16th and 17th Centuries: Stato da Terra – Western Stato da Mar (2017) |
| Czechia / Germany | Erzgebirge/Krušnohoří Mining Region (2019) |

Note: this list concerns properties where at least one of the countries is an EU Member State, EFTA or enlargement country. Ranked on date added to the World Heritage List.

*Source:* UNESCO, World Heritage List

## UNESCO Representative List of Intangible Cultural Heritage of Humanity

In 2003, UNESCO through the Convention for the Safeguarding of the Intangible Cultural Heritage, created a Representative List of the Intangible Cultural Heritage of Humanity. Its goal is to protect and keep safe the most important intangible elements of cultural heritage throughout the world, considering intangible cultural heritage as all practices and expressions that help demonstrate the diversity of heritage and raise awareness about its importance. The list was created in 2008 and it included 508 elements in 122 different countries as of 2018 (see Table 1.3 for European countries).

**Table 1.3: European countries on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, 2018**

| | Intangible Cultural Heritage of Humanity |
|---|---|
| Belgium | Carnival of Binche (2008) |
| | Processional giants and dragons in Belgium and France (2008) (1) |
| | Procession of the Holy Blood in Bruges (2009) |
| | Aalst carnival (2010) |
| | Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem (2010) |
| | Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen (2010) |
| | Leuven age set ritual repertoire (2011) |
| | Marches of Entre-Sambre-et-Meuse (2012) |
| | Shrimp fishing on horseback in Oostduinkerke (2013) |
| | Beer culture in Belgium (2016) |
| | Falconry, a living human heritage (2016) (1) |
| Bulgaria | Nestinarstvo, messages from the past: the Panagyr of Saints Constantine and Helena in the village of Bulgari (2009) |
| | The tradition of carpet-making in Chiprovtsi (2014) |
| | Surova folk feast in Pernik region (2015) |
| | Cultural practices associated to the 1st of March (2017) (1) |
| Czechia | Slovácko Verbuňk, recruit dances (2008) |
| | Shrovetide door-to-door processions and masks in the villages of the Hlinecko area (2010) |
| | Ride of the Kings in the south-east of the Czech Republic (2011) |
| | Falconry, a living human heritage (2016) (1) |
| | Puppetry in Slovakia and Czechia (2016) (1) |
| | Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (2018) (1) |
| Germany | Falconry, a living human heritage (2016) (1) |
| | Idea and practice of organizing shared interests in cooperatives (2016) |
| | Organ craftsmanship and music (2017) |
| | Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (2018) (1) |
| Estonia | Baltic song and dance celebrations (2008) (1) |
| | Kihnu cultural space (2008) |
| | Seto Leelo, Seto polyphonic singing tradition (2009) |
| | Smoke sauna tradition in Võromaa (2014) |

Note: this list concerns practices or expressions in the EU Member States, EFTA and enlargement countries.

(1) Multinational heritage.

*Source:* UNESCO, Representative List of Intangible Cultural Heritage of Humanity

**Table 1.3 (continued):** European countries on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, 2018

| | Intangible Cultural Heritage of Humanity |
|---|---|
| Ireland | Uilleann piping (2017) |
| | Hurling (2018) |
| Greece | Mediterranean diet (2013) (1) |
| | Know-how of cultivating mastic on the island of Chios (2014) |
| | Tinian marble craftsmanship (2015) |
| | Momoeria, New Year's celebration in eight villages of Kozani area, West Macedonia, Greece (2016) |
| | Rebetiko (2017) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| Spain | Mystery play of Elche (2008) |
| | Patum of Berga (2008) |
| | Irrigators' tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia (2009) |
| | Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero (2009) |
| | Chant of the Sybil on Majorca (2010) |
| | Flamenco (2010) |
| | Human towers (2010) |
| | Festivity of 'la Mare de Déu de la Salut' of Algemesí (2011) |
| | Fiesta of the patios in Cordova (2012) |
| | Mediterranean diet (2013) (1) |
| | Summer solstice fire festivals in the Pyrenees (2015) (1) |
| | Falconry, a living human heritage (2016) (1) |
| | Valencia Fallas festivity (2016) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| | Tamboradas drum-playing rituals (2018) |
| France | Processional giants and dragons in Belgium and France (2008) (1) |
| | Aubusson tapestry (2009) |
| | Maloya (2009) |
| | Scribing tradition in French timber framing (2009) |
| | Compagnonnage, network for on-the-job transmission of knowledge and identities (2010) |
| | Craftsmanship of Alençon needle lace-making (2010) |
| | Gastronomic meal of the French (2010) |
| | Equitation in the French tradition (2011) |
| | Fest-Noz, festive gathering based on the collective practice of traditional dances of Brittany (2012) |
| | Limousin septennial ostensions (2013) |
| | Gwoka: music, song, dance and cultural practice representative of Guadeloupean identity (2014) |
| | Summer solstice fire festivals in the Pyrenees (2015) (1) |
| | Carnival of Granville (2016) |
| | Falconry, a living human heritage (2016) (1) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| | The skills related to perfume in Pays de Grasse: the cultivation of perfume plants, the knowledge and processing of natural raw materials, and the art of perfume composition (2018) |

Note: this list concerns practices or expressions in the EU Member States, EFTA and enlargement countries.

(1) Multinational heritage.

*Source:* UNESCO, Representative List of Intangible Cultural Heritage of Humanity

**Table 1.3 (continued): European countries on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, 2018**

| | Intangible Cultural Heritage of Humanity |
|---|---|
| Croatia | Annual carnival bell ringers' pageant from the Kastav area (2009) |
| | Festivity of Saint Blaise, the patron of Dubrovnik (2009) |
| | Lacemaking in Croatia (2009) |
| | Procession Za Krizen ('following the cross') on the island of Hvar (2009) |
| | Spring procession of Ljelje/Kraljice (queens) from Gorjani (2009) |
| | Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje (2009) |
| | Two-part singing and playing in the Istrian scale (2009) |
| | Gingerbread craft from Northern Croatia (2010) |
| | Sinjska Alka, a knights' tournament in Sinj (2010) |
| | Bećarac singing and playing from Eastern Croatia (2011) |
| | Nijemo Kolo, silent circle dance of the Dalmatian hinterland (2011) |
| | Klapa multipart singing of Dalmatia, southern Croatia (2012) |
| | Mediterranean diet (2013) (1) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| | Međimurska popevka, a folksong from Međimurje (2018) |
| Italy | Canto a tenore, Sardinian pastoral songs (2008) |
| | Opera dei Pupi, Sicilian puppet theatre (2008) |
| | Traditional violin craftsmanship in Cremona (2012) |
| | Celebrations of big shoulder-borne processional structures (2013) |
| | Mediterranean diet (2013) (1) |
| | Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria (2014) |
| | Falconry, a living human heritage (2016) (1) |
| | Art of Neapolitan 'Pizzaiuolo' (2017) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| Cyprus | Lefkara laces or Lefkaritika (2009) |
| | Tsiattista poetic duelling (2011) |
| | Mediterranean diet (2013) (1) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| Latvia | Baltic song and dance celebrations (2008) (1) |
| Lithuania | Baltic song and dance celebrations (2008) (1) |
| | Cross-crafting and its symbolism (2008) |
| | Sutartinės, Lithuanian multipart songs (2010) |
| Luxembourg | Hopping procession of Echternach (2010) |
| Hungary | Busó festivities at Mohács: masked end-of-winter carnival custom (2009) |
| | Folk art of the Matyó, embroidery of a traditional community (2012) |
| | Falconry, a living human heritage (2016) (1) |
| | Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (2018) (1) |
| Netherlands | Craft of the miller operating windmills and watermills (2017) |

Note: this list concerns practices or expressions in the EU Member States, EFTA and enlargement countries.

(1) Multinational heritage.

*Source:* UNESCO, Representative List of Intangible Cultural Heritage of Humanity

**Table 1.3 (continued):** European countries on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, 2018

| | Intangible Cultural Heritage of Humanity |
|---|---|
| Austria | Schemenlaufen, the carnival of Imst, Austria (2012) |
| | Classical horsemanship and the High School of the Spanish Riding School Vienna (2015) |
| | Falconry, a living human heritage (2016) (1) |
| | Avalanche risk management (2018) (1) |
| | Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (2018) (1) |
| Poland | Nativity scene (szopka) tradition in Krakow (2018) |
| Portugal | Fado, urban popular song of Portugal (2011) |
| | Mediterranean diet (2013) (1) |
| | Cante Alentejano, polyphonic singing from Alentejo, southern Portugal (2014) |
| | Falconry, a living human heritage (2016) (1) |
| | Craftsmanship of Estremoz clay figures (2017) |
| Romania | Căluş ritual (2008) |
| | Doina (2009) |
| | Craftsmanship of Horezu ceramics (2012) |
| | Men's group Colindat, Christmas-time ritual (2013) (1) |
| | Lad's dances in Romania (2015) |
| | Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova (2016) (1) |
| | Cultural practices associated to the 1st of March (2017) (1) |
| Slovenia | Škofja Loka passion play (2016) |
| | Door-to-door rounds of Kurenti (2017) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| | Bobbin lacemaking in Slovenia (2018) |
| Slovakia | Fujara and its music (2008) |
| | Music of Terchová (2013) |
| | Bagpipe culture (2015) |
| | Puppetry in Slovakia and Czechia (2016) (1) |
| | Multipart singing of Horehronie (2017) |
| | Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (2018) (1) |
| Switzerland | Winegrowers' Festival in Vevey (2016) |
| | Basel Carnival (2017) |
| | Art of dry stone walling, knowledge and techniques (2018) (1) |
| | Avalanche risk management (2018) (1) |
| North Macedonia | Feast of the Holy Forty Martyrs in Štip (2013) |
| | Kopachkata, a social dance from the village of Dramche, Pijanec (2014) |
| | Cultural practices associated to the 1st of March (2017) (1) |
| | Spring celebration, Hıdrellez (2017) (1) |
| Albania | Albanian folk iso-polyphony (2008) |

Note: this list concerns practices or expressions in the EU Member States, EFTA and enlargement countries.

(1) Multinational heritage.

*Source:* UNESCO, Representative List of Intangible Cultural Heritage of Humanity

**Table 1.3 (continued): European countries on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, 2018**

| | Intangible Cultural Heritage of Humanity |
|---|---|
| Serbia | Slava, celebration of family saint patron's day (2014) |
| | Kolo, traditional folk dance (2017) |
| | Singing to the accompaniment of the Gusle (2018) |
| Turkey | Arts of the Meddah, public storytellers (2008) |
| | Mevlevi Sema ceremony (2008) |
| | Âşıklık (minstrelsy) tradition (2009) |
| | Karagöz (2009) |
| | Semah, Alevi-Bektaşi ritual (2010) |
| | Traditional Sohbet meetings (2010) |
| | Ceremonial Keşkek tradition (2011) |
| | Mesir Macunu festival (2012) |
| | Turkish coffee culture and tradition (2013) |
| | Ebru, Turkish art of marbling (2014) |
| | Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka (2016) (1) |
| | Navruz (2016) (1) |
| | Traditional craftsmanship of Çini-making (2016) |
| | Spring celebration, Hıdrellez (2017) (1) |
| | Heritage of Dede Qorqud/Korkyt Ata/Dede Korkut, epic culture, folk tales and music (2018) (1) |
| Bosnia and Herzegovina | Zmijanje embroidery (2014) |
| | Konjic woodcarving (2017) |
| | Picking of iva grass on Ozren mountain (2018) |

Note: this list concerns practices or expressions in the EU Member States, EFTA and enlargement countries.

(1) Multinational heritage.

*Source:* UNESCO, Representative List of Intangible Cultural Heritage of Humanity

In 2009, another list was added detailing Intangible Cultural Heritage in Need of Urgent Safeguarding (see Table 1.4 for European countries). This list is composed of intangible heritage elements that communities and States are concerned about (they consider the elements require urgent measures to keep them alive). Inscriptions on this list help to mobilise international cooperation and assistance for stakeholders to undertake appropriate safeguarding measures.

**Table 1.4: European countries on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding, 2018**

| | Intangible Cultural Heritage in Need of Urgent Safeguarding |
|---|---|
| France | Cantu in paghjella, a secular and liturgical oral tradition of Corsica (2009) |
| Croatia | Ojkanje singing (2010) |
| Latvia | Suiti cultural space (2009) |
| Portugal | Manufacture of cowbells (2015) |
| | Bisalhães black pottery manufacturing process (2016) |
| North Macedonia | Glasoechko, male two-part singing in Dolni Polog (2015) |
| Turkey | Whistled language (2017) |

Note: this list concerns practices or expressions in the EU Member States, EFTA and enlargement countries.

*Source:* UNESCO, List of Intangible Cultural Heritage in Need of Urgent Safeguarding

## UNESCO Register of Good Safeguarding Practices

The Register of Good Safeguarding Practices, which was set-up in 2009, collects significant safeguarding experiences and examples of how communities successfully face and solve challenges in the transmission of their living heritage, with a collection of best practices and knowledge (see Table 1.5). These methods and approaches should be useful as lessons and models that can be adapted to other circumstances for future generations.

**Table 1.5: European countries on the UNESCO Register of Good Safeguarding Practices, 2018**

| | Good Safeguarding Practices |
|---|---|
| Belgium | Programme of cultivating ludodiversity: safeguarding traditional games in Flanders (2011) |
| | Safeguarding the carillon culture: preservation, transmission, exchange and awareness-raising (2014) |
| Bulgaria | Festival of folklore in Koprivshtitsa: a system of practices for heritage presentation and transmission (2016) |
| | Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding the vitality of the Intangible Cultural Heritage (2017) |
| Spain | Centre for traditional culture – school museum of Pusol pedagogic project (2009) |
| | Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia (2011) |
| | Methodology for inventorying intangible cultural heritage in biosphere reserves: the experience of Montseny (2013) |
| Croatia | Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum (2016) |
| Hungary | Táncház method: a Hungarian model for the transmission of intangible cultural heritage (2011) |
| | Safeguarding of the folk music heritage by the Kodály concept (2016) |
| Austria | Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft (2016) |
| Sweden | Land-of-Legends programme, for promoting and revitalizing the art of storytelling in Kronoberg Region (South-Sweden) (2018) |
| Norway | Oselvar boat – reframing a traditional learning process of building and use to a modern context (2016) |

Note: this list concerns practices in the EU Member States, EFTA and enlargement countries.

*Source:* UNESCO, Register of Good Safeguarding Practices

## European Heritage Label

The European Heritage Label is a European Union (EU) initiative designed to recognise cultural sites that represent European ideals, values, history and integration. Since 2013, these sites have been carefully selected for their symbolic value, the role they have played in European history and activities they offer that bring the EU and its citizens closer together. By 2019, there were 38 sites that had been awarded this label (see Table 1.6).

Eligible sites include:

- monuments;
- natural, underwater, archaeological, industrial or urban sites;
- cultural landscapes;
- places of remembrance;
- cultural goods; and
- objects and intangible heritage associated with a place.

Three main differences distinguish the European Heritage Label from the World Heritage List:

- European Heritage Label sites bring to life the European narrative and history— they concern much more than just aesthetics.
- The focus of European Heritage Sites is on the promotion of the European dimension of the sites and providing access to them — this includes organising a wide range of educational activities, mostly for young people.
- European Heritage Label sites can be enjoyed singly or as part of a network — visitors can get a feel for the breadth and scale of what Europe has to offer and what it has achieved.

## Table 1.6: European Heritage Label — list of sites, 2019

| | Sites |
|---|---|
| Belgium | Bois du Cazier, Marcinelle |
| | Mundaneum, Mons |
| Czechia | Olomouc Premyslid Castle and Archdiocesan Museum |
| Germany | Former Natzweiler concentration camp and its satellite camps (1) |
| | Hambach Castle |
| | Leipzig's Musical Heritage Sites |
| | Münster and Osnabrück – Sites of the Peace of Westphalia |
| 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 |
| | Former Natzweiler concentration camp and its satellite camps (1) |
| | Robert Schuman's House, Scy-Chazelles |
| Croatia | Krapina Neanderthal Site |
| Italy | Fort Cadine, Trento |
| | Museo Casa Alcide De Gasperi, Pieve Tesino |
| Lithuania | Kaunas of 1919–1940 |
| Luxembourg | Village of Schengen, Schengen |
| Hungary | Dohány Street Synagogue Complex, Budapest |
| | Liszt Ferenc Academy of Music, Budapest |
| | Pan-European Picnic Memorial Park, Sopron |
| Netherlands | Camp Westerbork |
| | Maastricht Treaty, Netherlands |
| | Peace Palace, The Hague |
| Austria | Archaeological Park Carnuntum |
| | The Imperial Palace, Vienna |
| Poland | The historic Gdańsk Shipyard |
| | The May 3, 1791 Constitution, Warsaw |
| | Union of Lublin |
| | World War I Eastern Front Cemetery No. 123, Łużna – Pustki |
| Portugal | Charter of Law of Abolition of the Death Penalty, Lisbon |
| | General Library of the University of Coimbra |
| | Sagres Promontory |
| Romania | Sighet Memorial |
| Slovenia | Franja Partisan Hospital |
| | Javorca Memorial Church and its cultural landscape, Tolmin |

(1) Transboundary site.

*Source:* European Commission
(http://ec.europa.eu/programmes/creative-europe/actions/heritage-label/index_en.htm)

## European Capitals of Culture

European Capitals of Culture are cities selected by the European Commission that, during a particular calendar year, host a wide range of cultural events, performances, activities and projects with a strong European dimension. The initiative was developed in 1985 and this designation has been awarded to 59 cities across the EU, becoming one of the most prestigious and high profile cultural events in Europe.

The main purposes of the European Capitals of Culture initiative are to:

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

In addition, those cities that have benefitted from being named as a European Capital of Culture often have the 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;
- boost tourism.

A complete list of European Capitals of Culture is provided in Table 1.7.

## Table 1.7: European Capitals of Culture, 1985-2023

| | European Capital of Culture |
|---|---|
| 1985 | Athens (EL) |
| 1986 | Florence (IT) |
| 1987 | Amsterdam (NL) |
| 1988 | Berlin (DE) |
| 1989 | Paris (FR) |
| 1990 | Glasgow (UK) |
| 1991 | Dublin (IE) |
| 1992 | Madrid (ES) |
| 1993 | Antwerp (BE) |
| 1994 | Lisboa (PT) |
| 1995 | Luxembourg (LU) |
| 1996 | Copehagen (DK) |
| 1997 | Thessaloniki (EL) |
| 1998 | Stockholm (SE) |
| 1999 | Weimar (DE) |
| 2000 | Avignon (FR) |
| | Bergen (NO) |
| | Bologna (IT) |
| | Brussels (BE) |
| | Helsinki (FI) |
| | Cracow (PL) |
| | Reykjavik (IS) |
| | Prague (CZ) |
| | Santiago de Compostela (ES) |
| 2001 | Porto (PT) |
| | Rotterdam (NL) |
| 2002 | Bruges (BE) |
| | Salamanca (ES) |
| 2003 | Graz (AT) |
| 2004 | Genoa (IT) |
| | Lille (FR) |
| 2005 | Cork (IE) |
| 2006 | Patras (EL) |
| 2007 | Luxembourg (LU) |
| | Sibiu (RO) |
| 2008 | Liverpool (UK) |
| | Stavanger (NO) |
| 2009 | Vilnius (LT) |
| | Linz (AT) |
| 2010 | Essen (DE) |
| | Pécs (HU) |
| | Istanbul (TR) |
| 2011 | Turku (FI) |
| | Tallinn (EE) |
| 2012 | Guimarães (PT) |
| | Maribor (SI) |
| 2013 | Marseille (FR) |
| | Kosice (SK) |
| 2014 | Riga (LV) |
| | Umeå (SE) |
| 2015 | Mons (BE) |
| | Plzeň (CZ) |
| 2016 | Donostia-San Sebastián (ES) |
| | Wrocław (PL) |
| 2017 | Aarhus (DK) |
| | Paphos (CY) |
| 2018 | Leeuwarden (NL) |
| | Valetta (MT) |
| 2019 | Plovdiv (BG) |
| | Matera (IT) |
| 2020 | Rijeka (HR) |
| | Galway (IE) |
| 2021 | Timişoara (RO) |
| | Elefsina (EL) |
| | Novi Sad (RS) |
| 2022 | Kaunas (LT) |
| | Esch-sur-Alzette (LU) |
| 2023 | Veszprém (HU) |

*Source:* European Commission
(http://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en.htm)

## European Group on Museum Statistics (EGMUS)

Since 2002, the European Group on Museum Statistics (EGMUS) has maintained a database that contains statistics on museums in Europe. The main objectives of EGMUS are to collect and publish comparable statistical data on museums and to further develop and standardise the collection of statistics on museums in Europe. To reach these objectives, EGMUS has developed a standard questionnaire for network countries. The guidelines accompanying the questionnaire recommend that countries use the definition of a museum adopted by the International Council of Museums (ICON).

EGMUS publishes data for a number of topics on its website, for example, the number and type of museums, their ownership and management, or the number of museum visits and admissions. Data are available for 30 countries with a time series starting in 1998; information is taken from national administrative sources. This section presents data on the five most visited museums and the total number of admissions for these five museums (see Table 1.8).

**Table 1.8: Five most visited museums, 2018**
(number of admissions)

| | Museum | Admissions |
|---|---|---|
| Belgium (1) | Royal Museums of Fine Arts of Belgium – Brussels | 664 221 |
| | Openluchtmuseum Middelheim – Antwerp | 612 379 |
| | Museum of Natural Sciences – Brussels | 327 866 |
| | Openluchtmuseum Bokrijk – Genk | 296 192 |
| | Royal Museums of Art and History – Brussels | 280 286 |
| | Total number of admissions for the five most visited museums | 2 180 944 |
| Bulgaria | Regional Museum of History – Veliko Tarnovo | 444 635 |
| | National Museum of History – Sofia | 232 913 |
| | Directorate of Museums – Koprivshtitsa | 225 599 |
| | Regional Museum of History – Varna | 208 674 |
| | Architectural – ethnographic complex "Etar" – Gabrovo | 206 656 |
| | Total number of admissions for the five most visited museums | 1 318 477 |
| Czechia | The City of Prague Museum | 1 533 975 |
| | Jewish Museum, Prague | 721 193 |
| | National Gallery, Prague | 711 928 |
| | National Museum, Prague | 666 483 |
| | National Museum of Agriculture, Prague | 592 555 |
| | Total number of admissions for the five most visited museums | 4 226 134 |
| Denmark | National Museum of Denmark, Copenhagen | 1 729 101 |
| | Louisiana Museum for Moderne Kunst, Humlebaek | 755 584 |
| | ARoS, Aarhus Art Museum | 722 109 |
| | Den Gamle By – The Old Town, Aarhus | 546 485 |
| | The Royal Danish Collection, Copenhagen | 545 146 |
| | Total number of admissions for the five most visited museums | 4 298 425 |
| Germany (1)(2) | Topographie des Terrors, Berlin | : |
| | Gedenkstätte Berliner Mauer – Bernauer Straße | : |
| | Schloss Heidelberg | : |
| | Deutsches Museum, München | : |
| | Schloss Neuschwanstein | : |
| | Total number of admissions for the five most visited museums | : |
| Estonia | Science Centre AHHAA, Tartu | 221 236 |
| | Seaplane Harbour, Tallinn | 206 444 |
| | Estonian National Museum, Tartu | 195 210 |
| | KUMU Art Museum, Tallinn | 184 789 |
| | Estonian Open Air Museum, near Tallinn | 137 824 |
| | Total number of admissions for the five most visited museums | 945 503 |

Note: Ireland and Malta, not available.

(1) 2017.
(2) In alphabetical order, based on location/city.
(3) 2016.

*Source:* European Group on Museum Statistics (EGMUS)

**Table 1.8 (continued): Five most visited museums, 2018**
(number of admissions)

| | Museum | Admissions |
|---|---|---|
| Greece | Acropolis Museum, Athens | 1 774 304 |
| | Ancient Agora (Museum and Archaeological site), Athens | 642 640 |
| | National Archaeological Museum, Athens | 594 219 |
| | Herakleion Archaeological Museum | 555 031 |
| | Epidaurus (Museum and Archaeological site) | 548 890 |
| | Total number of admissions for the five most visited museums | 4 115 084 |
| Spain (3) | Museo Nacional del Prado, Madrid | : |
| | Palacio Real de Madrid | : |
| | Theatre Museu Dali, Figueres — Girona | : |
| | Museo Nacional Centro de Arte Reina Sofía, Madrid | : |
| | Museu Picasso, Barcelona | : |
| | Total number of admissions for the five most visited museums | : |
| France | Musée du Louvre, Paris | 10 105 962 |
| | Château de Versailles, Versailles | 8 132 518 |
| | Musée National d'Art Moderne + expositions Centre Georges Pompidou, Paris | 3 551 544 |
| | Musée d'Orsay, Paris | 3 286 224 |
| | Musée de l´Armée (Les Invalides), Paris | 1 208 199 |
| | Total number of admissions for the five most visited museums | 26 284 447 |
| Croatia | Amphitheatre and Museum of Istria, Pula | 575 856 |
| | Natural History Museum in Rijeka (included: Zrinski Castle in Brod na Kupi and Kraljevica visitor's centre) | 455 913 |
| | Klovićevi Dvori Gallery, Zagreb | 344 067 |
| | Split City Museum, Split (the Basement halls of Diocletian's Palace) | 323 618 |
| | Dubrovnik Museums, Dubrovnik (4 museums) | 234 457 |
| | Total number of admissions for the five most visited museums | 1 933 911 |
| Italy (1) | Colosseo, Foro Romano and Palatino, Roma | 7 036 104 |
| | Scavi Vecchi e Nuovi di Pompei | 3 383 415 |
| | Galleria degli Uffizi e Corridoio Vasariano, Firenze | 2 235 280 |
| | Galleria dell'Accademia e Museo degli Strumenti Musicali, Firenze | 1 623 690 |
| | Museo Nationale di Castel San'Angelo, Roma | 1 155 244 |
| | Total number of admissions for the five most visited museums | 15 433 733 |
| Cyprus | Larnaka Castle Museum | : |
| | Cyprus Medieval Museum (Lemesos Castle) | : |
| | Cyprus Museum, Nicosia | : |
| | Local Archaeological Museum of Palaipafos, Kouklia | : |
| | Ethnological Museum (House of Hadjigeorgakis Kornesios) | : |
| | Total number of admissions for the five most visited museums | : |

Note: Ireland and Malta, not available.

(1) 2017.
(2) In alphabetical order, based on location/city.
(3) 2016.

*Source:* European Group on Museum Statistics (EGMUS)

**Table 1.8 (continued): Five most visited museums, 2018**
(number of admissions)

| | Museum | Admissions |
|---|---|---|
| Latvia | Turaida Museumreserve | 273 312 |
| | Rundale Palace Museum | 263 284 |
| | Museum of the History of Riga and Navigation, Riga | 238 123 |
| | Latvian National Museum of Art, Riga | 208 709 |
| | Latvian War Museum, Riga | 187 800 |
| | Total number of admissions for the five most visited museums | 1 171 228 |
| Lithuania | Lithuanian Sea Museum, Klaipeda | 793 346 |
| | National Museum Palace of the Grand Dukes of Lithuania, Vilnius | 430 370 |
| | Trakai History Museum | 394 440 |
| | Lithuanian Art Museum, Vilnius | 352 772 |
| | National Museum of Lithuania, Vilnius | 222 842 |
| | Total number of admissions for the five most visited museums | 2 193 770 |
| Luxembourg | Musée d'Art Moderne Grand-Duc Jean, Luxembourg (MUDAM) | 133 595 |
| | Musée national d'Histoire et d'Art, Luxembourg (MNHA) | 82 913 |
| | Musée d'Histoire de la Ville, Luxembourg | 63 580 |
| | Casino, Luxembourg | 57 456 |
| | Musée national d'Histoire Naturelle, Luxembourg (MNHN) | 54 063 |
| | Total number of admissions for the five most visited museums | 391 607 |
| Hungary (1) | Hungarian Jewish Museum and Archives, Budapest | 496 000 |
| | House of Terror Museum, Budapest | 356 135 |
| | Museum of Fine Arts – Hungarian National Gallery, Budapest | 305 203 |
| | Hungarian National Museum, Budapest | 227 164 |
| | Ópusztaszer National Heritage Park | 225 546 |
| | Total number of admissions for the five most visited museums | 1 610 048 |
| Netherlands | Rijksmuseum, Amsterdam | 2 344 000 |
| | Van Gogh Museum, Amsterdam | 2 165 000 |
| | Anne Frank House, Amsterdam | 1 226 000 |
| | Stedelijk Museum Amsterdam, Amsterdam | 703 000 |
| | Science Center NEMO, Amsterdam | 670 000 |
| | Total number of admissions for the five most visited museums | 7 108 000 |
| Austria (1) | Schloß Schönbrunn, Wien | 3 796 000 |
| | Österreichische Galerie – Oberes Belvedere, Wien | 948 178 |
| | Albertina, Wien | 792 471 |
| | Hofburg Wien – Kaiserappartements, Silberkammer und Sisi Museum | 772 000 |
| | Kunsthistorisches Museum – Hauptgebäude, Wien | 727 270 |
| | Total number of admissions for the five most visited museums | 7 035 919 |

Note: Ireland and Malta, not available.

(1) 2017.
(2) In alphabetical order, based on location/city.
(3) 2016.

*Source:* European Group on Museum Statistics (EGMUS)

**Table 1.8 (continued): Five most visited museums, 2018**
(number of admissions)

| | Museum | Admissions |
|---|---|---|
| Poland | Royal Łazienki Museum in Warsaw | 3 521 617 |
| | Museum of King Jan III's Palace at Wilanów, Warsaw | 3 151 385 |
| | Auschwitz-Birkenau State Museum in Oświęcim | 2 152 610 |
| | Cracow Saltworks Museum | 1 911 186 |
| | Wawel Royal Castle, Cracow | 1 572 458 |
| | Total number of admissions for the five most visited museums | 12 309 256 |
| Portugal (1) | Palácio Nacional da Pena, Sintra | 1 685 421 |
| | Museu Nacional da Imprensa, Porto | 915 205 |
| | Museu de Arte Contemporânea de Serralves, Porto | 834 328 |
| | Museu Colecção Berardo, Lisboa | 775 517 |
| | Palácio Nacional de Sintra, Sintra | 545 558 |
| | Total number of admissions for the five most visited museums | 4 756 029 |
| Romania | Dimitrie Gusti' National Village Museum, Bucharest | 880 000 |
| | Bran Castle Museum, Bran | 844 024 |
| | ASTRA National Museum, Sibiu | 625 000 |
| | "Rasnov Fortress" Museum – Brasov county | 450 043 |
| | "Peles" National Museum, Sinaia – Prahova county | 421 210 |
| | Total number of admissions for the five most visited museums | 3 220 277 |
| Slovenia | Muzej in galerije mesta Ljubljane, Ljubljana | 114 248 |
| | Narodna galerija, Ljubljana | 101 775 |
| | Gornjesavski muzej Jesenice, Jesenice | 80 039 |
| | Moderna galerija, Ljubljana | 76 158 |
| | Narodni muzej Slovenije, Ljubljana (included: Snežnik Castle, Loška dolina) | 69 377 |
| | Total number of admissions for the five most visited museums | 441 597 |
| Slovakia | Museum of Slovak National Uprising, Banská Bystrica | 401 307 |
| | Bratislava City Museum | 302 071 |
| | Orava Museum of Pavol Országh Hviezdoslav | 278 550 |
| | Považie Museum in Žilina | 263 312 |
| | Trade Museum, Bratislava | 241 588 |
| | Total number of admissions for the five most visited museums | 1 486 828 |
| Finland | The Helsinki City Museum, Helsinki | 364 543 |
| | Ateneum Art Museum, Helsinki | 322 912 |
| | Museum of Contemporary Art Kiasma, Helsinki | 295 387 |
| | Amos Rex, Helsinki | 257 000 |
| | The National Museum of Finland, Helsinki | 225 472 |
| | Total number of admissions for the five most visited museums | 1 465 314 |

Note: Ireland and Malta, not available.

(1) 2017.
(2) In alphabetical order, based on location/city.
(3) 2016.

*Source:* European Group on Museum Statistics (EGMUS)

**Table 1.8 (continued): Five most visited museums, 2018**
(number of admissions)

| | Museum | Admissions |
|---|---|---|
| Sweden | Vasamuseet, Stockholm | 1 487 997 |
| | Skansen (open-air museum), Stockholm | 1 250 868 |
| | Naturhistoriska riksmuseet (Swedish Museum of Natural History), Stockholm | 608 317 |
| | ArkDes/Moderna museet, Stockholm | 562 226 |
| | Prins Eugens Waldemarsudde, Stockholm | 431 098 |
| | Total number of admissions for the five most visited museums | 4 340 506 |
| United Kingdom (1) | British Museum, London | 5 907 716 |
| | Tate Modern, London | 5 767 062 |
| | National Gallery, London | 5 229 192 |
| | Natural History Museum, London – South Kensington | 4 343 520 |
| | Science Museum, London – South Kensington | 3 251 224 |
| | Total number of admissions for the five most visited museums | 24 498 714 |
| Montenegro | National museum of Montenegro, King Nicholas museum, Cetinje | 72 848 |
| | Maritime Museum of Kotor | 63 800 |
| | Contemporary Art Centre of Montenegro, Podgorica | 25 000 |
| | Museums and Galleries of Budva, Memorial House Red Commune | 11 140 |
| | Homeland Museum of Bar | 9 599 |
| | Total number of admissions for the five most visited museums | 182 387 |
| Serbia | Gallery of the Serbian Academy of Sciences and Arts, Belgrade | 151 276 |
| | National Museum, Belgrade | 150 200 |
| | Nikola Tesla Museum, Belgrade | 125 950 |
| | Museum of Yugoslavia, Belgrade | 123 937 |
| | National Museum, Niš | 92 927 |
| | Total number of admissions for the five most visited museums | 644 290 |
| Bosnia and Herzegovina (1) | Historical Museum of Bosnia and Herzegovina, Sarajevo | 68 600 |
| | Museum of Modern Arts, Banja Luka | 66 877 |
| | Public Institutions Museum, Sarajevo | 51 200 |
| | The National Museum of Bosnia and Herzegovina, Sarajevo | 32 518 |
| | Museum of the Republic of Srpska, Banja Luka | 26 900 |
| | Total number of admissions for the five most visited museums | 246 095 |

Note: Ireland and Malta, not available.

(1) 2017.
(2) In alphabetical order, based on location/city.
(3) 2016.

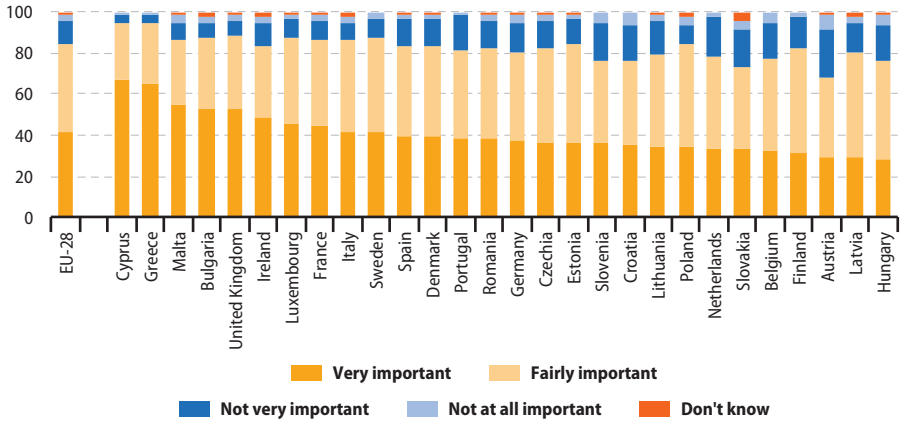
*Source:* European Group on Museum Statistics (EGMUS)

## Special Eurobarometer survey on cultural heritage

Since 1974, Eurobarometer surveys have been conducted regularly in the EU Member States on behalf of the European Commission. Their purpose is to monitor different topics and issues related to the EU. Special editions of Eurobarometer surveys are based on in-depth thematic studies that are often carried out for particular services within the EU.

In order to prepare for the European Year of Cultural Heritage that took place in 2018, a special Eurobarometer survey was dedicated to cultural heritage in September-October 2017. Its goal was to collect information on the attitudes and opinions of people living in EU Member States regarding cultural heritage. Selected questions were focused on people's feelings towards cultural heritage, and barriers that prevented people from accessing cultural heritage (see Figure 1.1 and Table 1.9).

**Figure 1.1: Self-reported importance of cultural heritage, September-October 2017**
(%)




Note: the survey question was 'How important do you think cultural heritage is for you personally?'.
*Source:* Special Eurobarometer 466, 2017

**Table 1.9:** Self-reported barriers preventing access to cultural heritage sites or activities, September-October 2017
(%)

| | Lack of time | Cost | Lack of interest | Lack of information | Cultural heritage sites or activities are too remote or difficult for you to access | Lack or limited choice of cultural heritage sites or activities in your area | Poor quality of cultural heritage sites or activities in your area | Other (spontaneous) | None (spontaneous) | Don't know |
|---|---|---|---|---|---|---|---|---|---|---|
| **EU-28** | 37 | 34 | 31 | 25 | 12 | 12 | 6 | 4 | 8 | 2 |
| Belgium | 35 | 41 | 51 | 39 | 13 | 12 | 6 | 2 | 0 | 0 |
| Bulgaria | 36 | 39 | 31 | 25 | 19 | 12 | 4 | 2 | 5 | 3 |
| Czechia | 49 | 40 | 25 | 19 | 17 | 13 | 7 | 2 | 4 | 1 |
| Denmark | 44 | 17 | 27 | 21 | 10 | 5 | 2 | 5 | 15 | 2 |
| Germany | 39 | 27 | 30 | 20 | 13 | 13 | 3 | 3 | 15 | 1 |
| Estonia | 42 | 32 | 35 | 25 | 20 | 9 | 4 | 5 | 6 | 2 |
| Ireland | 37 | 28 | 32 | 31 | 12 | 14 | 9 | 2 | 8 | 1 |
| Greece | 45 | 52 | 34 | 32 | 13 | 14 | 6 | 6 | 5 | 0 |
| Spain | 35 | 37 | 36 | 30 | 12 | 16 | 4 | 3 | 3 | 1 |
| France | 30 | 46 | 31 | 32 | 12 | 7 | 3 | 3 | 5 | 2 |
| Croatia | 41 | 33 | 40 | 23 | 10 | 13 | 10 | 3 | 2 | 1 |
| Italy | 32 | 34 | 34 | 32 | 12 | 15 | 16 | 2 | 5 | 4 |
| Cyprus | 50 | 29 | 37 | 46 | 9 | 8 | 6 | 3 | 1 | 1 |
| Latvia | 40 | 43 | 26 | 21 | 18 | 7 | 4 | 3 | 6 | 0 |
| Lithuania | 36 | 39 | 39 | 18 | 12 | 9 | 3 | 7 | 4 | 1 |
| Luxembourg | 42 | 18 | 46 | 34 | 8 | 8 | 3 | 6 | 3 | 2 |
| Hungary | 39 | 46 | 32 | 25 | 17 | 9 | 6 | 1 | 6 | 1 |
| Malta | 36 | 23 | 42 | 21 | 5 | 7 | 4 | 4 | 6 | 6 |
| Netherlands | 39 | 24 | 24 | 16 | 12 | 7 | 3 | 7 | 16 | 1 |
| Austria | 39 | 34 | 44 | 29 | 17 | 14 | 10 | 8 | 9 | 1 |
| Poland | 41 | 38 | 33 | 19 | 11 | 11 | 6 | 3 | 2 | 2 |
| Portugal | 29 | 35 | 45 | 28 | 17 | 11 | 11 | 3 | 4 | 3 |
| Romania | 41 | 36 | 29 | 30 | 20 | 16 | 18 | 1 | 4 | 1 |
| Slovenia | 45 | 33 | 35 | 25 | 9 | 8 | 5 | 4 | 7 | 0 |
| Slovakia | 39 | 36 | 29 | 23 | 12 | 9 | 7 | 6 | 4 | 5 |
| Finland | 37 | 17 | 34 | 26 | 19 | 13 | 6 | 4 | 6 | 2 |
| Sweden | 46 | 16 | 25 | 31 | 16 | 12 | 4 | 3 | 10 | 0 |
| United Kingdom | 38 | 22 | 21 | 15 | 7 | 9 | 4 | 7 | 15 | 1 |

Note: the survey question was 'Sometimes people find it difficult to access cultural heritage sites or activities. Which of the following, if any, are the main barriers for you?'; multiple answers possible.

*Source:* Special Eurobarometer 466, 2017

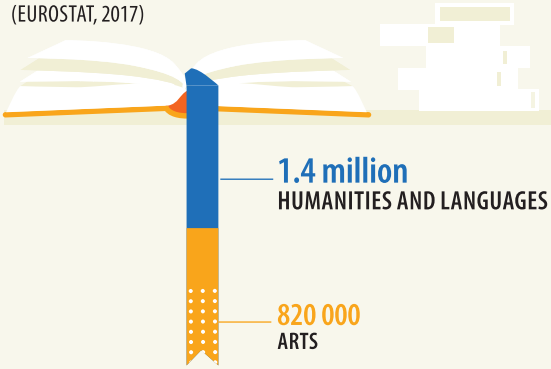




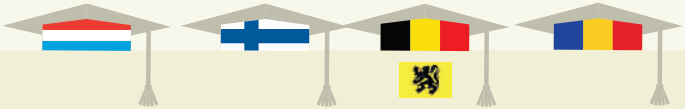
# 2 Culture-related education

# Did you know...

**Around 3 million**
**tertiary students in culture-related fields across the EU-28**
(EUROSTAT, 2017)




**On average, at least two foreign languages**
**were taught to upper secondary students in Luxembourg, Finland, the Flemish community of Belgium and Romania**
(EUROSTAT, 2017)



**Almost 2/3**
**of Europeans aged 25-64 years declared knowing at least one foreign language**
(EUROSTAT, 2016)

This chapter focuses on two areas that link education with culture:

- on one hand, tertiary students who are studying culture-related fields of education;
- on the other, the role played by education in facilitating cultural exchange, for example, by learning foreign languages or by promoting the mobility of tertiary education students between EU Member States.

## Tertiary students in culture-related fields of education

Throughout this section on tertiary students in culture-related fields of education the EU-28 aggregate has been composed by using the latest available information for each of the EU Member States. The majority of the information presented relates to 2017, however, the data for Germany, Slovenia and Sweden refer to 2016 and the data for Italy and the Netherlands refer to 2014.

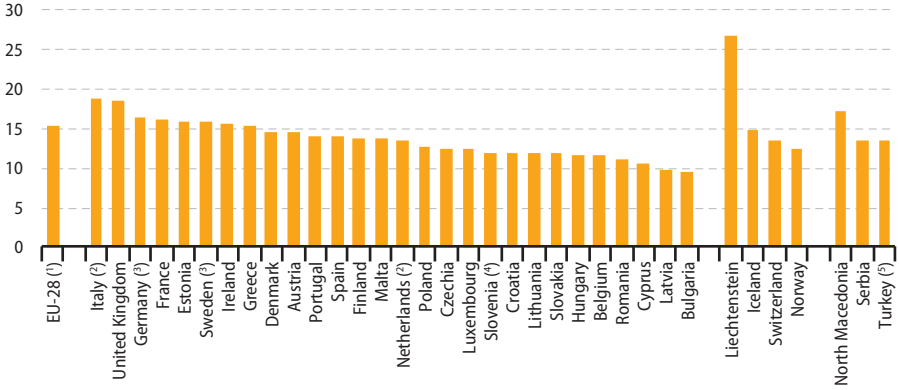
### Defining tertiary students in culture-related fields of education

**Tertiary education is provided by universities and similar institutions within the higher education sector. It is classified according to the international standard classification of education (ISCED) as ISCED level 5 to 8. Tertiary education includes what is commonly understood as academic education but also includes advanced vocational or professional education. It aims at learning at a high level of complexity and specialisation.**

**The following broad fields of education are considered to be culture-related:**

- **arts;**
- **humanities and languages;**
- **journalism and information; and**
- **architecture and town planning.**

**Figure 2.1: Tertiary students in culture-related fields of education, 2017**
(%, share of all tertiary students)




(1) Including earlier reference years for some EU Member States (see other footnotes).
(2) 2014.
(3) 2016.
(4) 2016: except for architecture and town planning (2015).
(5) Architecture and town planning: 2015.

*Source:* Eurostat (online data code: educ_uoe_enrt03)

### *Almost 3 million tertiary students across the EU-28 were studying in culture-related fields of education in 2017*

In 2017, there were almost 3 million students across the EU-28 studying within culture-related fields of education (see Table 2.1); this equated to just over 15 % of all tertiary students in the EU-28 (see Figure 2.1). The share of students in culture-related fields was above the EU average in eight of the Member States: it peaked, at 18.8 % in Italy (2014 data) and 18.5 % in the United Kingdom, while the next highest shares were recorded in Germany (16.4 %; 2016 data) and France (16.0 %); Estonia, Sweden (2016 data), Ireland and Greece also recorded shares that were above the EU average. At the other end of the range, the lowest shares of tertiary students following culture-related fields of education were in Latvia (9.7 %) and Bulgaria (9.4 %) — they were the only Member States to record single-digit shares.

Table 2.1 and Figure 2.2 provide a breakdown of the different culture-related fields of study that tertiary students followed in 2017. Humanities and languages were the most common field of study in the EU-28 (1.4 million tertiary students), which was equivalent to almost half (47.9 %) of all tertiary students following culture-related fields of education (note these shares include arts and humanities not further defined and inter-disciplinary programmes and qualifications involving arts and humanities). Otherwise, some 27.3 % of EU-28 students following culture-related fields of study in 2017 were enrolled in the arts, while 10.4 % were studying journalism and information and 10.2 % were studying architecture and town planning.

### *In a majority of EU Member States humanities and languages accounted for the highest share of tertiary students from within culture-related fields of education*

A closer examination reveals that humanities and languages generally accounted for the highest share of tertiary students following culture-related fields of education in 2017. This pattern was observed in 21 of the EU Member States, with the highest share recorded in Luxembourg (82.0 %), followed by Romania (62.0 %) and Germany (58.0 %; 2016 data); there were nine additional Member States where more than half of all culture-related students were studying humanities and languages. Among the seven exceptions (where humanities and languages were not the most common subject), the arts consistently recorded the highest share of tertiary students following culture-related fields of education. Ireland was the only Member State where more than half (59.6 %) of all students in culture-related fields of education were studying the arts. The highest share of tertiary students in culture-related fields of education following journalism and information studies was in the Netherlands (28.2 %; 2014 data), while the highest share for town planning and architecture was in Slovenia (19.9 %; 2015 data).

### *Women accounted for a majority of tertiary students in each of the culture-related fields of education*

In 2017, there were more female than male tertiary education students within the EU-28 studying culture-related fields of education, as 63.4 % of the total were women (see Figure 2.3). The share of women was slightly higher among those studying humanities and languages (66.4 %) and journalism and information (65.4 %), while the gap between the sexes was much less pronounced for those studying architecture and town planning, where women accounted for 51.8 % of all tertiary students.

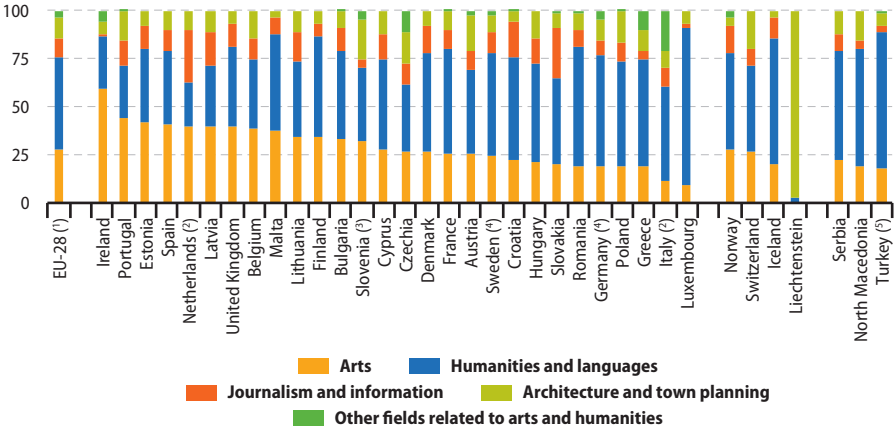
**Table 2.1:** Tertiary students in culture-related fields of education, 2017
(thousands)

| | All cultural fields (1) | Arts | Humanities and languages | Journalism and information | Architecture and town planning |
|---|---|---|---|---|---|
| **EU-28 (2)** | 2 994.6 | 817.3 | 1 434.3 | 310.5 | 306.0 |
| Belgium | 60.5 | 23.7 | 21.2 | 6.8 | 8.9 |
| Bulgaria | 23.4 | 7.7 | 10.7 | 2.9 | 2.1 |
| Czechia | 43.7 | 11.6 | 15.5 | 4.8 | 7.0 |
| Denmark | 45.5 | 12.0 | 23.6 | 6.2 | 3.8 |
| Germany (3) | 500.5 | 96.4 | 290.3 | 35.3 | 53.2 |
| Estonia | 7.6 | 3.2 | 2.9 | 0.9 | 0.6 |
| Ireland | 34.9 | 20.8 | 9.3 | 0.6 | 2.0 |
| Greece | 113.6 | 21.5 | 62.6 | 5.8 | 11.6 |
| Spain | 280.3 | 113.1 | 108.3 | 31.4 | 27.5 |
| France | 406.3 | 104.8 | 220.1 | 38.2 | 40.2 |
| Croatia | 19.7 | 4.5 | 10.4 | 3.6 | 1.1 |
| Italy (4) | 347.2 | 41.2 | 168.2 | 35.9 | 28.6 |
| Cyprus | 4.8 | 1.3 | 2.2 | 0.6 | 0.6 |
| Latvia | 8.1 | 3.2 | 2.5 | 1.4 | 0.9 |
| Lithuania | 14.8 | 5.1 | 5.7 | 2.2 | 1.7 |
| Luxembourg | 0.9 | 0.1 | 0.7 | 0.0 | 0.1 |
| Hungary | 33.6 | 7.1 | 17.1 | 4.4 | 5.0 |
| Malta | 2.0 | 0.7 | 1.0 | 0.2 | 0.1 |
| Netherlands (4) | 95.8 | 38.3 | 21.1 | 27.0 | 9.3 |
| Austria | 62.7 | 15.8 | 27.6 | 6.2 | 11.3 |
| Poland | 195.2 | 37.1 | 105.7 | 18.9 | 32.7 |
| Portugal | 49.0 | 21.8 | 13.3 | 6.3 | 7.3 |
| Romania | 58.5 | 11.4 | 36.3 | 4.8 | 5.3 |
| Slovenia (5) | 9.7 | 3.1 | 3.6 | 0.5 | 1.9 |
| Slovakia | 18.4 | 3.8 | 8.0 | 4.8 | 1.3 |
| Finland | 40.7 | 14.0 | 21.5 | 2.5 | 2.8 |
| Sweden (3) | 67.6 | 16.8 | 35.7 | 7.8 | 5.9 |
| United Kingdom | 449.8 | 177.3 | 189.2 | 50.4 | 33.0 |
| Iceland | 2.7 | 0.5 | 1.8 | 0.3 | 0.1 |
| Liechtenstein | 0.2 | 0.0 | 0.0 | 0.0 | 0.2 |
| Norway | 34.9 | 9.9 | 17.4 | 4.6 | 1.8 |
| Switzerland | 40.3 | 10.7 | 18.0 | 3.6 | 8.0 |
| North Macedonia | 10.6 | 2.1 | 6.4 | 0.5 | 1.7 |
| Serbia | 35.3 | 7.9 | 19.9 | 3.1 | 4.5 |
| Turkey (6) | 974.0 | 179.7 | 680.2 | 34.2 | 66.9 |

(1) Including arts and humanities not further defined and inter-disciplinary programmes and qualifications involving arts and humanities.
(2) Including earlier reference years for some EU Member States (see other footnotes).
(3) 2016.
(4) 2014.
(5) 2016: except for architecture and town planning (2015).
(6) Architecture and town planning: 2015.

*Source:* Eurostat (online data code: educ_uoe_enrt03)

**Figure 2.2: Distribution of tertiary students in culture-related fields of education, 2017**
(%, share of all tertiary students in culture-related fields of education)

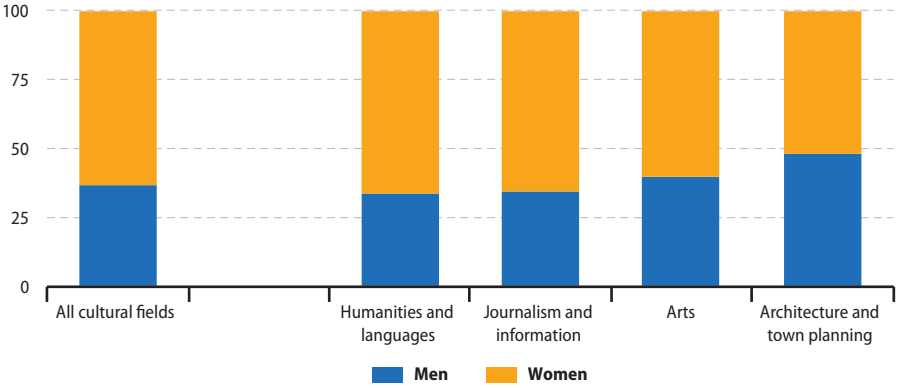



Note: the category of other fields related to arts and humanities includes arts and humanities not further defined and inter-disciplinary programmes involving arts and humanities.

(1) Including earlier reference years for some EU Member States (see other footnotes).
(2) 2014.
(3) 2016: except for architecture and town planning (2015).
(4) 2016.
(5) Architecture and town planning: 2015.

*Source:* Eurostat (online data code: educ_uoe_enrt03)

**Figure 2.3: Tertiary students in culture-related fields of education, by sex, EU-28, 2017**
(%)




Note: including 2016 data for Germany, Sweden and Slovenia (except for architecture and town planning (2015)) and 2014 data for Italy and the Netherlands.

*Source:* Eurostat (online data code: educ_uoe_enrt03)

## Foreign languages

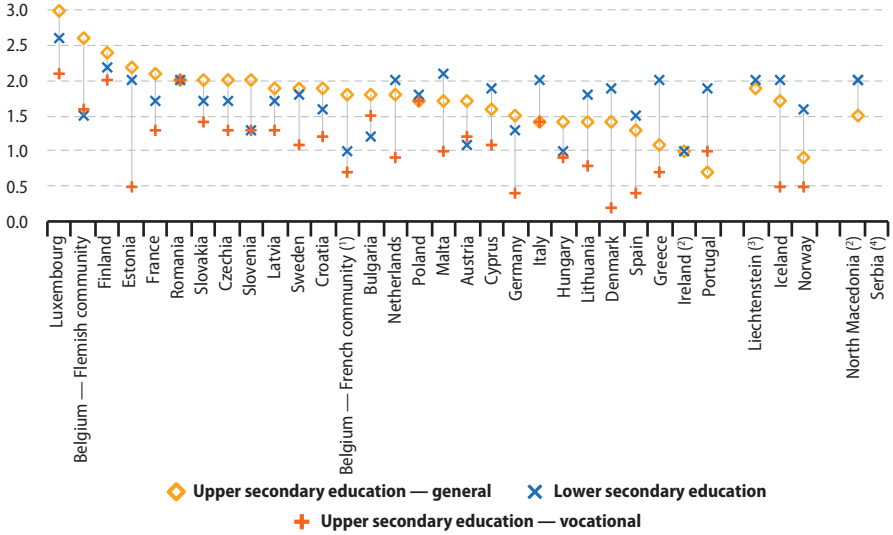
Knowledge of foreign languages opens doors for cultural exchange. Linguistic competencies are required and encouraged in many workplaces.

Formal education provides the vast majority of people with their best opportunity to learn a language. In 2017, the average number of foreign languages being learnt by pupils in lower secondary education (ISCED level 2) was higher than two in Malta, Finland and most notably Luxembourg (where a peak of 2.6 was recorded), while pupils in the French community of Belgium, Ireland and Hungary learnt, on average, one foreign language (no data available for the United Kingdom) — see Figure 2.4.

In 2017, the average number of foreign languages being learnt by pupils in upper secondary general education peaked at 3.0 in Luxembourg and was higher than two in the Flemish community of Belgium, Finland, Estonia and France. By contrast, Portuguese pupils following an upper secondary general education were studying, on average, just 0.7 foreign languages.

Generally, there was less focus on teaching foreign languages in vocational compared with general upper secondary education. This pattern existed in 22 of the 26 EU Member States for which data are available in 2017 (no data for Ireland or the United Kingdom). Romania, Poland and Italy were the only Member States where pupils following an upper secondary vocational education studied, on average, as many foreign languages as pupils following an upper secondary general education,

**Figure 2.4: Average number of foreign languages learnt by pupils in secondary education, by level of education, 2017**
(number)




Note: the United Kingdom, not available.

(1) Also including a small German-speaking community.
(2) Upper secondary education — vocational: not available.
(3) Upper secondary education — vocational: not applicable.
(4) Upper secondary education — general and vocational: not available.

*Source:* Eurostat (online data code: educ_uoe_lang03)

while Portugal was the only one where the average was higher for pupils following an upper secondary vocational education. The average number of foreign languages being learnt by pupils enrolled in upper secondary vocational education in Hungary, the Netherlands, Lithuania, Greece, Estonia, Germany, Spain and Denmark was less than 1.0.

### *English was the most common foreign language taught to upper secondary pupils in the EU*

Table 2.2 shows that English was, by far, the most commonly taught foreign language in upper secondary general educational establishments in the EU. Aside from English, the next most commonly taught foreign languages included French, German, Spanish and Italian, while Russian and Chinese were the only non-EU languages that feature in Table 2.2.

In 2017, in a majority of the EU Member States more than 90 % of pupils following an upper secondary general education were learning English as a foreign language; note that English is the predominant language for teaching at upper secondary level in Ireland. The only exceptions — where this share was less than 90 % — were Hungary (85 %), Denmark (82 %) and Portugal (61 %). It is interesting to note that all of the pupils in the Flemish community of Belgium that were following an upper secondary general education learnt English and French (French is considered as a foreign language in the Flemish community), while all of the pupils in Luxembourg learnt German and French (as these are official languages) and the vast majority of pupils (96 %) also learnt English (as their third foreign language).

Looking at the second most frequently studied foreign language in upper secondary general education in each of the EU Member States, German appears 11 times, French eight times, Spanish three times, Russian also three times (in the Baltic Member States). The second most frequently taught foreign language in the French community of Belgium was Dutch (considered a foreign language in the French community), while it was Italian in Malta and Swedish in Finland.

**Table 2.2: Four most-learnt foreign languages in upper secondary general education, 2017**

(%, share of pupils learning each language)

| | First | | Second | | Third | | Fourth | |
|---|---|---|---|---|---|---|---|---|
| Belgium — French community (1) | English | 91 | Dutch | 75 | Spanish | 7 | German | 6 |
| Belgium — Flemish community (1) | English | 100 | French | 100 | German | 48 | Spanish | 3 |
| Bulgaria | English | 90 | German | 36 | Russian | 25 | French | 12 |
| Czechia | English | 100 | German | 62 | French | 14 | Russian | 13 |
| Denmark | English | 82 | German | 28 | Spanish | 19 | French | 8 |
| Germany | English | 96 | French | 24 | Spanish | 21 | Italian | 3 |
| Estonia | English | 97 | Russian | 66 | German | 23 | Estonian | 18 |
| Ireland | French | 56 | German | 20 | Spanish | 17 | Chinese | 3 |
| Greece | English | 99 | French | 5 | German | 5 | – | – |
| Spain | English | 98 | French | 27 | German | 3 | Italian | 0 |
| France | English | 100 | Spanish | 74 | German | 21 | Italian | 8 |
| Croatia | English | 100 | German | 64 | Italian | 23 | French | 4 |
| Italy | English | 100 | French | 16 | Spanish | 15 | German | 10 |
| Cyprus | English | 95 | French | 33 | Spanish | 10 | Russian | 9 |
| Latvia | English | 98 | Russian | 58 | German | 27 | French | 6 |
| Lithuania | English | 96 | Russian | 29 | German | 7 | French | 3 |
| Luxembourg (2) | French | 100 | German | 100 | English | 96 | Spanish | 4 |
| Hungary | English | 85 | German | 46 | French | 5 | Italian | 4 |
| Malta | English | 100 | Italian | 36 | French | 19 | German | 8 |
| Netherlands | English | 100 | German | 44 | French | 29 | Spanish | 5 |
| Austria | English | 100 | French | 33 | Spanish | 19 | Italian | 15 |
| Poland | English | 96 | German | 46 | French | 9 | Russian | 8 |
| Portugal | English | 61 | Spanish | 7 | French | 3 | German | 2 |
| Romania | English | 100 | French | 82 | German | 15 | Spanish | 3 |
| Slovenia | English | 97 | German | 68 | Spanish | 13 | Italian | 11 |
| Slovakia | English | 99 | German | 60 | Russian | 19 | Spanish | 10 |
| Finland | English | 100 | Swedish | 92 | German | 16 | Spanish | 12 |
| Sweden | English | 100 | Spanish | 42 | German | 20 | French | 16 |
| United Kingdom | : | : | : | : | : | : | : | : |
| Iceland | English | 72 | Danish | 33 | Spanish | 26 | German | 24 |
| Liechtenstein | English | 100 | French | 93 | – | – | – | – |
| Norway | English | 38 | Spanish | 25 | German | 22 | French | 9 |
| North Macedonia | English | 100 | German | 25 | French | 23 | Italian | 2 |

(1) The official state languages of Belgium are Dutch, French and German; notably French is considered as a foreign language in the Flemish community and Dutch is considered as a foreign language in the French community. Information for the French community also includes a small German-speaking community.

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

*Source:* Eurostat (online data code: educ_uoe_lang01)

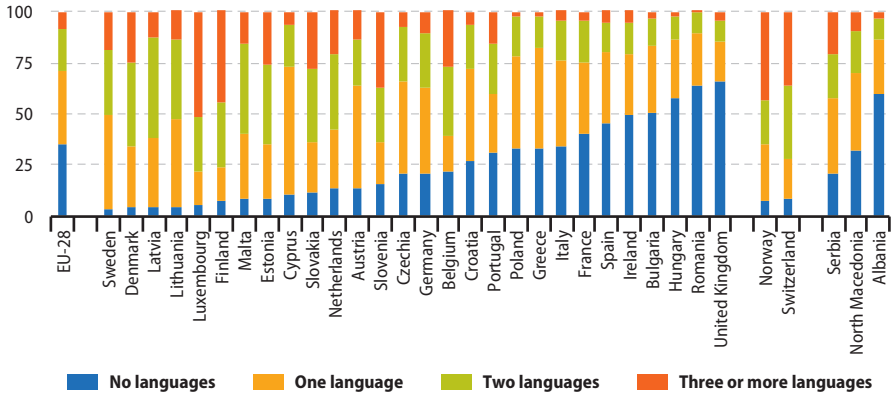
### *Some 35 % of adults in the EU declared that they knew one foreign language and 21 % knew two foreign languages*

Information on self-reported foreign language skills obtained from the adult education survey (AES) reveals that more than one third (35 %) of the EU-28 adult population (aged 25 to 64 years) had no foreign language skills in 2016. The same proportion (35 %) declared that they knew one foreign language, while 21 % knew two languages and 8 % knew three or more languages (see Figure 2.5).

In 2016, the share of the adult population declaring that they knew at least one foreign language was above 90 % in eight of the EU Member States. The highest share was recorded in Sweden (97 %), while Denmark, Latvia, Lithuania and Luxembourg each reported shares within the range of 95-96 %; Finland, Malta and Estonia were the three remaining Member States where more than 9 out of every 10 adults knew at least one foreign language. At the other end of the range, in Bulgaria, Hungary, Romania and the United Kingdom a majority of the population aged 25 to 64 years declared that they knew no foreign languages, with this share close to two thirds of the adult population in Romania and the United Kingdom.

While fewer than 1 in 10 adults (aged 25 to 64 years) in the EU-28 declared that they knew three or more foreign languages in 2016, there were some EU Member States where linguistic ability was considerably higher. More than half (51%) of the adult population in Luxembourg claimed to know at least three foreign languages (note that these often include German and French which are official languages), while 45 % of adults in Finland and 38 % of adults in Slovenia declared that they knew at least three foreign languages. In the remaining Member States, the proportion of adults stating that they knew at least three foreign languages was below 30 %, with this share falling to less than 5 % in Italy, Bulgaria, Greece, Hungary, Poland and Romania.

**Figure 2.5: Population aged 25-64 years reporting knowledge of foreign languages, by number of languages, 2016**
(%)




*Source:* Eurostat (online data code: edat_aes_l21)

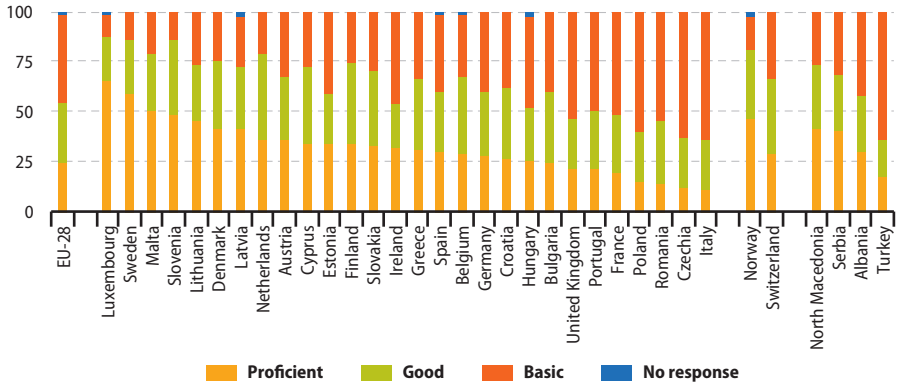
***One quarter of all adults declared themselves to be proficient in their best-known foreign language and nearly a third had a good level of knowledge***

Figure 2.6 provides an alternative analysis with a focus on language proficiency among people who know at least one foreign language. Note that this information is also taken from the adult education survey and is once again based on self-reported data among adults (aged 25 to 64 years). In 2016, some 25 % of the EU-28 adult population declared themselves to be proficient in their best-known foreign language, while 30 % stated they had a good level of knowledge and 45 % a basic level of knowledge.

The level of language proficiency varied considerably across the EU Member States: in 2016, Luxembourg, Sweden and Malta were the only Member States where more than half of all adults considered themselves to be proficient in their best-known foreign language. By contrast, this share fell to less than one fifth among those adults living in France, Poland, Romania, Czechia and Italy (which had the lowest share, 11 %).

There were six EU Member States where a majority of the adult population declared that they had only a basic level of knowledge for their best-known foreign language in 2016, with this share peaking at more than three fifths in Czechia (63 %) and Italy (64 %). In a majority of the Member States (16 out of 28), the share of the adult population declaring themselves to have a basic level of knowledge for their best-known foreign language was higher than the proportion of adults describing themselves as proficient. By contrast, Malta, Slovenia, Sweden and Luxembourg were the only Member States where the share of adults declaring themselves to be proficient was at least twice as high as the proportion with a basic level of knowledge.

**Figure 2.6: Level of best-known foreign language, population aged 25-64 years, 2016**
(%)




*Source:* Eurostat (online data code: edat_aes_l31)

## Mobility of students in tertiary education

Studying abroad provides students with the opportunity to experience a new educational system and to discover (or get to know better) the culture of their host country. Furthermore, students studying abroad and those who remain in their own country may benefit from a range of inter-cultural experiences linked to this mobility. The data presented in this section cover two types of mobility: degree mobility (which refers to students enrolled on a programme in another country, with the intention of graduating from the programme in the country of destination) and Erasmus credit mobility (which refers to shorter stays abroad, during which students attend courses and earn credits that are then transferred to the programme on which they are enrolled in their home country).

### *One quarter of doctoral students in the EU were from abroad*

As students move through the tertiary education system they are increasingly likely to study abroad. In 2017, degree mobile students from non-member countries accounted for more than one sixth (17.2 %) of all doctoral students (ISCED level 8) in the EU-28 (excluding data for Germany, Hungary, the Netherlands and Slovenia), while a further 7.5 % of doctoral students came from other EU Member States (than the one in which they were studying). As such, degree mobile students from abroad (hereafter simply students from abroad) accounted for almost one quarter (24.7 %) of the doctoral students in the EU (see Table 2.3). This share was considerably higher than for other levels of tertiary education: students from abroad accounted for 13.1 % of the total number of students enrolled for a master's degree (ISCED level 7) in the EU, 6.5 % of those enrolled for a bachelor's degree (ISCED level 6), and 3.7 % of those enrolled for a short-cycle tertiary degree (ISCED level 5); note these shares are based on information excluding Hungary and Slovenia, while data for short-cycle tertiary degrees also exclude the Netherlands.

In 2017, the highest shares of students from abroad studying for a doctoral degree were recorded in Luxembourg (85.2 %), the United Kingdom (42.1 %), France (39.7 %), Denmark (35.2 %) and Sweden (35.1 %). Students from abroad accounted for less than one third of doctoral students in the remaining EU Member States (no data available for Germany, Hungary, the Netherlands or Slovenia), with the lowest shares in Lithuania, Romania (both 4.4 %), Poland (2.2 %) and Greece (1.4 %).

Students from abroad accounted for approximately three quarters (75.8 %) of all students in Luxembourg who were studying for a master's degree in 2017. This share was more than twice as high as the next largest share — 33.9 % recorded in the United Kingdom — which in turn was considerably higher than the third highest share (21.5 %) that was recorded in Austria. Students from abroad accounted for less than 5.0 % of the total number of students enrolled for a master's degree in Poland (4.9 %), Croatia (3.3 %) and Greece (0.9 %).

Students from abroad were much less common among students studying for a bachelor's degree or a short-cycle tertiary education. In 2017, there were only five EU Member States where the share of students from abroad studying for a bachelor's degree was above 10.0 %; this was the case in Czechia, the United Kingdom and Austria, with the highest shares recorded in Luxembourg (25.8 %) and Cyprus (28.0 %).

A majority of the students from abroad studying in the EU were from non-member countries (rather than from other EU Member States). Looking at the information for doctoral students, there were 16 Member States where students from non-member countries outnumbered students from other EU Member States in 2017, while this situation was reversed in eight

**Table 2.3: Degree mobile students from abroad, by level of tertiary education and by country of origin, 2017**

(%, share of total number of students for each level of education)

| | Short-cycle (ISCED 5) | | Bachelor's (ISCED 6) | | Master's (ISCED 7) | | Doctoral (ISCED 8) | |
|---|---|---|---|---|---|---|---|---|
| | Other EU Member States | Non-member countries | Other EU Member States | Non-member countries | Other EU Member States | Non-member countries | Other EU Member States | Non-member countries |
| **EU-28 (1)** | 1.1 | 2.6 | 2.4 | 4.1 | 3.7 | 9.3 | 7.5 | 17.2 |
| Belgium | 2.6 | 2.4 | 3.8 | 2.5 | 6.2 | 9.6 | 4.2 | 16.4 |
| Bulgaria | – | – | 0.7 | 2.0 | 8.1 | 3.2 | 2.6 | 4.0 |
| Czechia | 2.9 | 2.7 | 6.0 | 5.1 | 9.6 | 4.7 | 10.1 | 6.9 |
| Denmark | 12.3 | 2.4 | 4.1 | 1.7 | 12.4 | 6.7 | 17.9 | 17.3 |
| Germany | 0.0 | 0.0 | 1.6 | 3.7 | 3.6 | 10.2 | : | : |
| Estonia | – | – | 3.6 | 2.0 | 3.9 | 8.6 | 4.3 | 10.0 |
| Ireland | 0.8 | 2.2 | 1.5 | 5.2 | 4.0 | 15.4 | 10.1 | 18.9 |
| Greece | – | – | 2.3 | 1.5 | 0.3 | 0.6 | 0.7 | 0.7 |
| Spain | 0.2 | 0.7 | 0.7 | 0.5 | 3.0 | 7.3 | 4.4 | 13.5 |
| France | 1.1 | 4.2 | 1.4 | 6.0 | 2.0 | 12.0 | 8.0 | 31.7 |
| Croatia | 0.0 | 0.0 | 0.6 | 1.9 | 1.3 | 2.0 | 1.2 | 8.0 |
| Italy | 1.5 | 5.7 | 1.1 | 4.0 | 1.0 | 4.2 | 3.5 | 11.4 |
| Cyprus | 0.8 | 48.1 | 10.9 | 17.0 | 7.2 | 4.0 | 12.4 | 2.9 |
| Latvia | 0.1 | 1.6 | 0.5 | 5.0 | 9.9 | 6.9 | 5.2 | 4.6 |
| Lithuania | – | – | 0.3 | 2.9 | 2.4 | 6.8 | 0.4 | 4.0 |
| Luxembourg | 8.7 | 0.0 | 22.3 | 3.5 | 57.7 | 18.0 | 54.4 | 30.7 |
| Hungary | : | : | : | : | : | : | : | : |
| Malta | 2.5 | 3.5 | 2.4 | 1.8 | 8.5 | 8.5 | 10.1 | 6.0 |
| Netherlands | : | : | 5.3 | 3.5 | 8.3 | 8.9 | : | : |
| Austria | 0.7 | 0.4 | 13.4 | 5.5 | 14.8 | 6.6 | 18.8 | 11.5 |
| Poland | 0.0 | 0.0 | 0.5 | 3.3 | 0.6 | 4.3 | 0.4 | 1.8 |
| Portugal | 0.2 | 2.5 | 0.5 | 3.3 | 1.4 | 6.2 | 3.4 | 23.9 |
| Romania | – | – | 0.4 | 2.5 | 3.9 | 6.3 | 1.0 | 3.3 |
| Slovenia | : | : | : | : | : | : | : | : |
| Slovakia | 0.3 | 0.3 | 3.3 | 2.1 | 6.0 | 3.0 | 7.1 | 2.5 |
| Finland | – | – | 0.7 | 4.8 | 2.0 | 10.7 | 6.3 | 15.8 |
| Sweden | 0.1 | 0.1 | 1.1 | 1.5 | 3.7 | 7.2 | 10.9 | 24.2 |
| United Kingdom | 1.2 | 2.6 | 5.2 | 9.2 | 7.0 | 26.9 | 13.3 | 28.8 |
| Iceland | 5.9 | 22.3 | 2.8 | 1.7 | 4.1 | 4.1 | 17.7 | 10.9 |
| Liechtenstein | – | – | 64.6 | 18.1 | 63.3 | 33.2 | 60.5 | 24.0 |
| Norway | 0.5 | 0.4 | 0.8 | 1.1 | 1.3 | 3.9 | 8.4 | 12.3 |
| Switzerland | 0.0 | 0.0 | 7.2 | 2.4 | 16.4 | 13.1 | 37.2 | 18.0 |
| North Macedonia | – | – | 0.1 | 4.0 | 0.2 | 11.7 | 0.2 | 38.6 |
| Serbia | – | – | 0.3 | 3.6 | 1.1 | 5.2 | 0.4 | 6.7 |
| Turkey | 0.0 | 0.2 | 0.2 | 1.5 | 0.3 | 4.3 | 0.4 | 8.0 |

Note: definitions differ, see metadata (https://ec.europa.eu/eurostat/cache/metadata/en/educ_uoe_enr_esms.htm).

(1) Excluding Hungary and Slovenia. Short-cycle: also excluding the Netherlands. Doctoral: also excluding Germany and the Netherlands.

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

Member States (no data available for Germany, Hungary, the Netherlands and Slovenia). A similar analysis for students studying for a bachelor's degree reveals there were 15 Member States where students from non-member countries outnumbered students from other EU Member States, while this situation was reversed in 11 Member States (no data available for Hungary and Slovenia).

### *In 2017, there were almost 300 000 Erasmus students and trainees from the EU studying abroad*

During the 2016/17 academic year, the Erasmus+ exchange programme was open to students from all of the EU Member States, three of the four EFTA countries (Switzerland was a partner country), as well as North Macedonia and Turkey — a total of 33 countries; note that North Macedonia did not take part in the Erasmus programme during the 2011/12 academic year.

Almost 300 000 Erasmus students and trainees from the EU-28 studied abroad during the 2016/17 academic year (see Table 2.4). The highest numbers of outgoing students — more than 40 000 students and trainees — were recorded for France, Germany and Spain, while the number of outgoing students leaving Italy was somewhat lower (35 666). Together these four EU Member States accounted for over half (54.5 %) of all outgoing students in the EU-28.

A similar analysis reveals that among the EU Member States, Spain hosted, by far, the highest number of Erasmus students (48 595), followed by Germany (34 497) and the United Kingdom (31 727).

In relative terms, some of the EU Member States hosted significantly more Erasmus students than they sent abroad: this was particularly the case in Malta, Sweden, Ireland and Luxembourg, where there were at least twice as many incoming as outgoing students in 2016/17. Romania was the only Member State to report more than twice as many outgoing compared with incoming Erasmus students and trainees. In absolute terms, the United Kingdom hosted far more incoming students and trainees than outgoing, a difference of 15 166, while France reported the largest difference in the other direction, with 15 183 more students and trainees leaving France than entering it.

**Table 2.4:** Mobile Erasmus students and trainees, 2011/12 and 2016/17
(number)

| | 2011/12 | | 2016/17 | |
|---|---|---|---|---|
| | Outgoing | Incoming | Outgoing | Incoming |
| **EU-28** | 236 298 | 238 345 | 294 752 | 311 845 |
| Belgium | 7 091 | 8 593 | 9 284 | 10 712 |
| Bulgaria | 1 852 | 908 | 2 465 | 1 545 |
| Czechia | 7 004 | 5 834 | 7 891 | 10 534 |
| Denmark | 3 315 | 6 501 | 4 659 | 5 731 |
| Germany | 33 363 | 27 872 | 40 959 | 34 497 |
| Estonia | 1 092 | 1 084 | 1 135 | 1 871 |
| Ireland | 2 754 | 5 751 | 3 472 | 8 017 |
| Greece | 3 591 | 2 760 | 5 259 | 4 688 |
| Spain | 39 545 | 39 300 | 40 079 | 48 595 |
| France | 33 269 | 28 964 | 43 905 | 28 722 |
| Croatia | 882 | 377 | 1 778 | 2 097 |
| Italy | 23 377 | 20 204 | 35 666 | 26 294 |
| Cyprus | 257 | 693 | 635 | 1 077 |
| Latvia | 2 194 | 892 | 2 156 | 1 941 |
| Lithuania | 3 548 | 1 540 | 4 452 | 3 161 |
| Luxembourg | 450 | 498 | 538 | 1 077 |
| Hungary | 4 361 | 3 757 | 4 341 | 6 242 |
| Malta | 149 | 1 202 | 413 | 2 431 |
| Netherlands | 9 310 | 9 892 | 13 831 | 14 145 |
| Austria | 5 590 | 5 751 | 7 427 | 7 934 |
| Poland | 15 315 | 8 972 | 15 453 | 16 908 |
| Portugal | 6 484 | 9 197 | 9 132 | 14 306 |
| Romania | 4 578 | 1 732 | 7 202 | 3 541 |
| Slovenia | 1 735 | 1 696 | 1 958 | 2 684 |
| Slovakia | 2 685 | 1 355 | 3 769 | 2 149 |
| Finland | 5 272 | 6 906 | 6 263 | 8 698 |
| Sweden | 3 573 | 10 354 | 4 069 | 10 521 |
| United Kingdom | 13 662 | 25 760 | 16 561 | 31 727 |
| Iceland | 261 | 571 | 372 | 922 |
| Liechtenstein | 38 | 61 | 42 | 85 |
| Norway | 1 690 | 4 347 | 2 315 | 6 765 |
| North Macedonia | : | : | 312 | 121 |
| Turkey | 11 826 | 5 269 | 17 008 | 3 563 |

*Source:* European Commission, Directorate-General for Education and Culture, Erasmus statistics

## Methodological notes

The compilation of education statistics that are presented in this chapter draws principally on a joint UOE data collection exercise, administrated by UNESCO, the OECD and Eurostat, hereafter referred to as the UOE data collection. It provides annual statistics on the participation in and the completion of education programmes by pupils and students, as well as data on education personnel and education expenditure.

### Tertiary students in culture-related fields of education

The international standard classification of education (ISCED) is the reference classification for organising education programmes and related qualifications by levels and fields. ISCED 2011 took into account a range of changes to education systems (for example, those relating to the Bologna process in tertiary education, or the expansion of education programmes for very young children). Levels of education are classified by ISCED 2011 in the following way:

- 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;
- 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 also classifies fields of education and training (ISCED-F 2013). Within this classification there are four main fields of education that have been identified as being related to culture:

- arts (fine arts, music and performing arts, audio-visual techniques and media production, design, craft skills);
- humanities (religion, foreign languages, history and archaeology, philosophy and ethics);
- journalism and information (journalism and reporting, library, information, archiving); and
- architecture and town planning.

### Foreign languages

Within the UOE data collection, Eurostat gathers information on foreign language teaching in primary and secondary educational programmes. The educational curriculum drawn up in each country defines the languages considered as foreign languages. 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. Foreign languages learnt in formal education include all modern languages taught as foreign languages; ancient Greek, Latin, Esperanto and sign languages are excluded. Only foreign languages studied as compulsory subjects or as compulsory curriculum options are included.

The adult education survey (AES) is a source of data on self-reported competencies on foreign languages, focusing on the adult population (people aged 25 to 64 years).

### Mobility of students in tertiary education

The UOE data collection exercise 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, are included in the statistics for the reporting country.

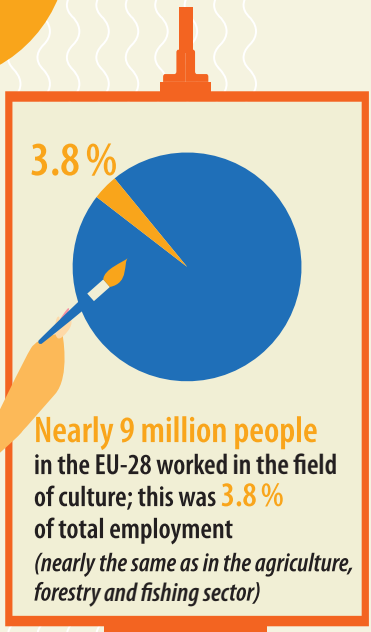
Learning mobility in tertiary education has been defined as the physical crossing of national borders between a country of origin and a country of destination and subsequent participation in activities relevant to tertiary education (in the country of destination). Degree mobile students are enrolled 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.

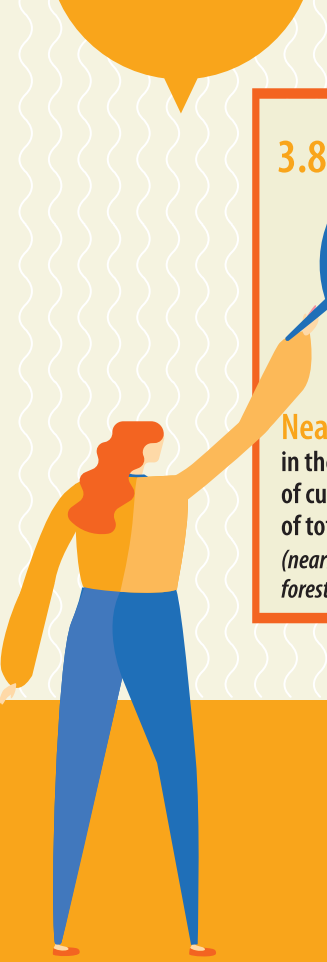
Since it began in 1987/1988, the Erasmus programme has provided over six million European students with the opportunity to go abroad and study at a higher education institution or train in a company. The Erasmus programme is one of the best-known European learning mobility programmes. Students can study abroad for up to 12 months (in any cycle of tertiary education). Erasmus+ (2014-2020) 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.

# 3 Cultural employment

# Did you know...




**Nearly 9 million people** in the EU-28 worked in the field of culture; this was **3.8 %** of total employment *(nearly the same as in the agriculture, forestry and fishing sector)*

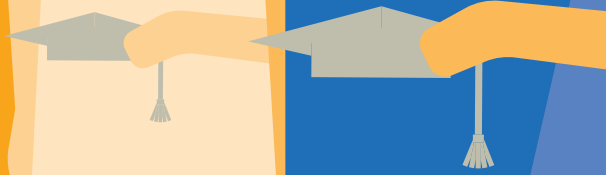


**1 in 4 people** working in the field of culture were artists or writers (more than **2 million people** in the EU-28)

**In total employment: around 35 %**

**In cultural employment: almost 60 %**

of people had a tertiary level of educational attainment



(EUROSTAT, 2018)

This chapter presents data on cultural employment derived from the EU's labour force survey (EU-LFS).

The statistics presented are based on a methodology proposed in the ESSnet-Culture final report (2012). Cultural employment includes all persons working in economic activities that are deemed to be cultural, irrespective of whether the person is employed in a cultural occupation. It also covers persons with a cultural occupation, irrespective of whether they are employed in a non-cultural economic activity. The definition of cultural employment is defined in terms of the statistical classification of economic activities in the European Community (NACE Rev. 2) and by the international standard classification of occupations (ISCO). The scope of cultural employment was extended somewhat in 2016, following a decision taken by the culture statistics working group. A full list of the economic activities and occupations that are used to define cultural employment is provided below in the section titled *Methodological notes*.

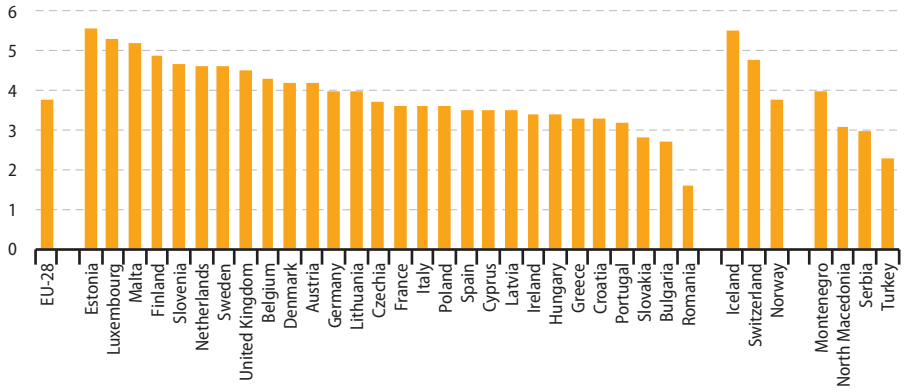
## Cultural employment — overall developments

This chapter seeks to provide an overview of developments in cultural employment and information on the relative weight of cultural employment in the total number of persons employed. The analysis is subsequently extended by looking in more detail at various socioeconomic breakdowns: cultural employment by age, by sex, by level of educational attainment, by professional status and by working time (full-time/part-time). The chapter closes with a special focus on the employment characteristics of creative and performing artists, authors, journalists and linguists.

### *Across the EU-28, there were 8.7 million people in cultural employment in 2018*

In 2018, there were 8.7 million people across the EU-28 working in a cultural activity or a cultural occupation (the definition employed by Eurostat to delineate cultural employment is presented below in the section on *Methodological notes*). These 8.7 million persons employed were equivalent to 3.8 % of the total number of persons employed within the whole of the EU-28 economy (see Figure 3.1).

**Figure 3.1: Cultural employment, 2018**
(% of total employment)




*Source:* Eurostat (online data code: cult_emp_sex)

In 2018, shares of cultural employment in total employment varied from 1.6 % in Romania to over 5.0 % in Estonia, Luxembourg and Malta (see Figure 3.1). The EFTA countries of Iceland, Switzerland and Norway each recorded shares of cultural employment that were equal to or above the EU-28 average (3.8 %), while three of the candidate countries — North Macedonia, Serbia and Turkey — recorded shares that were below the EU-28 average (Montenegro was an exception, 4.0 %).

There was a small but steady increase in EU-28 cultural employment between 2013 and 2018 (see Table 3.1). In 2018, there were 8.7 million people in cultural employment, 639 000 more than in 2013, equivalent to an overall increase of 8 %. However, no increase was observed in relative terms; cultural employment represented 3.8 % of total employment in both 2013 and 2018 (with cultural employment increasing at roughly the same pace as total employment).

The share of cultural employment in total employment increased between 2013 and 2018 in a majority of the EU Member States: the largest relative increase was recorded in Malta, where the share of cultural employment rose from 4.2 % to 5.2 %. With respectively around 125 000, 117 000 and 93 000 more persons in cultural employment in 2018 than in 2013, Spain, the United Kingdom and Poland together accounted for more than half (52 %) of the total increase in EU-28 cultural employment during the five-year period under consideration.

## Table 3.1: Cultural employment, 2013 and 2018

| | Number (1 000 persons) | | Share of total employment (%) | |
|---|---|---|---|---|
| | 2013 | 2018 | 2013 | 2018 |
| **EU-28** | 8 097 | 8 736 | 3.8 | 3.8 |
| Belgium (1) | 170 | 205 | 3.8 | 4.3 |
| Bulgaria | 78 | 84 | 2.7 | 2.7 |
| Czechia | 191 | 198 | 3.9 | 3.7 |
| Denmark (1) | 125 | 119 | 4.7 | 4.2 |
| Germany | 1 660 | 1 661 | 4.2 | 4.0 |
| Estonia | 35 | 37 | 5.6 | 5.6 |
| Ireland (1) | 73 | 77 | 3.7 | 3.4 |
| Greece | 122 | 125 | 3.5 | 3.3 |
| Spain | 553 | 678 | 3.2 | 3.5 |
| France (1) | 895 | 966 | 3.5 | 3.6 |
| Croatia | 52 | 54 | 3.4 | 3.3 |
| Italy (1) | 784 | 831 | 3.5 | 3.6 |
| Cyprus (1) | 12 | 14 | 3.3 | 3.5 |
| Latvia | 35 | 32 | 3.9 | 3.5 |
| Lithuania | 49 | 56 | 3.8 | 4.0 |
| Luxembourg (1) | 12 | 15 | 5.2 | 5.3 |
| Hungary | 151 | 150 | 3.9 | 3.4 |
| Malta | 8 | 12 | 4.2 | 5.2 |
| Netherlands (1) | 386 | 408 | 4.7 | 4.6 |
| Austria | 174 | 180 | 4.2 | 4.2 |
| Poland | 493 | 586 | 3.2 | 3.6 |
| Portugal | 128 | 158 | 2.9 | 3.2 |
| Romania | 116 | 141 | 1.4 | 1.6 |
| Slovenia | 45 | 47 | 5.0 | 4.7 |
| Slovakia | 52 | 72 | 2.2 | 2.8 |
| Finland | 119 | 126 | 4.8 | 4.9 |
| Sweden | 225 | 235 | 4.8 | 4.6 |
| United Kingdom | 1 355 | 1 471 | 4.5 | 4.5 |
| Iceland | 10 | 11 | 5.8 | 5.5 |
| Norway | 114 | 101 | 4.4 | 3.8 |
| Switzerland | 211 | 223 | 4.8 | 4.8 |
| Montenegro | 9 | 10 | 4.6 | 4.0 |
| North Macedonia | 23 | 23 | 3.4 | 3.1 |
| Serbia (1) | 82 | 86 | 3.6 | 3.0 |
| Turkey (1) | 566 | 659 | 2.2 | 2.3 |

(1) Breaks in series.

*Source:* Eurostat (online data code: cult_emp_sex)

## Cultural employment by sex, age and educational attainment

***The highest proportion of women in cultural employment was recorded in the Baltic Member States***

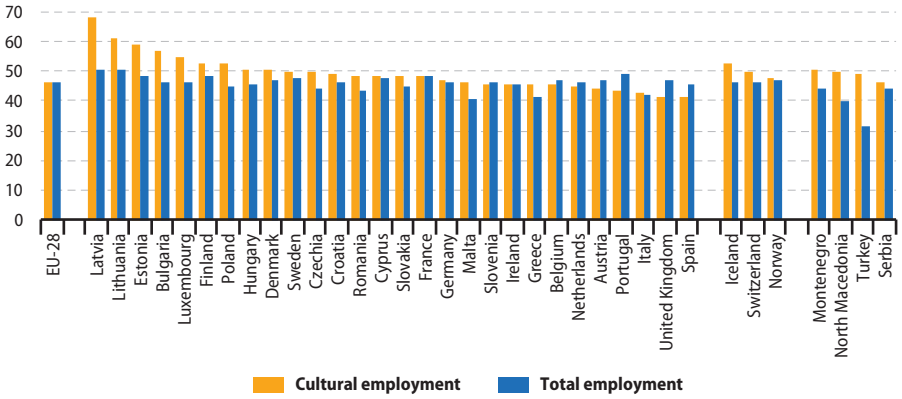
Increasing female labour participation is one of the policy objectives of the European Commission which is committed to promoting gender equality in the labour market through a mix of legislation, policy guidance and financial support. In 2018, women accounted for a lower share (46.1 %) of EU-28 cultural employment than men (see Figure 3.2). The proportion of women in the cultural workforce was nearly the same as the average share of women in employment across the whole of the economy (46.0 %).

The situation was somewhat different when analysing the relative shares of women and men in cultural employment across the EU Member States. In 2018, women accounted for a majority of cultural employment in nine Member States, while the division of cultural employment was equally split between the sexes in Sweden.

The Baltic Member States recorded the highest female shares of cultural employment, with a peak of 68 % in Latvia, followed by 61 % in Lithuania and 59 % in Estonia; Bulgaria, Luxembourg, Finland, Poland, Hungary and Denmark were the other Member States where women occupied a majority of cultural employment. At the other end of the range, the share of women in cultural employment was lowest in three southern Member States — Spain, Italy and Portugal — as well as in the United Kingdom.

In comparison with the overall division of labour, it was common to find that women accounted for a higher share of cultural employment than their share across the whole economy. This was true in 2018 in all but eight of the EU Member States, with women accounting for a much higher proportion of cultural employment — over 10 percentage points more than their overall share of total employment — in the three Baltic Member States and Bulgaria. By contrast, the female share of cultural employment was notably lower than the overall share of women in total employment in Spain (4 percentage points less), Portugal and the United Kingdom (6 percentage points less in both Member States).

**Figure 3.2: Share of women in cultural employment and in total employment, 2018**
(%)




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

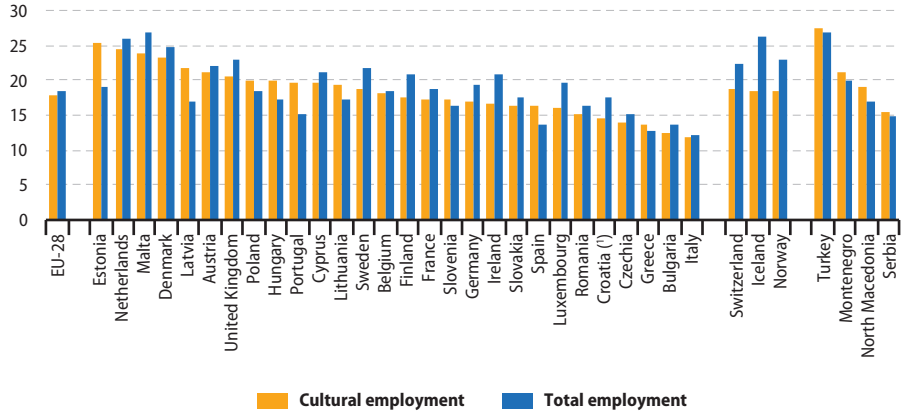
### *In Estonia, the Netherlands and Malta, around a quarter of the cultural workforce was aged 15 to 29 years*

Across the EU-28, there were 1.6 million young people (aged 15 to 29 years) who were working in the field of culture in 2018. They represented almost one fifth (17.9 %) of total cultural employment; this proportion was similar to the average share of all young people in the whole economy (18.4 % of total employment) — see Figure 3.3.

Across the EU Member States, the share of young people in cultural employment varied by slightly more than a factor of two in 2018, from 12 % in Italy and 13 % in Bulgaria up to 24 % in Malta and the Netherlands and 25 % in Estonia.

Young people accounted for a higher share of cultural employment than their share of the total employment in nine of the EU Member States; the biggest differences were recorded in Latvia and Portugal, where the share of young people in cultural employment was more than 4 percentage points higher than the average share of young people in total employment, with this difference peaking at 6 percentage points in Estonia. By contrast, young people were relatively under-represented in terms of their share of cultural employment in Sweden, Finland, Luxembourg and Ireland.

**Figure 3.3: Share of young people aged 15-29 years in cultural employment and in total employment, 2018**
(%)



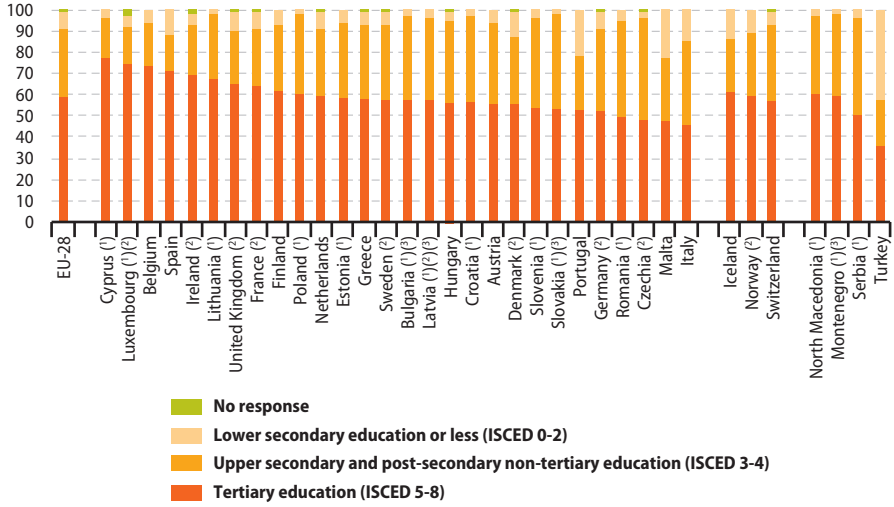

(1) Cultural employment: low reliability.

*Source:* Eurostat (online data codes: cult_emp_age and lfsa_egan)

### *People with a tertiary level of educational attainment made up a majority of the cultural workforce*

In 2018, almost three fifths (59 %) of the EU-28 workforce in the field of culture had a tertiary level of educational attainment (as defined by the international standard classification of education (ISCED) levels 5-8), while only 8 % had completed at most a lower secondary level of educational attainment (as defined by ISCED levels 0-2), leaving one third (33 %) of the EU-28's cultural workforce with an upper secondary or post-secondary non-tertiary level of educational attainment (as defined by ISCED levels 3-4) — see Figure 3.4.

**Figure 3.4: Cultural employment, by level of educational attainment, 2018**
(% of cultural employment)




(1) Lower secondary education or less: low reliability.
(2) No response: low reliability.
(3) Lower secondary education includes no response.

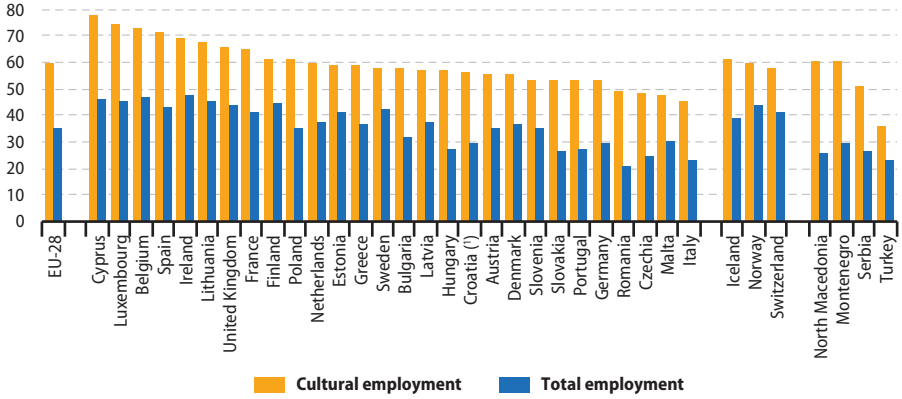
*Source:* Eurostat (online data code: cult_emp_edu)

The share of people in the EU-28 working in the field of culture that had a tertiary level of educational attainment (59 %) was considerably higher than the average recorded for the whole economy (35 %) — see Figure 3.5. In 2018, more than half of all people in cultural employment in 24 of the EU Member States had a tertiary level of educational attainment; the only exceptions were Romania, Czechia, Malta and Italy, each of these recording a share within the range of 45-50 %. More than three quarters (78 %) of all cultural employment in Cyprus was occupied by people with a tertiary level of educational attainment, while shares of 70-75 % were recorded in Luxembourg, Belgium and Spain.

These high shares of the cultural workforce with a tertiary level of educational attainment were quite atypical, insofar as the share of the total workforce with a tertiary level of educational attainment was systematically below 50 % in each of the EU Member States in 2018; a peak of 48 % was recorded in Ireland. As such, one of the most characteristic features of cultural employment was its relatively high propensity to employ people with a tertiary level of educational attainment.

**Figure 3.5: Share of people with a tertiary level of educational attainment in cultural employment and in total employment, 2018**

(%)




(!) Cultural employment: low reliability.

*Source:* Eurostat (online data codes: cult_emp_edu and lfsa_egaed)

## Some other characteristics of cultural employment

The EU-LFS also provides information for a range of socioeconomic characteristics that may be used to analyse cultural employment in more detail; this next section focuses on two specific areas, namely, self-employment and working time (full-time employment).

### Self-employment

Aside from a high propensity to employ people with a high level of educational attainment, cultural employment is also characterised by a relatively high proportion of self-employment, reflecting the independent and specialised nature of many occupations in the cultural sector — for example, authors, performing artists, musicians, painters and sculptors, or crafts people.

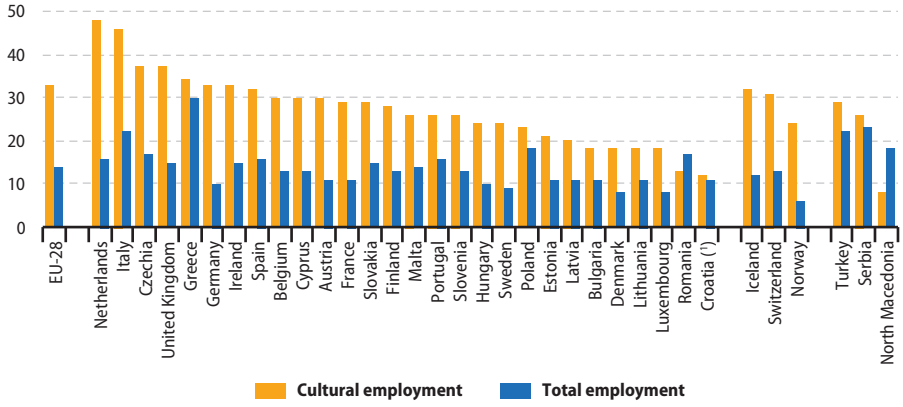
Across the EU-28, one third (33 %) of the cultural workforce was self-employed in 2018, compared with an average of 14 % for the whole economy (see Figure 3.6); as such, the relative weight of self-employment in the field of culture was more than twice as high as the average for total employment.

In 2018, the self-employed accounted for almost half of all cultural employment in the Netherlands (48 %) and Italy (46 %); both of these shares were considerably higher than in any of the other EU Member States, with Czechia and the United Kingdom (both 37 %) and Greece (34 %) the only other countries to report shares that were higher than the EU-28 average (33 %). By contrast, less than one in five persons in cultural employment in Bulgaria, Denmark, Lithuania, Luxembourg (all 18 %), Romania (13 %) and Croatia (12 %, note data are of low reliability) were self-employed.

In Germany and the Netherlands, the share of self-employed people working in the field of culture in 2018 was at least three times as high as the average across the whole economy. A similar pattern was observed in Austria, Sweden, France and the United Kingdom, where the share of the self-employed in cultural employment was at least 2.5 times as high as the average recorded for the whole economy. At the other end of the range, Romania was the only EU Member State where self-employed people accounted for a lower share (13 %) of cultural employment than their average for total employment (17 %).

**Figure 3.6: Share of the self-employed in cultural employment and in total employment, 2018**

(%)




(1) Cultural employment: low reliability.

*Source:* Eurostat (online data code: cult_emp_wsta)

## Full-time work

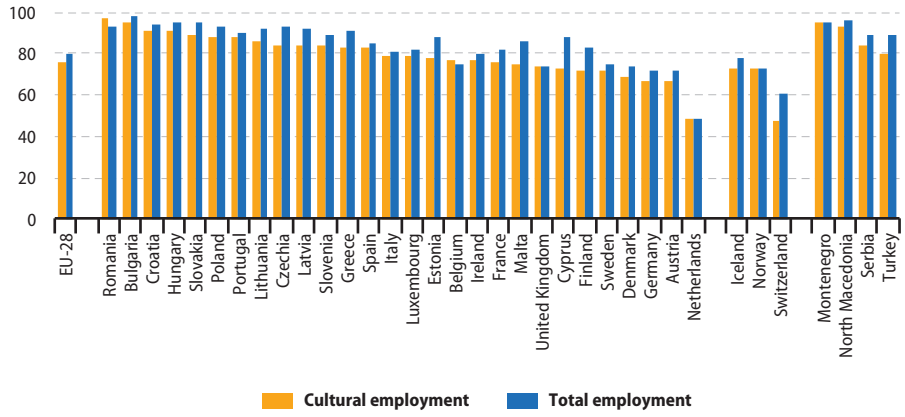
A lower proportion of people working in the field of culture were employed on a full-time basis than the average share of full-time employment across the whole of the EU-28 economy. This could be explained, at least in part, by a number of cultural jobs being characterised by self-employment/freelancing and job flexibility, which may result in job insecurity and considerable variations in income over time.

In 2018, just over three quarters (76 %) of the cultural workforce in the EU-28 was employed on a full-time basis, while the share of full-time employment across the whole economy was higher at four fifths (80 %). This pattern — a lower share of full-time employment for the field of culture — was repeated in the vast majority of the EU Member States (see Figure 3.7), with the only exceptions being Romania and Belgium (where a higher share of the cultural workforce was employed on a full-time basis) and the Netherlands and the United Kingdom (where the share of people working on a full-time basis was the same in the cultural workforce as it was for the whole economy). The proportion of people in the cultural workforce employed on a full-time basis was considerably lower (than the average for the whole economy) in Estonia, Malta, Finland and Cyprus.

In 2018, the share of full-time employment in the cultural workforce varied considerably between the EU Member States, from 49 % in the Netherlands to 95 % in Bulgaria and 97 % in Romania; this wide range reflects more general overall differences between national labour markets rather than the specific nature of cultural employment.

**Figure 3.7: Share of people working on a full-time basis in cultural employment and in total employment, 2018**

(%)



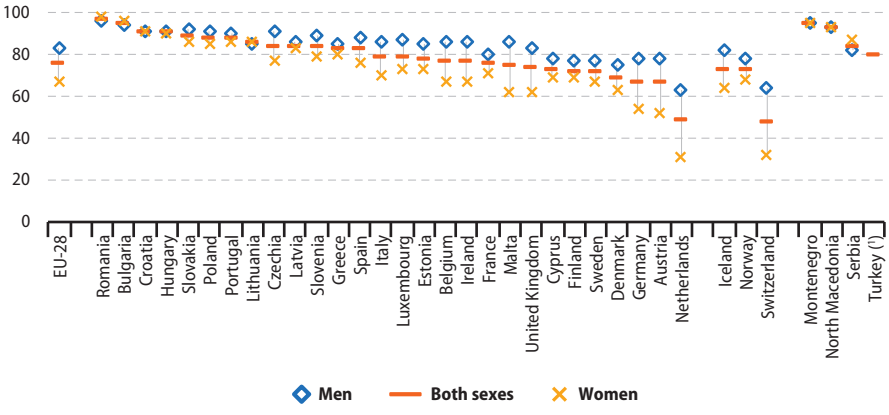

*Source:* Eurostat (online data code: cult_emp_wsta)

A more detailed analysis — by sex — reveals that the somewhat lower level of full-time employment in the field of culture could be attributed to a relatively low share of men employed on a full-time basis (lower than the average share of men working on a full-time basis across the whole economy), whereas the share of women working on a full-time basis was broadly in line with the average. In 2018, some 83 % of men in cultural employment worked on a full-time basis compared with an average of 90 % for the whole EU-28 economy. By contrast, the share of women working on a full-time basis in the field of culture was 67 % compared with an average of 68 % for the whole EU-28 economy. This pattern was repeated in many of the EU Member States, where the lower proportion of men working on a full-time basis in the field of culture resulted in the gender gap for full-time employment being lower within the field of cultural employment than it was for the whole economy.

The gender gap for full-time employment in the field of culture was at its narrowest in those EU Member States that recorded some of the highest shares of people (both sexes) working on a full-time basis — Romania, Bulgaria, Croatia and Hungary, as well as Lithuania and Latvia (see Figure 3.8). On the other hand, the Member States with the largest gender disparities in full-time cultural employment were the Netherlands, Austria, Germany, Malta and the United Kingdom.

**Figure 3.8: Share of people working on a full-time basis in cultural employment, by sex, 2018**

(%)




(:) Data for men and women: not available.

*Source:* Eurostat (online data code: cult_emp_wsta)

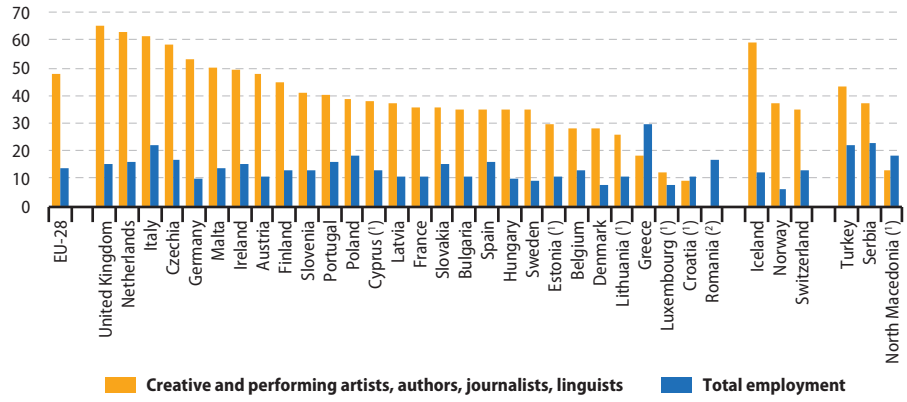
## Special focus on artists, authors, journalists and linguists

This final section presents information on the employment characteristics for two specific cultural occupations: creative and performing artists (including visual artists, musicians, dancers, actors, film directors, and so on) and authors, journalists and linguists; these two groups of occupations are hereafter referred to as 'artists and writers'.

There were over two million artists and writers in the EU-28 in 2018, together they accounted for almost one quarter (23 %) of cultural employment. Nearly half (48 %) of all artists and writers in the EU-28 were self-employed (see Figure 3.9). This percentage was much higher than the average for the whole economy (14 %) and was also higher than the average for cultural employment (33 %).

Almost two thirds (65 %) of all artists and writers in the United Kingdom were self-employed in 2018, and at least a half in the Netherlands (63 %), Italy (61 %), Czechia (58 %), Germany (53 %) and Malta (50 %). In Germany, the share of artists and writers that were self-employed was 5.3 times as high as the national average for the whole economy; this ratio was also relatively high in Austria (4.4 times as high) and the United Kingdom (4.3 times as high). By contrast, Croatia (note data are of low reliability) and Greece were the only EU Member States to record a lower share of self-employment for artists and writers than for the whole economy.

**Figure 3.9: Share of the self-employed among creative and performing artists, authors, journalists, linguists and in total employment, 2018**
(%)




(1) Creative and performing artists, authors, journalists, linguists: low reliability.
(2) Creative and performing artists, authors, journalists, linguists: not available.

*Source:* Eurostat (online data code: cult_emp_artpc)

Some 70 % of artists and writers in the EU-28 worked on a full-time basis in 2018, which was lower than the corresponding shares of people working full-time in the field of culture (76 %) or across the whole economy (80 %).

The share of artists and writers working on a full-time basis was generally lower than the national average for total employment across the EU Member States in 2018. The only exceptions to this rule were Luxembourg and Romania (where the share of full-time employment was only marginally higher for artists and writers than the national average). In some cases, there was a considerable difference in full-time employment rates: this was particularly the case in Latvia, Cyprus and Finland, where the share of artists and writers working on a full-time basis was at least 20 percentage points lower than the national average. The Netherlands was the only EU Member State to report that fewer than half (44 %) of all artists and writers worked on a full-time basis.

With a relatively low share of artists and writers employed on a full-time basis, some have a second job (to complement their main job). There are a number of reasons why some artists and writers may choose to be an independent/freelancer working on their own account, while simultaneously working for a public or private employer. Self-employed people that own two businesses also enter into this category of holding more than one job. Table 3.2 shows that across the whole of the EU-28, a very high majority (96 %) of the workforce held a single job in 2018; this share was lower for artists and writers (90 %). Artists and writers were less likely (than the workforce as a whole) to have a single job and this pattern was repeated in each of the EU Member States, except for Malta (where — within the sampling limits — all artists and writers had a single job). The share of artists and writers who were single jobholders was more than 10 percentage points below the national average in the Netherlands, Finland, Latvia, Cyprus, France and Estonia.

A sign of the precarious nature of employment faced by artists and writers concerns the duration of their work contracts. In 2018, some 86 % of employees in the EU-28 had a permanent employment contract, while the corresponding figure for artists and writers who were employees was 77 %. This pattern was replicated in a majority of the EU Member States, although in Lithuania, Croatia and Cyprus a slightly higher share of artists and writers had a permanent contract (when compared with the national average for all employees) and in Bulgaria, Estonia and Romania the shares were the same for artists and writers as for the economy as a whole.

Less than two thirds of all artists and writers (who were employees) in France (60 %), Spain (64 %) and Poland (65 %) had a permanent contract. In France, this share was particularly low when compared with the share of employees across the whole national economy with a permanent contract (83 %); the difference of 23 percentage points was the largest recorded among any of the EU Member States. Relatively large gaps were also registered in Belgium, Malta, Italy, Ireland and Sweden, where the share of employee artists and writers with a permanent contract was at least 10 percentage points lower than the national average.

**Table 3.2:** Employment characteristics of creative and performing artists, authors, journalists, linguists compared with total employment, 2018
(%)

| | Working full-time | | Single job holder | | Employees with a permanent contract | |
|---|---|---|---|---|---|---|
| | Creative and performing artists, authors, journalists, linguists | Total employment | Creative and performing artists, authors, journalists, linguists | Total employment | Creative and performing artists, authors, journalists, linguists | Total employment |
| **EU-28** | 70 | 80 | 90 | 96 | 77 | 86 |
| Belgium | 71 | 75 | 94 | 96 | 72 | 89 |
| Bulgaria | 92 | 98 | 99 | 100 | 96 | 96 |
| Czechia | 85 | 93 | 92 | 97 | 90 | 91 |
| Denmark | 67 | 74 | 88 | 93 | 81 | 89 |
| Germany | 67 | 72 | 90 | 95 | 83 | 88 |
| Estonia | 74 | 88 | 80 | 94 | 97 | 97 |
| Ireland | 75 | 80 | 92 | 98 | 77 | 90 |
| Greece | 77 | 91 | 95 | 98 | 81 | 89 |
| Spain | 79 | 85 | 94 | 98 | 64 | 73 |
| France | 70 | 82 | 82 | 95 | 60 | 83 |
| Croatia (1) | 87 | 94 | 97 | 99 | 81 | 80 |
| Italy | 71 | 81 | 94 | 99 | 69 | 83 |
| Cyprus | 66 | 88 | 85 | 97 | 87 | 86 |
| Latvia | 68 | 92 | 85 | 96 | 93 | 97 |
| Lithuania | 80 | 92 | 94 | 95 | 100 | 98 |
| Luxembourg | 84 | 82 | 95 | 96 | 88 | 90 |
| Hungary | 90 | 95 | 96 | 99 | 91 | 93 |
| Malta (1) | 74 | 86 | 100 | 97 | 75 | 92 |
| Netherlands | 44 | 49 | 81 | 92 | 75 | 79 |
| Austria | 65 | 72 | 90 | 96 | 84 | 91 |
| Poland | 81 | 93 | 88 | 95 | 65 | 76 |
| Portugal | 81 | 90 | 88 | 96 | 70 | 78 |
| Romania | 94 | 93 | 98 | 99 | 99 | 99 |
| Slovenia | 80 | 89 | 93 | 97 | 76 | 84 |
| Slovakia | 88 | 95 | 93 | 99 | 82 | 92 |
| Finland | 63 | 83 | 83 | 94 | 76 | 84 |
| Sweden | 68 | 75 | 84 | 91 | 71 | 84 |
| United Kingdom | 66 | 74 | 93 | 97 | 91 | 94 |
| Iceland | 72 | 78 | 78 | 90 | 92 | 91 |
| Norway | 69 | 73 | 87 | 91 | 89 | 92 |
| Switzerland | 38 | 61 | 79 | 92 | 88 | 87 |
| Montenegro (1) | 94 | 95 | 98 | 99 | 68 | 67 |
| North Macedonia | 85 | 96 | 96 | 98 | 76 | 85 |
| Serbia | 65 | 89 | 94 | 93 | 73 | 77 |
| Turkey | 71 | 89 | 96 | 97 | 82 | 87 |

(1) Employees with a permanent contract for creative and performing artists, authors, journalists, linguists: low reliability.

*Source:* Eurostat (online data code: cult_emp_artpc)

## Methodological notes

The statistical concept of cultural employment is based on methodology proposed by the European Statistical System Network on Culture (see its ESSnet-Culture final report (2012)).

The report defines cultural employment by crossing economic activities (based on the statistical classification of economic activities in the European Community (NACE Rev. 2)) with a set of occupations (using the international standard classification of occupations (ISCO-08)).

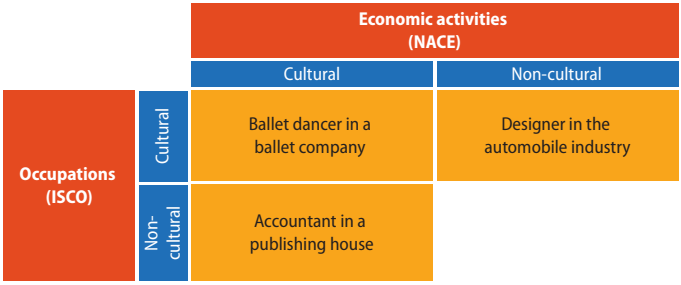
Eurostat's statistics on cultural employment are sourced from the EU's labour force survey (EU-LFS); the population covered by this survey concerns people aged 15 years or more. Eurostat compiles data on cultural employment according to the economic activity in which the employed person works and according to their occupation, using a matrix to create an aggregate for all cultural employment. The data may be analysed at a more detailed level, for example, by looking at socioeconomic breakdowns by sex, by age or by level of educational attainment.

### Defining cultural employment

**As the ESSnet-Culture report notes, cultural employment covers three types of situation (see Figure 3.10):**

- **an employed person holds a cultural occupation and works in the cultural sector (for example, a ballet dancer employed by a ballet company or a journalist working for a daily newspaper);**
- **an employed person holds a cultural occupation outside the cultural sector (for example, a designer who works in the motor vehicles industry);**
- **an employed person holds a non-cultural occupation in the cultural sector (for example, an accountant working in a publishing house).**

**Figure 3.10:** Definition of the scope of cultural employment — examples




*Source:* ESSnet-Culture final report (2012); https://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf

Two lists below include economic activities (NACE Rev. 2) and occupations (ISCO-08) that were used to calculate aggregates for cultural employment using data from the EU-LFS.

The information presented relates to the latest definition (revised in 2016, following a decision from the culture statistics working group).

### Cultural sectors (economic activities) — NACE Rev. 2

- **18** Printing and reproduction of recorded media
- **32.2** Manufacture of musical instruments
- **58.1** Publishing of books, periodicals and other publishing activities
- **59** Motion picture, video and television programme production, sound recording and music publishing activities
- **60** Programming and broadcasting activities
- **74.1** Specialised design activities
- **74.2** Photographic activities
- **74.3** Translation and interpretation activities
- **90** Creative, arts and entertainment activities
- **91** Libraries, archives, museums and other cultural activities

### Cultural occupations — ISCO-08

- **216** Architects, planners, surveyors and designers
- **2353** Other language teachers
- **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 audio-visual 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

Statistics presented in this chapter are derived from the EU-LFS. This survey requires data to be provided for NACE divisions (two-digit level) and for ISCO minor groups (three-digit level). Some EU Member States and non-member countries provide more detailed information on a voluntary basis. However, as data for NACE groups and for ISCO unit groups were not systematically provided by each country, it was decided to estimate these missing statistics using more detailed information provided by other countries.

## (Under)-estimating cultural employment

**When estimating cultural employment, it is difficult to determine what proportion of some economic activities and occupations is genuinely cultural. For this reason, activities and occupations which are only partially cultural were excluded from the estimates. For example, sports, recreation and cultural centre managers (ISCO Unit Group 1431) refers to an occupation with a cultural component; however, it is impossible to estimate the share specifically relating to culture. As such, and taking a conservative approach, it was decided to exclude this occupation (and other similar cases) when computing an aggregate for cultural employment.**

**Moreover, the EU-LFS collects (detailed enough) information on the economic activity and occupation only of the respondent's main job and therefore omits information pertaining to secondary jobs in the field of culture. As such, these secondary jobs are excluded from the aggregate covering cultural employment.**

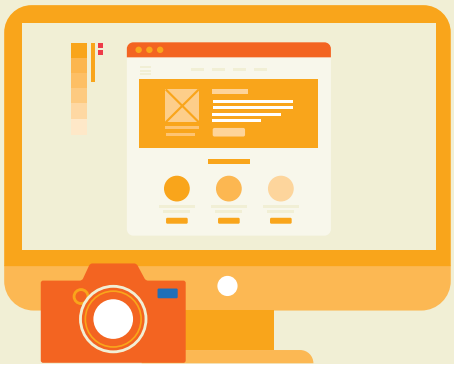
**In view of these limitations and the approach adopted, data on cultural employment presented here are likely to underestimate the true extent of employment in this field.**

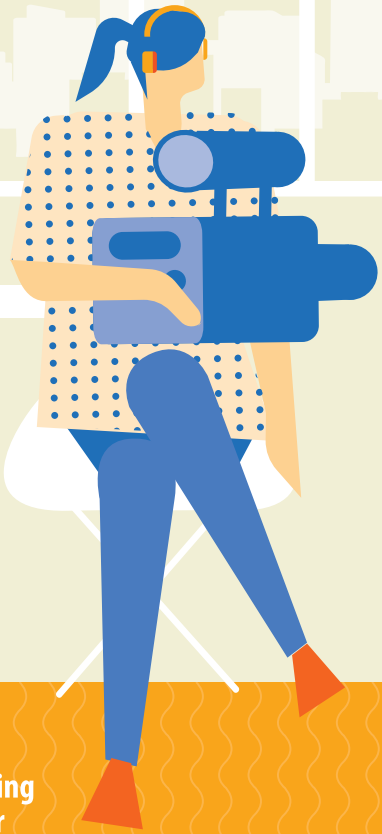
# 4 Cultural enterprises

# Did you know...

**A majority of cultural enterprises** in the EU-28 were in the domains of architecture, design and photography **(around 640 000 enterprises)**

EU-28 enterprises in the motion picture and television, music, renting of video tapes and disks sector generated about **35 billion euros** of value added





**In the EU-28 programming and broadcasting sector 66 %** of persons employed worked in large enterprises *(in the domain of specialised design — only 2 %)*

(EUROSTAT, 2016)

This chapter presents information covering enterprises that are active within the cultural sector. Eurostat compiles this data from two distinct sources: structural business statistics (SBS) and business demography, both of which are restricted to market-oriented activities.

## Defining the cultural sector

**The information presented in this chapter refers to a group of cultural activities, the definition of which was agreed by Eurostat's working group on culture statistics. For both structural business statistics (SBS) and data for business demography, the cultural sector is defined as covering a number of economic activities (at different levels of NACE).**

**Note the list of activities used to define the cultural sector aggregate varies according to which data source is being used, for data availability reasons. For example, while information for NACE Division 18 — printing and reproduction of recorded media — forms part of the cultural sector within structural business statistics, this is not the case for business demography (where there is no information available for manufacturing activities). Equally, within the main series for structural business statistics the aggregate for the cultural sector includes data for NACE divisions, NACE groups and NACE classes; by contrast, the aggregate for structural business statistics by enterprise size class is composed of a restricted number of activities (only NACE divisions and NACE groups). A detailed picture of those activities included within the cultural sector for each source of information is provided in Table 4.1, together with codes and descriptions of each activity.**

## Structural business statistics

Structural business statistics describe the structure, conduct and performance of enterprises within the non-financial business economy (defined here as NACE Sections B to J and L to N and Division 95). The data presented for the cultural sector aggregate cover 18 different economic activities (at different levels of NACE) — see Table 4.1 for the composition of this aggregate for the main series of structural business statistics.

**Table 4.1: Cultural activities covered by the EU's structural business statistics and business demography statistics**

| NACE Rev. 2 | | Structural business statistics | | Business demography statistics |
|---|---|---|---|---|
| | | Main series | Analysis by enterprise size class | |
| **Manufacturing** | | | | |
| 18 | Printing and reproduction of recorded media | X | X | |
| 32.12 | Manufacture of jewellery and related articles | X | | |
| 32.2 | Manufacture of musical instruments | X | X | |
| **Distributive trades** | | | | |
| 47.61 | Retail sale of books in specialised stores | X | | |
| 47.62 | Retail sale of newspapers and stationery in specialised stores | X | | |
| 47.63 | Retail sale of music and video recordings in specialised stores | X | | |
| **Information and communication** | | | | |
| 58.11 | Book publishing | X | | |
| 58.13 | Publishing of newspapers | X | | |
| 58.14 | Publishing of journals and periodicals | X | | |
| 58.21 | Publishing of computer games | X | | |
| 59 | Motion picture, video and television programme production, sound recording and music publishing activities | X | X | X |
| 60 | Programming and broadcasting activities | X | X | X |
| 63.91 | News agency activities | X | | |
| **Professional, scientific and technical activities** | | | | |
| 71.11 | Architectural activities | X | | X |
| 74.1 | Specialised design activities | X | X | X |
| 74.2 | Photographic activities | X | X | X |
| 74.3 | Translation and interpretation activities | X | X | X |
| **Administrative and support service activities** | | | | |
| 77.22 | Renting of video tapes and disks | X | | X |
| **Arts, entertainment and recreation** | | | | |
| 90 | Creative, arts and entertainment activities | | | X (1) |
| 91 | Libraries, archives, museums and other cultural activities | | | X (1) |

(1) Data provided on a voluntary basis.

*Source:* Eurostat (Guide to Eurostat culture statistics — 2018 edition)

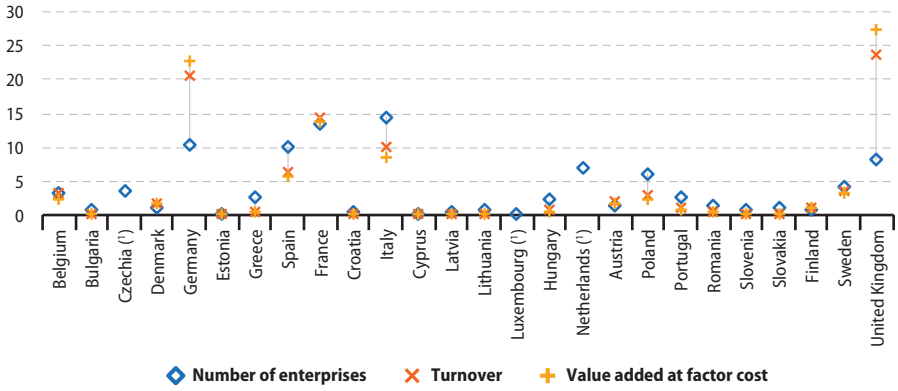
### *In 2016, 1.2 million cultural enterprises generated more than EUR 190 billion of value added*

In 2016, there were more than 1.2 million cultural enterprises in the EU-28 (as identified for structural business statistics). Together, they represented approximately 5 % of all enterprises within the non-financial business economy. The value added at factor cost of cultural enterprises was EUR 192 billion, equivalent to 2.7 % of the non-financial business economy total (see Table 4.2). For comparison, the value added of the cultural sector within the EU-28 was slightly higher than that for the motor trades sector (NACE Division 45; EUR 173 billion) and was almost equal to that for food manufacturing (NACE Division 10; EUR 194 billion). The cultural sector's turnover (the total value of market sales of goods and services) was EUR 466 billion, which represented 1.7 % of the total turnover generated within the EU-28's non-financial business economy.

Italy had the highest number of cultural enterprises among the EU Member States (14.5 % of the EU-28 total in 2016), followed by France (13.4 %) — see Figure 4.1. The count of cultural enterprises was also relatively high in Germany, Spain and the United Kingdom (over 100 000 enterprises each) and together these five Member States accounted for more than half (56.9 %) of all the cultural enterprises in the EU-28.

A similar analysis reveals that the United Kingdom (27.4 % of the EU-28 total) and Germany (22.9 %) had the largest cultural sectors in value added terms; the next highest shares were recorded for France (13.8 %), Italy (8.4 %) and Spain (5.7 %). In 2016, these five EU Member States together accounted for more than three quarters (78.2 %) of the total value added in the EU-28's cultural sector. The same five Member States also had the largest shares of the EU-28's cultural sector in terms of turnover, collectively accounting for 75.1 %.

**Figure 4.1: EU Member States' shares in the EU-28 total for main indicators concerning the culture sector, 2016**
(%, share of EU-28 total)




Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series).
Estimates.
Ireland and Malta: not available.

(!) Turnover and value added at factor cost and turnover: not available.

*Source:* Eurostat (online data codes: cult_ent_num and cult_ent_val)

The relative importance of the cultural sector (as measured by its share within the non-financial business economy) can be seen within Table 4.2. Based on the number of enterprises, the share was particularly high in the Netherlands (7.6 %), Sweden (7.5 %), Belgium and Slovenia (both 6.5 %). By contrast, cultural enterprises accounted for less than 1 out of every 25 enterprises in the non-financial business economies of Portugal, Romania, Bulgaria and Slovakia (where the lowest share was recorded, at 2.9 %).

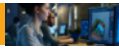
**Table 4.2: Main indicators for cultural enterprises, 2016**

| | Number of enterprises | | Value added at factor cost | | Turnover | |
|---|---|---|---|---|---|---|
| | (number) | (%, share of total in non-financial business economy) | (million EUR) | (%, share of total in non-financial business economy) | (million EUR) | (%, share of total in non-financial business economy) |
| **EU-28** | *1 231 553* | *5.0* | *192 472* | *2.7* | *465 695* | *1.7* |
| Belgium | *39 844* | *6.5* | *4 486* | *2.1* | *14 717* | *1.4* |
| Bulgaria | *10 483* | *3.1* | *421* | *1.7* | *1 255* | *1.0* |
| Czechia | *45 905* | *4.5* | : | : | : | : |
| Denmark | 13 175 | 6.0 | 3 323 | 2.3 | 7 899 | 1.6 |
| Germany | 128 795 | 5.2 | 44 000 | 2.7 | 95 421 | 1.5 |
| Estonia | 3 261 | 4.6 | 226 | 2.0 | 672 | 1.3 |
| Ireland | : | : | : | : | : | : |
| Greece | 32 632 | 4.1 | 931 | 2.1 | 3 127 | 1.4 |
| Spain | 125 881 | 4.7 | 11 003 | 2.3 | 29 437 | 1.6 |
| France | 165 313 | 5.4 | 26 582 | 2.8 | 67 568 | 1.8 |
| Croatia | 6 589 | 4.5 | 546 | 2.5 | 1 528 | 1.9 |
| Italy | 178 907 | 4.8 | 16 261 | 2.3 | 47 099 | 1.6 |
| Cyprus | *2 237* | *4.5* | *183* | *2.3* | *867* | *3.1* |
| Latvia | 5 074 | 4.4 | *199* | *1.8* | *554* | *1.1* |
| Lithuania | 10 957 | 5.7 | 284 | 1.7 | 795 | 1.0 |
| Luxembourg | 1 570 | 4.9 | : | : | : | : |
| Hungary | 27 817 | 5.0 | 870 | 1.5 | 3 913 | 1.4 |
| Malta | : | : | : | : | : | : |
| Netherlands | 86 669 | 7.6 | : | : | : | : |
| Austria | 16 750 | 5.2 | *3 636* | *2.0* | *9 819* | *1.5* |
| Poland | 76 010 | 4.5 | *4 475* | *2.3* | *13 502* | *1.5* |
| Portugal | 31 779 | 3.8 | 1 617 | 2.1 | 4 774 | 1.5 |
| Romania | 16 495 | 3.5 | *780* | *1.3* | 2 739 | 1.0 |
| Slovenia | 9 030 | 6.5 | 409 | 2.0 | 1 334 | 1.6 |
| Slovakia | *12 766* | *2.9* | *439* | *1.2* | *1 635* | *0.9* |
| Finland | 10 078 | 4.4 | 2 211 | 2.3 | 5 760 | 1.6 |
| Sweden | 52 856 | 7.5 | 6 168 | 2.7 | 16 198 | 2.0 |
| United Kingdom | 101 501 | 4.8 | 52 687 | 4.0 | *109 996* | *2.8* |
| Iceland | 2 528 | 9.2 | 257 | 2.7 | 600 | *2.2* |
| Norway | 18 076 | 6.1 | *3 452* | *2.0* | *8 102* | *1.6* |
| North Macedonia (1) | 2 056 | *3.8* | 86 | *2.3* | 213 | *1.2* |
| Bosnia and Herzegovina (2) | *2 157* | *3.2* | *156* | *2.1* | 361 | *1.2* |

Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). The non-financial business economy is defined as NACE Sections B to J and L to N and Division 95. Values shown in italics are estimates or provisional data.

(1) 2015.
(2) Turnover: 2015.

*Source:* Eurostat (online data codes: cult_ent_num and cult_ent_val)



When measured by their contribution to the non-financial business economy's value added, the relative importance of cultural enterprises in the United Kingdom (4.0 %), France (2.8 %), Sweden and Germany (both 2.7 %) was at least as high as the average for the whole of the EU-28 (2.7% in 2016). At the other end of the range, cultural enterprises contributed less than 1.5 % of total value added within the non-financial business economies of Romania (1.3 %) and Slovakia (1.2 %).

Turnover from cultural enterprises accounted for 1.7 % of the total turnover generated within the EU-28's non-financial business economy in 2016: higher shares were recorded in just five of the EU Member States, namely, Cyprus (3.1 %), the United Kingdom (2.8 %), Sweden (2.0 %), Croatia (1.9 %) and France (1.8 %).

### *Value added generated by the cultural sector grew at a slower pace between 2011 and 2016 than the average for the non-financial business economy*

Table 4.3 shows how two key indicators — the number of enterprises and value added — developed during the period from 2011 to 2016. The data presented concern annual average rates of change (often referred to as compound rates of change) for both of these indicators; note that the data for value added are in current price terms and therefore the developments do not take account of price changes during the period under consideration.

Across the EU-28, the number of cultural enterprises grew by an average of 2.0 % per year between 2011 and 2016; this was identical to the rate of change that was recorded for the whole of the EU-28's non-financial business economy. The number of cultural enterprises grew at a rapid pace in Lithuania, Latvia and the Netherlands, rising on average by more than 10 % per year during the five-year period from 2011 to 2016. By contrast, the number of cultural enterprises declined at its quickest pace in Greece (on average by 6.9 % per year; note there is a break in series).

The value added of the cultural sector in the EU-28 increased, on average, by 1.2 % per year between 2011 and 2016. This was slower than the average rate of change that was recorded for the whole of the non-financial business economy (3.0 % per year). A majority of the EU Member States for which data are available (13 out of 21) reported a decline in the value added of the cultural sector between 2011 and 2016; this was particularly large for Greece (down 16.7 % per year on average; note there is a break in series) and for Hungary (down 7.0 % per year on average). By contrast, the value added of the cultural sector grew at a relatively rapid average pace during this five-year period in Latvia (8.5 % per year), the United Kingdom (6.7 % per year) and Lithuania (6.4 % per year).

The cultural sector's value added generally developed at a slower rate between 2011 and 2016 than value added of the non-financial business economy. There were only three EU Member States with a higher rate of change for the cultural sector: Latvia, the United Kingdom (note there is a break in series) and Sweden.

A comparison between the rates of change for the numbers of enterprises and for value added reveals that there were only three EU Member States where the value added of cultural enterprises grew between 2011 and 2016 at a faster pace than the number of cultural enterprises — Bulgaria, the United Kingdom and Sweden.

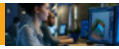
**Table 4.3: Change in the number of enterprises and value added at factor cost, 2011-2016**
(%, annual average rate of change)

| | Culture sector | | Non-financial business economy | |
|---|---|---|---|---|
| | Number of enterprises | Value added at factor cost | Number of enterprises | Value added at factor cost |
| **EU-28** | *2.0* | *1.2* | 2.0 | 3.0 |
| Belgium | *1.1* | *−0.1* | 2.1 | 2.8 |
| Bulgaria | *1.0* | *4.3* | 1.6 | 7.0 |
| Czechia | : | : | 0.3 | 1.7 |
| Denmark | 1.6 | *0.6* | 0.5 | 3.7 |
| Germany | 3.4 | 1.8 | 2.7 | 3.7 |
| Estonia | 7.1 | : | 5.2 | 5.8 |
| Ireland | : | : | 10.7 | 16.4 |
| Greece (1) | −6.9 | −16.7 | 1.1 | −5.8 |
| Spain | : | : | 2.0 | 0.4 |
| France (1) | *3.4* | *−1.0* | 3.6 | 1.0 |
| Croatia | 0.5 | *−1.2* | −0.8 | 1.5 |
| Italy | −0.8 | −2.9 | −0.7 | 0.7 |
| Cyprus | *1.4* | *−3.1* | 0.6 | −1.3 |
| Latvia | 11.2 | *8.5* | 7.8 | 6.6 |
| Lithuania | 11.6 | *6.4* | 8.6 | 8.0 |
| Luxembourg | 1.0 | : | 2.0 | 4.0 |
| Hungary | 1.5 | −7.0 | 0.0 | 3.1 |
| Malta | : | : | 1.0 | 10.2 |
| Netherlands | 10.9 | : | 7.1 | 2.2 |
| Austria | 1.2 | *−1.4* | 1.3 | 2.9 |
| Poland | 3.4 | *−1.5* | 2.2 | 1.8 |
| Portugal | −0.1 | *−0.2* | 0.0 | 1.3 |
| Romania | 3.6 | *−2.2* | 2.6 | 4.6 |
| Slovenia | 6.3 | −0.7 | 3.4 | 2.8 |
| Slovakia | *4.5* | *0.2* | 1.5 | 1.1 |
| Finland (1) | −0.7 | *−0.4* | 0.2 | 1.8 |
| Sweden | 1.1 | 2.6 | 1.7 | 2.3 |
| United Kingdom (1) | 3.9 | *6.7* | 4.5 | 6.0 |
| Norway | 2.9 | *−3.4* | 1.7 | −3.1 |
| Switzerland | : | : | 1.0 | 4.2 |
| North Macedonia | 0.4 | : | : | : |

Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). The non-financial business economy is defined as NACE Sections B to J and L to N and Division 95. Values shown in italics are estimates or provisional data.

(1) Breaks in series.

*Source:* Eurostat (online data codes: cult_ent_num, cult_ent_val and sbs_na_sca_r2)



## Broad headings for analysing the cultural sector

**With a view to making it easier to perform an analysis of the EU-28's cultural sector, the 18 different economic activities that together form this aggregate were grouped into the following broad headings:**

- **printing and reproduction of recorded media; manufacture of musical instruments and jewellery (industry-related cultural activities) — Division 18, Class 32.12 and Group 32.2;**
- **retail sale in specialised stores (books; newspapers and stationery; music and video recordings) — Classes 47.61, 47.62 and 47.63;**
- **publishing (books; newspapers; journals and periodicals; computer games) — Classes 58.11, 58.13, 58.14 and 58.21;**
- **motion picture and television, music; renting of video tapes and disks — Division 59 and Class 77.22;**
- **programming and broadcasting; news agency activities — Division 60 and Class 63.91;**
- **architecture; design; photography — Class 71.11 and Groups 74.1 and 74.2;**
- **translation and interpretation — Group 74.3.**

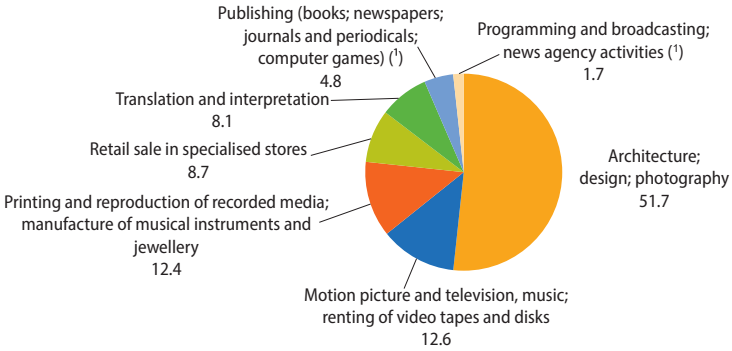
### *Architecture, design and photography accounted for more than half of all cultural enterprises*

In 2016, more than half (51.7 %) of all cultural enterprises in the EU-28 were in the broad heading covering architecture, design and photography (see Figure 4.2). There were only two additional headings that accounted for a double-digit share: motion picture and television, music, and renting of video tapes and disks (12.6 %) and printing, reproduction of recorded media, and the manufacture of musical instruments and jewellery (12.4 %).

Figure 4.3 shows a similar analysis for cultural activities, this time based on value added. The distribution of value added in the EU-28's cultural sector was more evenly spread across the various headings (than the distribution of the number of enterprises). In 2016, the highest shares were recorded for architecture, design and photography (22.3 %) and for publishing books, newspapers, journals and periodicals, computer games (20.5 %), while there were three other headings that accounted for between 15 % and 20 % of the total value added of the EU-28's cultural sector.

In 2016, the share of architecture, design and photography in the total number of cultural enterprises peaked at 60.9 % in Belgium, followed by Italy (59.7 %) and Germany (59.4 %), while an additional nine EU Member States reported that architecture, design and photography accounted for more than half of all their cultural enterprises. In all of the remaining Member States, architecture, design and photography had the highest count of enterprises among the seven headings of cultural enterprises (as shown in Figure 4.4).

**Figure 4.2: Cultural enterprises, by broad heading, EU-28, 2016**
(% share of total)

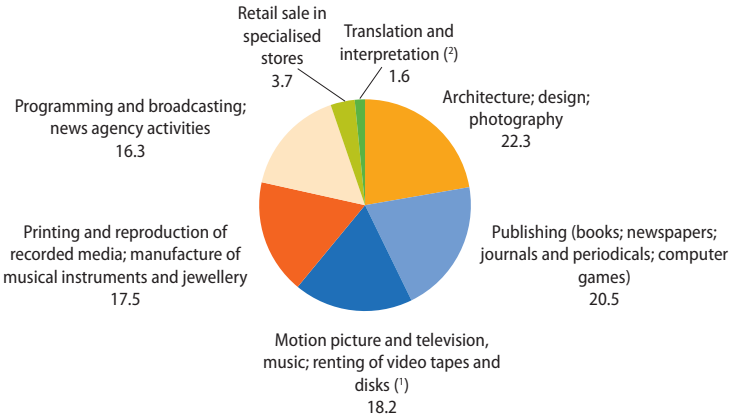



Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). Estimates.

(1) Estimate made for the purpose of this publication.

*Source:* Eurostat (online data code: cult_ent_num)

**Figure 4.3: Value added at factor cost for the culture sector, by broad heading, EU-28, 2016**
(% share of total)



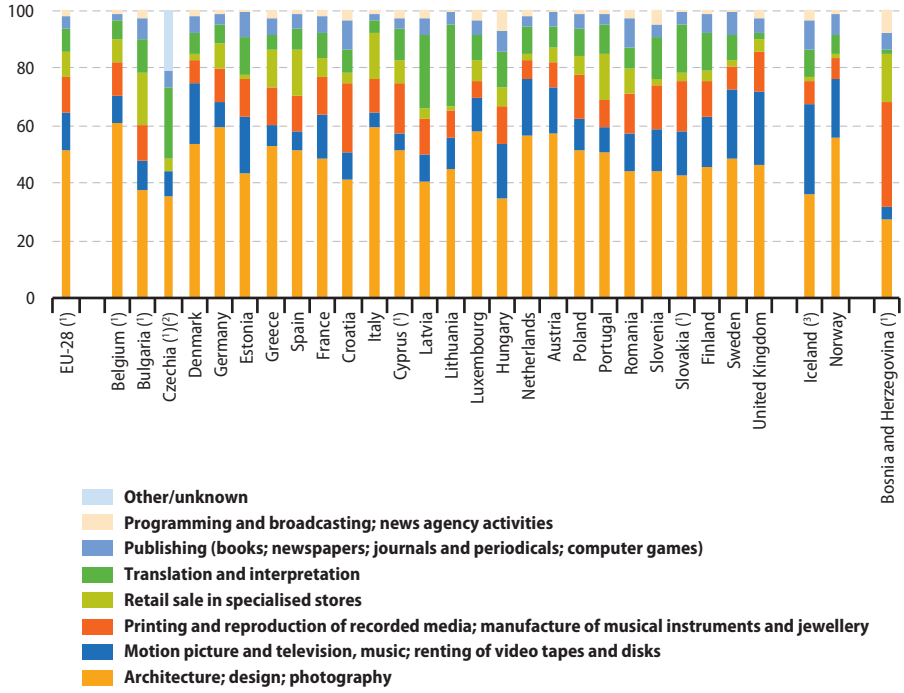

Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). Estimates.

(1) Includes 2014 data for renting of video tapes and disks.
(2) 2015.

*Source:* Eurostat (online data code: cult_ent_val)

The picture was more varied when looking at the other headings. A relatively high proportion of cultural enterprises in Lithuania (28.3 %), Latvia (25.6 %) and Czechia (24.2 %) reported translation and interpretation as their main activity. By contrast, motion picture and television, music; renting of video tapes and disks accounted for more than one quarter (25.6 %) of all cultural enterprises in the United Kingdom and for relatively high shares in Sweden (23.7 %) and Denmark (20.9 %), while close to one quarter (23.9 %) of the cultural enterprises in Croatia were classified as manufacturing-related cultural activities (printing and reproduction of recorded media; manufacture of musical instruments and jewellery).

**Figure 4.4: Cultural enterprises, by activity, 2016**
(%)



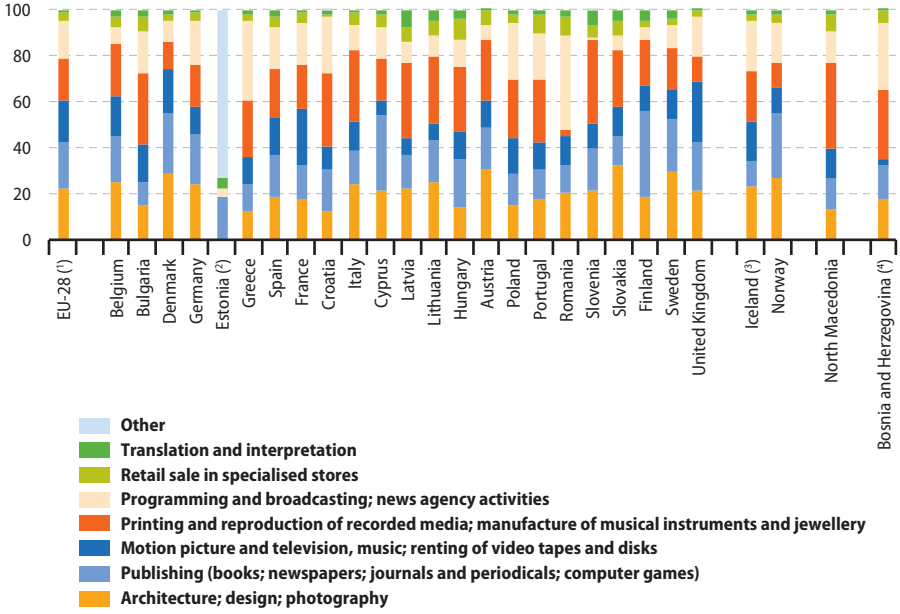

Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). Ireland and Malta, not available.

(1) Estimates.
(2) Printing and reproduction of recorded media; manufacture of musical instruments and jewellery and programming and broadcasting; news agency activities: low reliability; the sum of both shares is shown under other.
(3) Provisional.

*Source:* Eurostat (online data code: cult_ent_num)

Figure 4.5 shows a similar analysis (to that in Figure 4.4) for broad cultural headings, this time based on value added. In 2016, in 10 out of the 22 EU Member States for which a complete set of data are available, the highest share of value added among cultural activities was recorded for manufacturing-related cultural activities (printing and reproduction of recorded media; manufacture of musical instruments and jewellery); their share of cultural value added peaked at 36.0 % in Slovenia. There were six Member States where the highest share of value added within the cultural sector was recorded by architecture, design and photography, with this share peaking at 32.3 % in Slovakia. There were two Member States where the highest share of cultural value added was recorded for publishing books, newspapers, journals and periodicals, computer games — Finland (37.3 %) and Cyprus (32.1 %); two more where the highest share was recorded for motion picture and television, music; renting of video tapes and disks — the United Kingdom (25.7 %) and France (24.2 %); and two more where the highest share was recorded for programming and broadcasting; news agency activities — Romania (41.2 %) and Greece (35.1 %).

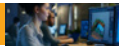
**Figure 4.5: Value added at factor cost for the culture sector, by activity, 2016**
(%)




Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). Ireland and Malta, not available.

(1) Motion picture and television, music; renting of video tapes and disks: includes 2014 data for renting of video tapes and disks. Translation and interpretation: 2015. Architecture; design; photography and translation and interpretation: estimates.
(2) Architecture; design; photography; motion picture and television, music; renting of video tapes and disks; printing and reproduction of recorded media; manufacture of musical instruments and jewellery; retail sale in specialised stores: low reliability or confidential; the sum of their shares is shown under other.
(3) Provisional.
(4) Estimates.

*Source:* Eurostat (online data code: cult_ent_num)



## Structural business statistics — size class analysis

***Does the size of cultural enterprises matter?***

Small and medium-sized enterprises (SMEs) are regarded as essential for the economic well-being of the European economy, driving job creation; they play a prominent role in EU policy developments. Note that the aggregate employed for cultural activities here is different to that used above for the main series of structural business statistics. The full definition of the activities included in the aggregate for an analysis by enterprise size class is provided in Table 4.1.

Table 4.4 shows a set of main indicators for selected cultural activities, by enterprise size class (defined in terms of the number of persons employed). SMEs (in other words, enterprises with fewer than 250 persons employed) tend to dominate the vast majority of cultural activities within the EU-28, while large enterprises (with 250 or more persons employed) played an important role for programming and broadcasting activities.

In 2016, SMEs employed a high share of the EU-28 workforce for a range of cultural activities, including: 97.9 % for specialised design activities, 96.7 % for photographic activities, 86.8 % for printing and the reproduction of recorded media (2015 data), and 79.0 % for motion picture, video and television programme production, sound recording and music publishing activities. A closer examination reveals that a majority of the EU-28 workforce in photographic activities (82.9 %) and in specialised design activities (74.8 %) was employed by micro enterprises (that had less than 10 persons employed).

By contrast, programming and broadcasting activities were dominated by large enterprises (employing 250 persons or more). Large enterprises accounted for almost two thirds (65.5 %) of the EU-28 workforce that was employed in programming and broadcasting activities, which was approximately twice as high as the average for the whole of the non-financial business economy (33.4 %). The share of large programming and broadcasting enterprises in value added was even higher, at 78.5 %, compared with an average of 43.7 % across the whole of the non-financial business economy.

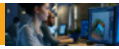
## Table 4.4: Main indicators for selected cultural activities, by enterprise size class, EU-28, 2016

| | | Number of enterprises (thousands) | Number of persons employed (thousands) | Value added at factor cost (million EUR) |
|---|---|---|---|---|
| **Non-financial business economy** | **All enterprises** | 24 426 | 142 244 | 7 183 982 |
| | All SMEs (%) | 99.8 | *66.6* | *56.3* |
| | – micro (%) (1) | 93.0 | *29.4* | *20.7* |
| | – small (%) (2)(3) | 5.9 | 20.2 | 17.3 |
| | – medium (%) (1) | 0.9 | 17.0 | 18.3 |
| | Large (%) | 0.2 | 33.4 | 43.7 |
| Printing and reproduction of recorded media (4) | **All enterprises (2)** | 119.1 | 726.0 | 30 000.0 |
| | All SMEs (%) | 99.8 | 86.8 | 81.6 |
| | – micro (%) | 89.2 | 30.5 | 21.9 |
| | – small (%) (1)(2) | *9.0* | 30.1 | *29.4* |
| | – medium (%) | 1.6 | 26.3 | 30.3 |
| | Large (%) (1) | *0.2* | 13.2 | 18.4 |
| Motion picture, video and television programme production, sound recording and music publishing activities | **All enterprises (2)** | 150.4 | *480.0* | 35 000.0 |
| | All SMEs (%) | 99.7 | 79.0 | : |
| | – micro (%) (1) | 96.1 | 37.0 | : |
| | – small (%) (1)(3) | 3.0 | 21.1 | 20.7 |
| | – medium (%) | 0.6 | 20.9 | 23.5 |
| | Large (%) | : | 21.0 | : |
| Programming and broadcasting activities | **All enterprises** | 11.6 | 229.2 | 26 858.9 |
| | All SMEs (%) | : | 34.5 | 21.5 |
| | – micro (%) (1) | 84.6 | 8.6 | 4.8 |
| | – small (%) | : | 11.2 | 4.6 |
| | – medium (%) | 2.5 | 14.7 | 12.1 |
| | Large (%) | : | 65.5 | 78.5 |
| Specialised design activities | **All enterprises** | 192.4 | 293.8 | 12 639.0 |
| | All SMEs (%) | 100.0 | 97.9 | 91.5 |
| | – micro (%) | 98.5 | 74.8 | 57.8 |
| | – small (%) | 1.4 | 16.3 | 21.6 |
| | – medium (%) | 0.1 | 6.7 | 12.2 |
| | Large (%) | 0.0 | 2.1 | 8.5 |
| Photographic activities | **All enterprises** | 132.5 | 171.9 | 4 230.4 |
| | All SMEs (%) | 100.0 | 96.7 | 93.5 |
| | – micro (%) | 99.3 | 82.9 | 69.3 |
| | – small (%) | 0.6 | 8.6 | 13.4 |
| | – medium (%) | 0.1 | 5.2 | 10.8 |
| | Large (%) | 0.0 | 3.3 | 6.5 |

Note: a list of the activities included in the aggregate for cultural enterprises is provided in Table 4.1 (see the column for structural business statistics — main series). The non-financial business economy is defined as NACE Sections B to J and L to N and Division 95.

(1) Number of enterprises: low reliability.
(2) Value added at factor cost: low reliability.
(3) Number of persons employed: low reliability.
(4) Number of persons employed: 2015.

*Source:* Eurostat (online data codes: sbs_sc_sca_r2 and sbs_sc_1b_se_r2)



## Business demography

Business demography statistics include indicators such as enterprise birth and enterprise death rates or enterprise survival rates. This information may be used to analyse demographic events, reflecting the dynamism and adaptation of economic structures to changing market conditions. Enterprise birth rates depend on a number of factors, including entrepreneurial spirit, the legal structure and barriers to entry (that can make it difficult to start a business in certain economic activities).

### Enterprise birth and death rates

***For specialised design activities, newly born enterprises accounted for almost one sixth of the enterprise population***

Figure 4.6 provides a summary of enterprise birth and death rates for a selection of cultural activities. In 2016, the EU-28 enterprise birth rate (defined here as the number of enterprise births expressed as a percentage of all active enterprises) for services within the business economy (as defined by NACE Sections G to N, excluding Group 64.2 (the activities of holding companies)) was 10.1 %. Four out of the six cultural activities for which business demography statistics are presented in Figure 4.6 reported an enterprise birth rate that was higher than the average for all services in the business economy. The highest enterprise birth rates for cultural activities were recorded for specialised design activities (15.3 %) and for photographic activities (12.7 %).

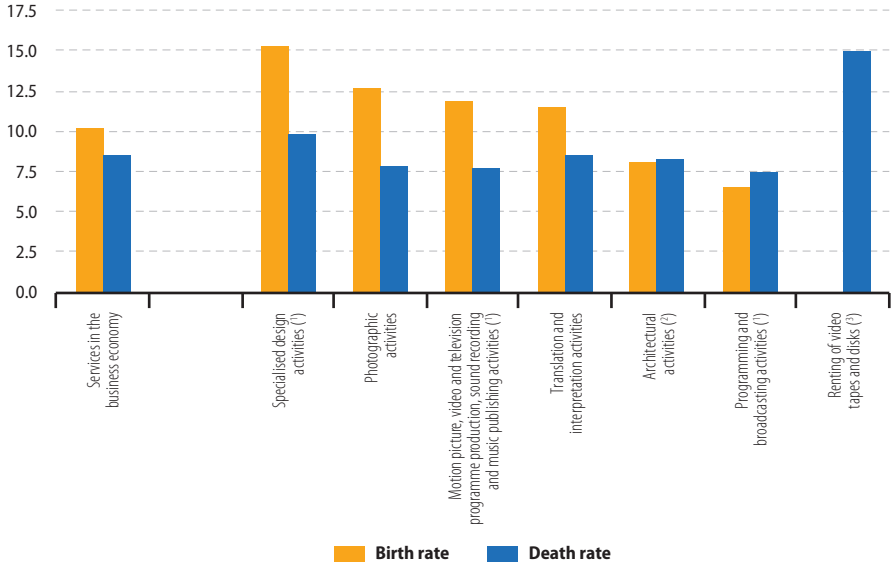
### Defining the cultural sector — activity headings for business demography data

**For the purpose of analysing cultural activities, business demography statistics are only compiled for a small subset of activities within the service sector (see Table 4.1 at the start of this chapter for a complete list), including two NACE divisions that are not covered by structural business statistics, namely, creative, arts and entertainment activities (Division 90) and libraries, archives, museums and other cultural activities (Division 91).**

In 2016, the EU-28 enterprise death rate for services in the business economy was 8.5 %, some 1.6 percentage points lower than the enterprise birth rate. Most of the cultural activities presented in Figure 4.6 recorded death rates that were relatively close to the average for all services. The enterprise death rate was somewhat higher for specialised design activities (9.8 %) and as such specialised design activities was characterised by a relatively high degree of churn (high birth and death rates). However, the highest enterprise death rate among cultural activities was recorded for the renting of video tapes and disks (15.0 %), likely reflecting the increased level of competition from streaming services and other online services.

A more detailed picture is presented in Figure 4.7: it focuses on an analysis of enterprise birth rates for selected cultural activities in 2016. While the EU-28 enterprise birth rate for specialised design activities (15.3 %) was considerably higher than the average for all services in the business economy (10.1 %) — a difference of 5.2 percentage points — the gap between these two rates was considerably wider for a number of the EU Member States. This was particularly the case in Hungary (where the birth rate for specialised design activities was 13.3 percentage points higher than the average for all services in the business economy), Lithuania (11.4 percentage points) and the Netherlands (11.2 percentage points). By contrast,

**Figure 4.6: Enterprise birth and death rates for selected cultural activities, EU-28, 2016**
(%)




Note: services in the business economy are defined as NACE Sections G to N, excluding Group 64.2 (activities of holding companies).

(1) Estimates.
(2) Death rate: estimate.
(3) Birth rate: not available.

*Source:* Eurostat (online data code: bd_9bd_sz_cl_r2)

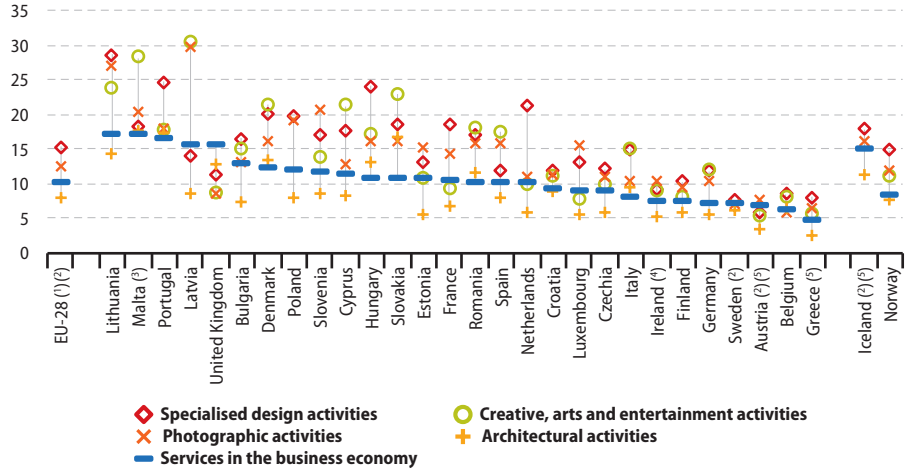
the birth rate for specialised design activities was lower than the average for all services in the business economy in Austria, Latvia and the United Kingdom.

Latvia reported an enterprise birth rate for photographic activities of almost 30 %, more than 10 percentage points above the average for all services in the business economy, while Sweden, Belgium and the United Kingdom were the only EU Member States to report a lower birth rate for photographic activities than for all services in the business economy in 2016.

A similar pattern was repeated for creative, arts and entertainment activities, insofar as the Netherlands, France, Luxembourg, Austria and the United Kingdom were the only EU Member States in 2016 to report a lower birth rate for creative, arts and entertainment activities than for all services in the business economy. The highest enterprise birth rates for creative, arts and entertainment activities were recorded in Latvia (30.3 %) and Malta (28.3 %), while Lithuania, Slovakia, Denmark and Cyprus all recorded rates that were higher than 20 %).

Enterprise birth rates for architectural activities were generally lower than those for all services in the business economy, with this pattern repeated in a majority (20 out of 28) of the Member States.

**Figure 4.7: Enterprise birth rates for selected cultural activities, 2016**
(%)




Note: services in the business economy are defined as NACE Sections G to N, excluding Group 64.2 (activities of holding companies).

(1) Specialised design activities: estimate.
(2) Creative, arts and entertainment activities: not available.
(3) Specialised design activities: 2014.
(4) Estimates.
(5) Provisional.

*Source:* Eurostat (online data code: bd_9bd_sz_cl_r2)

## Employment shares of newly born enterprises

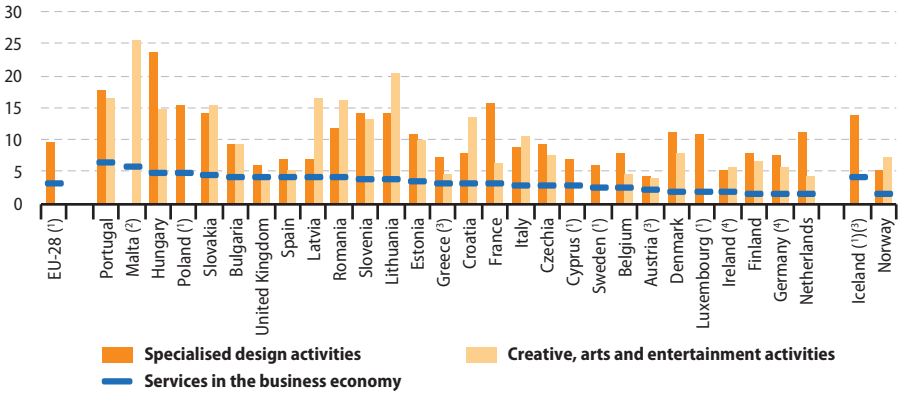
When entrepreneurs decide to start a new enterprise, they can often have an impact on the labour market, through creating new job opportunities. Figure 4.8 provides information on the share of total employment accounted for by jobs created in newly born enterprises. In 2016, newly born services enterprises in the EU-28 business economy accounted for 3.1 % of all persons employed in these services. This share was considerably lower than the enterprise birth rate for services in the business economy, which is unsurprising given that a majority of newly born enterprises are relatively small (in terms of the number of persons employed).

### *Almost 10 % of total employment in specialised design activities could be attributed to newly born enterprises*

In 2016, the employment share of newly born enterprises in the EU-28 for specialised design activities was 9.7 %, considerably higher than the average for all services in the business economy (3.1 %). The impact of newly born enterprises on the labour market for specialised design activities was relatively large, reflecting the small average size of enterprises within this activity. The highest employment share for newly born enterprises in specialised design activities was recorded in Hungary, at 23.7 %; in other words, almost a quarter of all jobs in this activity were within newly born enterprises.

The employment share of newly born enterprises was higher for specialised design activities than it was for services in the business economy in each of the EU Member States for which data are available in 2016 (comparison not available for Malta), with the employment share of newly-born enterprises in specialised design activities more than five times as high as the average for all services in the business economy in Germany, France and Finland, rising to more than six times as high in Luxembourg and Denmark, and more

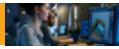
**Figure 4.8: Employment share of newly born enterprises for selected cultural activities, 2016**
(%, share of total employment for each activity)




Note: services in the business economy are defined as NACE Sections G to N, excluding Group 64.2 (activities of holding companies).

(1) Creative, arts and entertainment activities: not available.
(2) Specialised design activities: not available.
(3) Provisional.
(4) Estimates.

*Source:* Eurostat (online data code: bd_9bd_sz_cl_r2)



than eight times as high in the Netherlands. In a similar vein, the employment share of creative, arts and entertainment activities was higher than the average for services in the business economy in each of the 24 Member States for which data are available (comparison not available for Cyprus, Luxembourg, Poland and Sweden).

## Enterprise survival rates for cultural enterprises

The business demography data collection also tracks cohorts of newly born enterprises for a period of up to five years. This information allows data to be collated on the (declining) share of enterprises that were born in a specific year and managed to survive through to subsequent years.

Table 4.5 shows survival rates for a cohort of enterprises that were born in 2011. The share of enterprises within the services sector (defined as NACE Sections G to N, excluding Group 64.2) that had survived after five years was highest in Belgium (64.0 %), while Sweden, Luxembourg and the Netherlands were the only other EU Member States where five-year survival rates remained above 50.0 %. By contrast, five-year survival rates for the cohort of enterprises born into the services sector in 2011 were only slightly higher than one third in Lithuania (35.1 %) and Denmark (34.0 %), with a low of 27.1 % recorded in Portugal.

These overall figures for all services in the business economy provide some context for the remainder of the information presented in Table 4.5, reflecting — at least to some degree — the contrasting economic conditions that were present across the different EU Member States during the period a few years after the global financial and economic crisis. For example, more than half of all the newly born enterprises in Belgium, the Netherlands and Sweden had survived after five years in all seven of the cultural activities presented in Table 4.5 (subject to data availability), while five-year survival rates for these cultural activities were consistently below 50.0 % in Denmark, Germany, Spain, Italy, Hungary and Portugal.

### *New enterprises born into motion picture, video and television programme production, sound recording and music publishing activities had a relatively high chance of survival*

A comparison between the whole of the services sector and the individual cultural activities shown in Table 4.5 reveals that most cultural activities were characterised by relatively high five-year survival rates. This was particularly true for motion picture, video and television programme production, sound recording and music publishing activities, as France, Spain and Denmark were the only EU Member States to report five-year survival rates for enterprises born in 2011 in these activities that were lower than the average for all services in the business economy.

## Table 4.5: Survival rates for cultural enterprises born in 2011

(%)

| | Services in the business economy | | Motion picture, video and television programme production, sound recording and music publishing activities | | Programming and broadcasting activities | | Architectural activities | |
|---|---|---|---|---|---|---|---|---|
| | After one year | After five years | After one year | After five years | After one year | After five years | After one year | After five years |
| Belgium | 92.2 | 64.0 | 89.6 | 66.8 | 92.9 | 64.3 | 93.5 | 68.2 |
| Bulgaria | 80.4 | 45.9 | 86.8 | 57.6 | 79.2 | 66.7 | 87.7 | 59.2 |
| Czechia | 78.2 | 42.3 | 77.8 | 52.3 | 0.0 | 0.0 | 86.9 | 61.7 |
| Denmark | 72.7 | 34.0 | 66.0 | 28.7 | 75.0 | 37.5 | 63.7 | 26.7 |
| Germany | 77.1 | 36.5 | 74.2 | 37.5 | 83.3 | 40.5 | 74.9 | : |
| Estonia | 84.1 | 47.3 | 90.4 | 48.2 | 66.7 | 66.7 | 82.6 | 54.4 |
| Ireland | *85.0* | : | *82.7* | : | : | : | *82.7* | : |
| Greece | : | : | : | : | : | : | : | : |
| Spain | 76.4 | 40.4 | 73.9 | 38.6 | 85.0 | 43.6 | 74.7 | 40.1 |
| France | 78.3 | 47.6 | 77.8 | 47.6 | 87.9 | 65.5 | 78.9 | 49.9 |
| Croatia | : | : | : | : | : | : | : | : |
| Italy | 80.9 | 41.6 | 82.4 | 41.9 | 79.6 | 31.5 | 72.7 | 27.9 |
| Cyprus | 90.8 | 49.8 | 88.9 | 55.6 | 100.0 | 0.0 | 100.0 | 44.4 |
| Latvia | 85.0 | 49.3 | 90.2 | 65.9 | 93.8 | 56.3 | 91.7 | 69.7 |
| Lithuania | 69.1 | 35.1 | 100.0 | 62.5 | 100.0 | 57.1 | 86.1 | 58.3 |
| Luxembourg | 88.6 | 53.5 | 94.7 | 68.4 | 100.0 | 50.0 | 86.2 | 62.1 |
| Hungary | 72.6 | 35.9 | 77.8 | 48.6 | 67.7 | 43.1 | 78.7 | 49.5 |
| Malta | : | : | : | : | : | 50.0 | : | : |
| Netherlands | 91.2 | 53.5 | 95.8 | 64.0 | 83.3 | 62.5 | 95.3 | 70.2 |
| Austria | 86.3 | *49.2* | 87.4 | *62.3* | 90.9 | *45.5* | 91.9 | *59.1* |
| Poland | 86.1 | 40.4 | 88.1 | 42.0 | 89.6 | 50.0 | 93.7 | 55.4 |
| Portugal | 68.6 | 27.1 | 77.4 | 39.0 | 84.9 | 45.5 | 68.0 | 27.3 |
| Romania (1) | 82.4 | 40.3 | 82.9 | 44.1 | 86.8 | 55.3 | 85.3 | 57.4 |
| Slovenia | 89.2 | 47.3 | 97.4 | 65.2 | 93.1 | 55.2 | 92.1 | 59.9 |
| Slovakia | 77.4 | 41.2 | 79.3 | 48.6 | 100.0 | 100.0 | 88.6 | 59.4 |
| Finland | 76.3 | 36.2 | 89.9 | 47.4 | 50.0 | 16.7 | 75.3 | 35.1 |
| Sweden | 95.2 | 60.0 | 98.5 | 68.0 | 96.8 | 74.2 | 96.9 | 66.5 |
| United Kingdom | 93.3 | 43.8 | 94.9 | 47.3 | 94.4 | 51.9 | 96.0 | 55.0 |
| Iceland | *76.0* | *38.8* | *59.3* | *25.0* | *76.9* | *23.1* | *61.3* | *35.5* |
| Norway | 82.1 | 40.5 | 82.8 | 37.1 | 70.6 | 41.2 | 84.7 | 42.0 |

Note: services in the business economy are defined as NACE Sections G to N, excluding Group 64.2 (activities of holding companies). Values shown in italics are estimates or provisional data.

(1) Breaks in series.

*Source:* Eurostat (online data code: bd_9bd_sz_cl_r2)

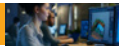


**Table 4.5 (continued):** Survival rates for cultural enterprises born in 2011
(%)

| | Specialised design activities | | Photographic activities | | Creative, arts and entertainment activities | | Libraries, archives, museums and other cultural activities | |
|---|---|---|---|---|---|---|---|---|
| | After one year | After five years | After one year | After five years | After one year | After five years | After one year | After five years |
| Belgium | 88.2 | 57.4 | 92.7 | 69.9 | 84.1 | 51.8 | : | : |
| Bulgaria | 81.6 | 52.0 | 75.0 | 58.8 | 80.3 | 50.0 | 66.7 | 25.0 |
| Czechia | 85.5 | 50.3 | 85.2 | 52.2 | 84.1 | 42.5 | 42.9 | 14.3 |
| Denmark | 64.2 | 26.1 | 64.7 | 30.0 | : | : | : | : |
| Germany | 74.3 | : | 75.7 | : | 68.9 | 32.4 | 75.6 | 42.9 |
| Estonia | 86.7 | 60.0 | 81.1 | 43.2 | 76.9 | 40.7 | 20.0 | 10.0 |
| Ireland | *84.5* | : | *70.8* | : | *73.2* | : | *77.8* | : |
| Greece | : | : | : | : | : | : | : | : |
| Spain | 65.0 | 27.1 | 75.2 | 40.8 | 70.2 | 31.9 | 74.3 | 35.5 |
| France | 68.2 | 29.9 | 65.3 | 31.5 | 70.4 | 35.2 | 77.7 | 46.6 |
| Croatia | : | : | : | : | : | : | : | : |
| Italy | 81.0 | 35.1 | 79.3 | 37.2 | 70.3 | 27.4 | 72.3 | 27.7 |
| Cyprus | 100.0 | 51.9 | 83.3 | 50.0 | 88.2 | 55.9 | : | : |
| Latvia | 93.0 | 70.4 | 86.7 | 46.7 | 79.1 | 48.6 | 100.0 | 72.7 |
| Lithuania | 91.9 | 46.0 | 60.4 | 31.0 | 60.3 | 30.9 | 100.0 | 20.0 |
| Luxembourg | 90.6 | 59.4 | 100.0 | 80.0 | 86.5 | 46.2 | 100.0 | 0.0 |
| Hungary | 78.9 | 47.4 | 83.0 | 43.3 | 76.5 | 45.6 | 75.6 | 36.6 |
| Malta | 50.0 | 33.3 | : | : | : | 69.4 | 75.0 | : |
| Netherlands | 95.5 | 62.6 | 95.7 | 67.2 | 95.7 | 66.3 | 93.3 | 52.9 |
| Austria | 89.4 | *56.6* | 95.0 | *79.3* | 87.5 | *56.8* | 92.3 | *23.1* |
| Poland | 89.9 | 38.4 | 86.1 | 28.8 | : | : | : | : |
| Portugal | 74.0 | 28.5 | 78.0 | 40.3 | 62.5 | 24.2 | 60.9 | 39.1 |
| Romania (1) | 87.1 | 54.7 | 86.8 | 49.2 | 77.4 | 38.9 | 83.6 | 44.8 |
| Slovenia | 92.3 | 46.5 | 91.1 | 44.6 | 93.3 | 53.6 | 80.0 | 70.0 |
| Slovakia | 80.8 | 46.2 | 79.7 | 41.6 | 75.9 | 42.0 | 72.7 | 45.5 |
| Finland | 81.4 | 40.9 | 86.5 | 54.5 | 80.6 | 45.5 | 50.0 | 50.0 |
| Sweden | 96.8 | 58.2 | 97.9 | 66.1 | : | : | : | : |
| United Kingdom | 96.6 | 53.2 | 94.3 | 48.4 | 94.6 | 49.4 | 91.7 | 41.7 |
| Iceland | *76.8* | *32.1* | *71.4* | *33.3* | : | : | : | : |
| Norway | 74.2 | 32.0 | 82.1 | 42.4 | 80.9 | 47.1 | 57.1 | 47.6 |

Note: services in the business economy are defined as NACE Sections G to N, excluding Group 64.2 (activities of holding companies). Values shown in italics are estimates or provisional data.

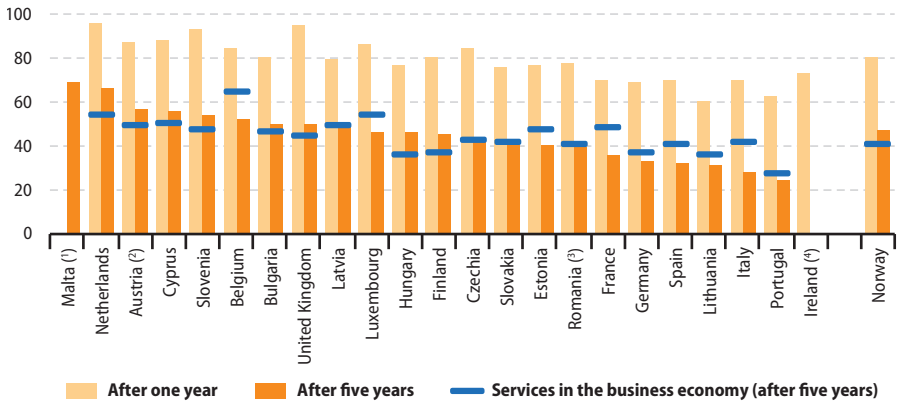
(1) Breaks in series.

*Source:* Eurostat (online data code: bd_9bd_sz_cl_r2)

Figure 4.9 focuses on one of the two cultural activities with relatively low enterprise survival rates — creative, arts and entertainment activities. A complete set of information is only available for 21 of the EU Member States (partial or no data for Denmark, Ireland, Greece, Croatia, Malta, Poland and Sweden). These data show that among the cohort of creative, arts and entertainment enterprises born in 2011, more than 9 out of 10 had survived after one year in the Netherlands, the United Kingdom and Slovenia, while less than two thirds had survived their first year in Portugal and Lithuania. Only six Member States — the Netherlands, Austria, Cyprus, Slovenia, Belgium and Bulgaria — reported five-year survival rates for the same cohort of enterprises (born in 2011) that were at least 50.0 %. By contrast, less than one third of the creative, arts and entertainment enterprises born in 2011 in Germany, Spain, Lithuania and Italy had survived after five years, while less than one quarter (24.2 %) in Portugal had survived after five years.

Five-year survival rates for enterprises born in 2011 were lower, on average, for creative, arts and entertainment enterprises than they were for all services in the business economy in 11 of the 21 EU Member States for which data are available. In Italy, France and Belgium, the five-year survival rate for creative, arts and entertainment enterprises was more than 10.0 percentage points lower than the rate for all services in the business economy. By contrast, in the Netherlands the five-year survival rate of creative, arts and entertainment enterprises was 12.8 percentage points higher than the average for all services in the business economy.

**Figure 4.9: Survival rates for creative, arts and entertainment enterprises born in 2011**
(%)




Note: Denmark, Greece, Croatia, Poland and Sweden, not available.

(1) After one year and services in the business economy (after five years): not available.
(2) Provisional.
(3) Breaks in series.
(4) Estimates. After five years and services in the business economy (after five years): not available.

*Source:* Eurostat (online data code: bd_9bd_sz_cl_r2)

## Methodological notes

Eurostat compiles data on culture-related enterprises from two main data sources:

- structural business statistics and
- statistics on business demography.

Note: the activity coverage of culture-related enterprises differs somewhat between structural business statistics and business demography statistics — see Table 4.1 for more details.

### Structural business statistics

Structural business statistics (SBS) cover industry, construction, trade and (market) services, as defined by the statistical classification of economic activities in the European Community (NACE). This classification allows for a detailed sectoral breakdown of business activities: the information is available for a broad range of structural indicators (including data for the number of enterprises, the number of persons employed, turnover and value added) and may also be analysed according to the size of enterprise. The version of NACE currently used in European statistical system is NACE Rev. 2, implemented from 2008 onwards.

Within the context of SBS, the following definitions apply:

- An enterprise is defined as an organisational unit producing goods or services which has a certain degree of autonomy in decision-making; it can carry out more than one economic activity and it can be situated at more than one location. If an enterprise operates in more than one economic activity, all of the value added that it generates (or the people it employs and so on) are classified according to its principal activity — normally, the activity which generates the highest level of value added.
- 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 other charges (transport, packaging, and so on) passed on to the customer.
- Value added at factor cost 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 (+); capitalised 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 (-). Alternatively, it can be calculated from the gross operating surplus by adding personnel costs.

SBS may be broken down by enterprise size-class for analytical purposes, as follows:

- Small and medium-sized enterprises (SMEs) with 1 to 249 persons employed, composed of:
  - 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.

## Business demography statistics

Business demography statistics cover information for enterprise births and deaths, as well as indicators relating to survival rates or the employment impact of newly-born enterprises. These statistics are usually drawn from business registers, although some of the EU Member States seek to increase data availability by integrating alternative sources.

Within the context of business demography statistics, the following definitions apply:

- 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 starts from scratch and begins operations — the creation of a combination of production factors with the restriction that no other enterprises are involved in the event.
- The enterprise birth rate for a given reference period (usually one calendar year) is defined as the number of enterprise births, expressed as a percentage of the total 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.
- The enterprise death rate for a given reference period (usually one calendar year) is defined as the number of enterprise deaths, expressed as a percentage of the total 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, for example, in terms of its economic activity, size, ownership or location, but there should be continuity of the enterprise reference number in the statistical business register.
- Enterprise survival rates for newly-born enterprises in a given reference period concern the number of enterprises that were born in year xx-n and survived to year xx, expressed as a percentage of the total number of enterprises born in year xx-n.

# 5 International trade in cultural goods

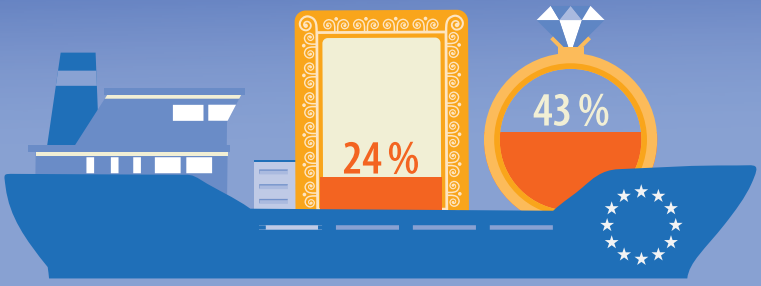
# Did you know...

**Extra-EU exports of cultural goods by the EU-28** (in billion of euro)

28.1

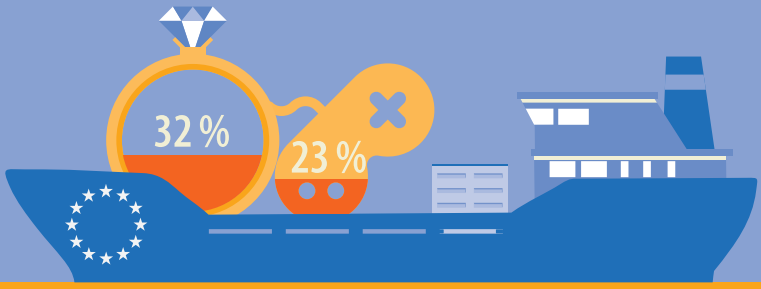
19.5

**Extra-EU imports of cultural goods by the EU-28** (in billion of euro)




Jewellery (43 %) and works of art (24 %) were the main cultural goods exported from the EU-28

The main categories of EU-28 imports of cultural goods from non-EU countries were jewellery (32 %) and video game consoles (23 %)




## Main partners for extra EU-28 trade in cultural goods

### Exports

26 % SWITZERLAND

24 % UNITED STATES

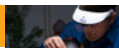
### Imports

30 % CHINA

22 % SWITZERLAND

20 % UNITED STATES

(EUROSTAT, 2017)



Trade statistics for cultural goods provide information on the value of international exchanges of these goods and show the weight of cultural trade within all EU-28 international trade. The analysis presented concerns data from 2012 to 2017 and shows the following information related to trade in cultural goods:

- export and import values in absolute and relative terms (EUR million and as a share of total trade);
- extra-EU and intra-EU trade;
- the type of goods traded;
- the EU's main trading partners.

## Cultural trade 2012-2017 at EU-28 and national level

This chapter analyses recent statistics on cultural trade for the European Union (EU); data are also presented for the candidate countries of Montenegro, North Macedonia, Albania, Serbia and Turkey.

Cultural goods are products of artistic creativity that convey artistic, symbolic and aesthetic values. Examples include antiques, works of art, jewellery, books, newspapers, photos, films, music or video games. The cultural goods heading is very heterogeneous: while some of these goods are products of mass consumption others are very specialist items where demand or supply may be small. For example, there is much lower demand for embroidery, maps, architectural plans or drawings, than for books, video game consoles or jewellery. Such differences in the characteristics of cultural products, the relative specialisation of different EU Member States in producing these goods, and technological innovations driving new consumption patterns, all have an impact on the level of trade in cultural goods.

The definition of cultural goods used within this chapter excludes large-scale manufactured products that facilitate access to cultural content (for example, television sets, Blu-ray players, hi-fi equipment, smartphones, computers or tablets). For film, music and video games, the category includes all recorded media, magnetic or optical, which provides support to access cultural content. Musical instruments, which are not cultural goods in themselves but represent a means of artistic expression, are also included.

### Trade partners for the EU-28 and individual EU Member States

**Trade data for the EU-28 concern extra-EU trade flows. In other words, the EU-28 is deemed to be a single entity and internal trade exchanges (between the EU Member States) are excluded. By contrast, trade data at a national level for individual EU Member States concern both intra- and extra-EU trade.**

## EU cultural trade — a growing trade surplus

Over the five-year period from 2012 until 2017, the EU-28 recorded a growing trade surplus for cultural goods, its value rising from EUR 6.3 billion in 2012 to EUR 8.6 billion in 2017, reflecting a faster increase in the value of exports (up from EUR 22.8 billion to EUR 28.1 billion) than in the value of imports (up from EUR 16.5 billion to EUR 19.5 billion). The ratio of exports to imports — otherwise known as the cover ratio — was 1.38 in 2012 and 1.44 in 2017, confirming that the value of EU-28 exports of cultural goods increased at a slightly faster pace than the value of imports (see Table 5.1).

During the period 2012 to 2017, the annual average growth rate (AAGR) for EU-28 exports of cultural goods was 4.2 %, while the corresponding rate of change for imports was 3.3 %; note all changes are in current price terms.

A more detailed analysis by product reveals a positive development for EU-28 exports and imports during the period 2012 to 2017 for antiques, works of art, craft articles, jewellery, photographic plates and films, video game consoles and musical instruments. By contrast, there was a fall in the value of exports as well as imports for newspapers, journals and periodicals and architecture plans and drawings. The value of imports of books and recorded media (CDs, DVDs, Blu-rays, magnetic tapes and vinyl records) fell during the period 2012 to 2017, while there was a modest increase in the value of exports. Finally, there was an increase in the value of imports of maps and a decrease in the value of exports.

Given their relatively high growth rates and their share of EU-28 trade in cultural goods, works of art and jewellery were the largest contributors to the EU-28's rising trade surplus between 2012 and 2017.

The reduction in the value of EU-28 imports of newspapers, journals and periodicals (down 13.6 % per year) and also of recorded media (down 5.1 % per year) reflects a shift towards digital media that particularly affected the press; an increasing number of cultural goods are being made available in digital form on the internet (sometimes supplementing and other times replacing physical media).

Among the various cultural goods covered, the largest contraction in EU-28 exports between 2012 and 2017 was recorded for architectural plans and drawings (down 9.2 % per year), although its imports fell by a similar margin (down 9.3 % per year); as such, architectural plans and drawings maintained by far the highest export/import ratio (11.2 in 2017).

## Table 5.1: Extra-EU trade in cultural goods, EU-28, 2012 and 2017

| | 2012 | | | | 2017 | | | | Average annual rate of change, 2012-2017 | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Exports | Imports | Trade balance | Cover ratio (exports/ imports) | Exports | Imports | Trade balance | Cover ratio (exports/ imports) | Exports | Imports |
| | (million EUR) | | | | (million EUR) | | | | (%) | |
| **Total** | 22 833.7 | 16 540.1 | 6 293.6 | 1.38 | 28 075.6 | 19 501.0 | 8 574.6 | 1.44 | 4.2 | 3.3 |
| Antiques | 1 219.5 | 981.3 | 238.2 | 1.24 | 1 524.3 | 1 284.5 | 239.8 | 1.19 | 4.6 | 5.5 |
| Works of art | 5 024.0 | 2 816.4 | 2 207.6 | 1.78 | 6 875.6 | 3 007.4 | 3 868.1 | 2.29 | 6.5 | 1.3 |
| Craft articles | 744.3 | 853.0 | −108.7 | 0.87 | 790.1 | 1 083.5 | −293.4 | 0.73 | 1.2 | 4.9 |
| Jewellery | 9 489.8 | 4 806.5 | 4 683.3 | 1.97 | 11 969.2 | 6 184.1 | 5 785.2 | 1.94 | 4.8 | 5.2 |
| Books | 2 651.9 | 1 994.2 | 657.7 | 1.33 | 2 722.8 | 1 708.1 | 1 014.7 | 1.59 | 0.5 | −3.0 |
| Newspapers, journals and periodicals | 774.2 | 202.4 | 571.8 | 3.83 | 537.0 | 97.5 | 439.5 | 5.51 | −7.1 | −13.6 |
| Maps | 67.7 | 14.8 | 52.9 | 4.58 | 44.0 | 23.3 | 20.7 | 1.89 | −8.3 | 9.5 |
| Architectural plans and drawings | 53.7 | 4.8 | 48.8 | 11.11 | 33.2 | 3.0 | 30.3 | 11.23 | −9.2 | −9.3 |
| Photographic plates and films | 47.9 | 47.6 | 0.3 | 1.01 | 159.6 | 151.8 | 7.8 | 1.05 | 27.2 | 26.1 |
| Recorded media (for example, CDs, DVDs, magnetic tapes and vinyl records) (1) | 1 797.4 | 469.4 | 1 328.1 | 3.83 | 2 052.8 | 360.5 | 1 692.3 | 5.69 | 2.7 | −5.1 |
| Video game consoles | 444.0 | 3 333.1 | −2 889.1 | 0.13 | 759.0 | 4 540.0 | −3 780.9 | 0.17 | 11.3 | 6.4 |
| Musical instruments | 519.2 | 1 016.5 | −497.4 | 0.51 | 608.0 | 1 057.4 | −449.5 | 0.57 | 3.2 | 0.8 |

(1) Break in series due to revision of classification.

*Source:* Eurostat (online data code: cult_trd_prd)





## Uneven developments for trade in cultural goods across the EU Member States

A range of factors could lead to a rise or fall in the value of trade in cultural goods. Economic developments (the stage in the economic cycle), the shift to digital technologies for various types of content and market challenges arising from the introduction of new technologies may affect consumption patterns for cultural goods and result in a shift in the relative share of these products within the overall basket of traded cultural goods.

There were considerable differences between the EU Member States when analysing the development of trade in cultural goods between 2012 and 2017. While some Member States recorded double-digit growth rates, others registered contractions of a similar size; note that the figures that follow for the individual Member States relate to extra- and intra-EU trade combined.

### *Exports*

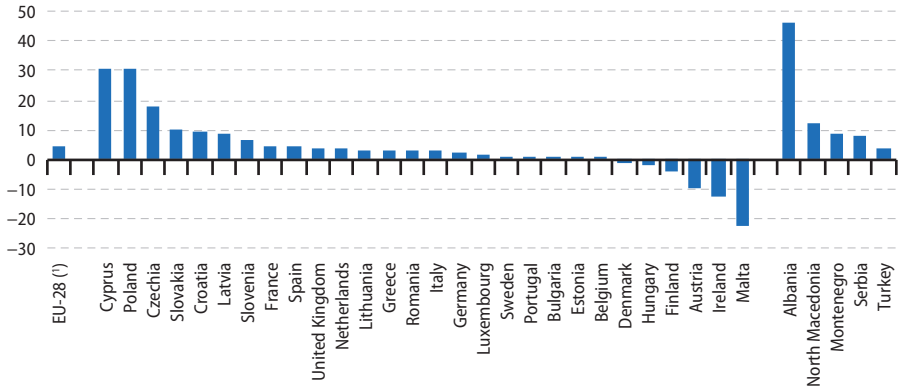
Between 2012 and 2017, the export value of cultural goods rose in 22 of the EU Member States. Cyprus and Poland had the highest average growth rates, at just over 30 % per year, followed by Czechia (17.8 % per year); these were the only Member States to record double-digit growth rates during the period under consideration (see Figure 5.1). In Cyprus, exports of cultural goods grew from EUR 11 million to EUR 40 million and in Poland from EUR 950 million to EUR 3.6 billion. In Cyprus, the increase was largely the result of an increase in the value of jewellery exports, whereas in Poland it could be attributed to an increase in the value of exports of video game consoles, books and recorded media.

The value of exports of cultural goods fell between 2012 and 2017 by as much as 22.2 % per year in Malta and also contracted at a relatively rapid pace in Ireland (down 12.7 % per year), Austria (9.6 % per year) and Finland (3.8 % per year). In Malta, the fall in the value of exports was caused largely by a decline in the level of jewellery exports. In Ireland, the decline in the value of exports was largely attributed to a reduction in the value of exports for recorded media, while a decrease in the exports of books and newspapers was the main driver behind falling exports of cultural goods in Finland.

### *Imports*

Turning to the development of imports of cultural goods during the period 2012-2017, by far the highest average rate of growth among the EU Member States was recorded in Poland (33.7 % per year) — this could be largely attributed to a rising level of imports of video game consoles and recorded media (see Figure 5.2). The value of imports of cultural goods increased in another 17 Member States between 2012 and 2017, most notably in Czechia, Spain and Croatia. The steepest reductions in the value of imports for cultural goods (down more than 5 % per year) were registered in Finland, Cyprus and Malta; during the period under consideration, both Finland and Malta also experienced a marked reduction in the value of their exports of cultural goods.

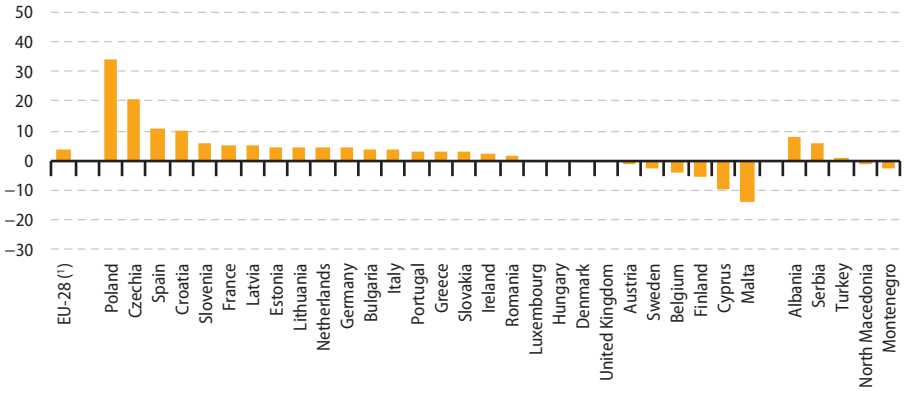
**Figure 5.1:** Annual average rate of change for the export of cultural goods, 2012-2017
(%)




(1) Extra-EU exports.

*Source:* Eurostat (online data code: cult_trd_prd)

**Figure 5.2:** Annual average rate of change for the import of cultural goods, 2012-2017
(%)




(1) Extra-EU imports.

*Source:* Eurostat (online data code: cult_trd_prd)

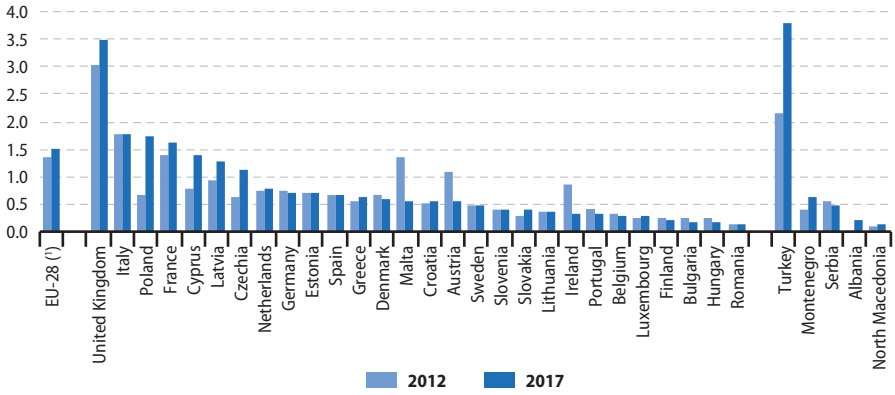
## Contribution of cultural trade to overall exports

Cultural goods account for a relatively low proportion of the EU-28's overall level of (extra-EU) trade. Nevertheless, the relatively strong increase in the value of trade in cultural goods between 2012 and 2017 resulted in a slight increase in the share of these goods in the EU-28's total exports from 1.4 % in 2012 to 1.5 % in 2017 (see Figure 5.3).

At a national level (and therefore based on extra- and intra-EU trade), the United Kingdom (3.5 %), Italy (1.8 %), Poland (1.7 %) and France (1.6 %), were the only EU Member States where the share of cultural goods in total exports was higher than the EU-28 average (1.5 %) in 2017. Cultural goods accounted for a relatively low share of total exports in Finland, Bulgaria, Hungary and Romania.

Between 2012 and 2017, the contribution of cultural goods to total exports (in value terms) increased in nine EU Member States with the biggest relative increases in Poland (up from 0.7 % to 1.7 %) and Cyprus (up from 0.8 % to 1.4 %). In 11 Member States the relative weight of cultural goods in total exports remained unchanged during the period under consideration. On the other hand, the share of cultural goods in total exports decreased in eight EU Member States — Ireland, Austria and Malta stood out as they recorded the largest relative reductions, with the share of cultural goods in total exports reduced by more than half in Ireland and Austria.

**Figure 5.3: Exports of cultural goods as a share of total exports, 2012 and 2017**
(%)



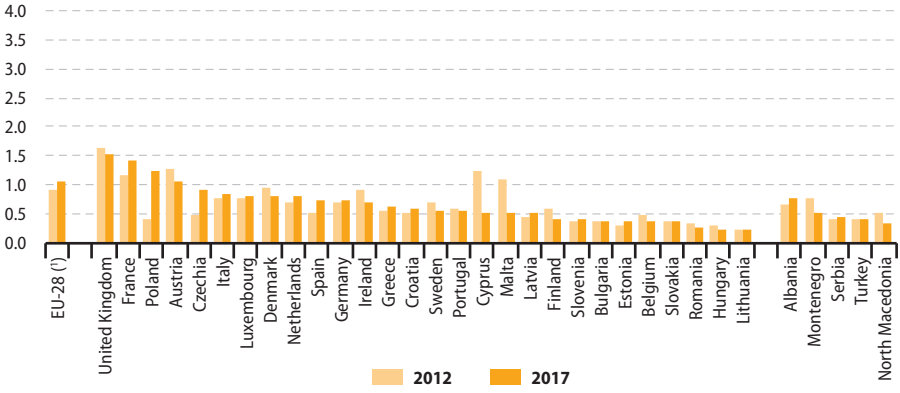

(1) Extra-EU exports.

*Source:* Eurostat (online data code: cult_trd_prd)

## Contribution of cultural trade to overall imports

In the EU-28, cultural goods accounted for 1.1 % of total (extra-EU) imports in 2017, compared with a 0.9 % share in 2012 (see Figure 5.4). In 10 EU Member States, the share of cultural goods in total imports was higher in 2017 than it was in 2012. The contribution of cultural goods to total imports grew most notably in Poland and Czechia. The highest share of cultural goods in total imports was recorded in the United Kingdom (1.5 %); there were only two other Member States — France and Poland — where this share was higher than the EU-28 average. The relative share of cultural goods in total imports was at its lowest in Romania, Hungary and Lithuania.

**Figure 5.4: Imports of cultural goods as a share of total imports, 2012 and 2017**
(%)




(1) Extra-EU imports.

*Source:* Eurostat (online data code: cult_trd_prd)

## Intra- and extra-EU trade

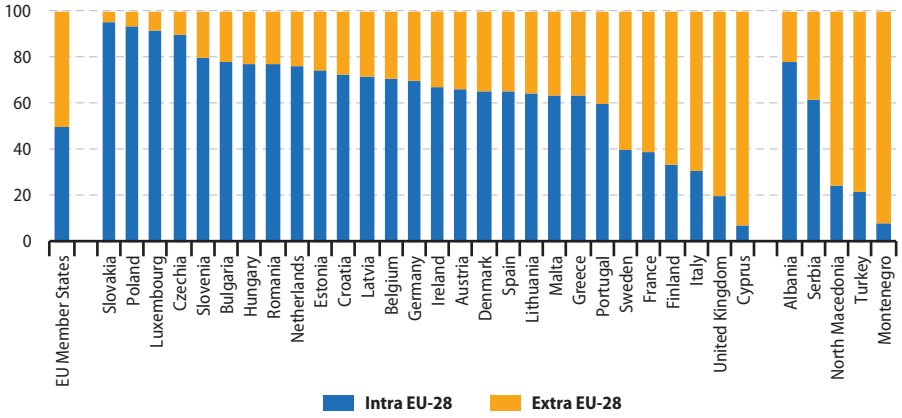
***In a majority of the EU Member States, intra-EU exchanges of cultural goods were of greater value than extra-EU trade***

The trade of EU Member States can be analysed from two perspectives: intra-EU trade (between EU Member States) and extra-EU trade (with non-member countries). The ratio between the two is an indication of the heterogeneity of a country's trade patterns and, to some extent, may reflect historical ties and geographical location. Care should be taken when interpreting the size of intra-EU trade relative to the size of extra-EU trade, in particular because of the importance of quasi-transit trade in some EU Member States (for example, the Netherlands).

In 2017, the total value of cultural goods exported by EU Member States was estimated at around EUR 55.5 billion. Almost half (49.4 %) of these cultural goods were destined for other EU Member States, while 50.6 % were destined for non-member countries (see Figure 5.5). It should be noted that cultural goods exported by a few large Member States (the United Kingdom, Italy and France) had a considerable impact on the overall figures for the 28 EU Member States.

Looking in more detail, there were 21 EU Member States, where at least 60 % of the total export value of cultural goods was made up of trade with other EU Member States. In several cases, this share was considerably higher, reaching at least 90 % in Slovakia, Poland, Luxembourg and Czechia. By contrast, the value of extra-EU exports exceeded the value of intra-EU exports in Sweden, France, Finland, Italy, the United Kingdom and Cyprus.

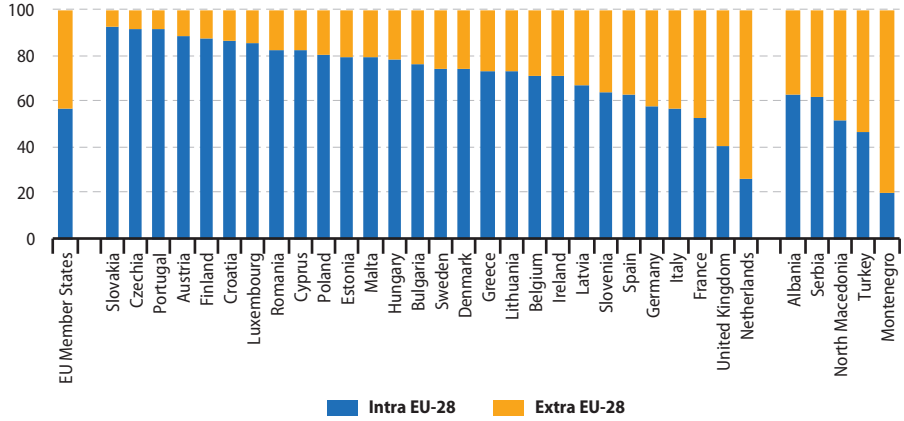
**Figure 5.5: Share of extra-EU and intra-EU trade within all exports of cultural goods, 2017**
(%)




*Source:* Eurostat (online data code: cult_trd_prd)

Figure 5.6 provides a similar analysis but in terms of imports of cultural goods. In 2017, the share of intra-EU imports (56.8 %) in the total value of cultural goods imported into the 28 EU Member States exceeded the value of extra-EU imports (43.2 %). There were only two EU Member States where the value of extra-EU imports was greater than the value of intra-EU imports: the Netherlands (74.4 %) ([1]) and the United Kingdom (59.2 %). In the remaining EU Member States, the value of intra-EU imports of cultural goods was greater than the value of extra-EU imports; the share of intra-EU imports varied from 53.1 % in France to more than 90 % in Portugal and Czechia, with a peak of 92.6 % in Slovakia. In 20 of the EU Member States, more than 70 % of all imports of cultural goods originated from other EU Member States.

**Figure 5.6: Share of extra-EU and intra-EU trade within all imports of cultural goods, 2017**
(%)




*Source:* Eurostat (online data code: cult_trd_prd)

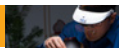
([1]) The high share recorded in the Netherlands may be attributed in part to the impact of quasi-transit of goods, in other words, the so-called 'Rotterdam effect' (see the *Methodological notes* section for more details).

## EU trade in cultural goods by product

***Jewellery accounted for 43 % of extra-EU exports of cultural goods***

In 2017, jewellery articles made of precious metal and stones accounted for more than two fifths (42.6 %) of EU-28 (extra-EU) exports of cultural goods. The combined share of jewellery, works of art, books, recorded media and antiques was more than 90 % of the EU-28's exports of cultural goods. On the other hand, the share of newspapers and other cultural goods (photographic plates and films, architectural plans and drawings, and maps) did not exceed 2.0 % of the EU-28's exports of cultural goods (see Table 5.2).

When considering trade in the various types of cultural goods, some particular specialisations within individual EU Member States become apparent. Jewellery accounted for more than half of all exports of cultural products in Cyprus (90.6 %), Italy (78.4 %) and France (57.7 %) and also accounted for the largest share of cultural products exported from Malta, Luxembourg and Greece. Works of art were the principal cultural goods exported from the United Kingdom (35.5 %), just ahead of jewellery (30.9 %). Books were the leading type of cultural exports in six Member States, accounting for 62.1 % of cultural exports in Latvia and 51.5 % in Lithuania; the share of books was less than 50 % in each of the remaining Member States. Five Member States reported that recorded media (including music, films, video recordings and video games) had the highest export share among cultural goods, with Czechia (61.2 %) and Ireland (61.0 %) recording the highest shares. Video game consoles had the highest share of exports of cultural goods in a further six Member States, accounting for 51.8 % of the total in the Netherlands (see footnote (1)). The largest share of exports of cultural goods in Portugal (30.9 %) was composed of craft articles (hand-made fabrics and ornamental articles), while the most common cultural products goods that were exported from Estonia (41.4 %), Finland (37.4 %) and Romania (31.0 %) were newspapers, journals and periodicals.



## Table 5.2: Exports of cultural goods by group of products, 2017

| | Total cultural exports | Jewellery | Works of art | Books | Recorded media (2) | Antiques | Craft (3) | Video game consoles | Musical instruments | Newspapers, journals and periodicals | Other cultural goods |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | (million EUR) | (% share of total cultural exports) | | | | | | | | | |
| **EU-28 (1)** | 28 076 | 42.6 | 24.5 | 9.7 | 7.3 | 5.4 | 2.8 | 2.7 | 2.2 | 1.9 | 0.8 |
| Belgium | 1 151 | 16.7 | 18.7 | 21.7 | 5.9 | 2.2 | 5.0 | 7.6 | 7.9 | 13.2 | 1.1 |
| Bulgaria | 53 | 21.3 | 2.5 | 32.0 | 15.7 | 0.3 | 8.0 | 9.1 | 6.4 | 3.2 | 1.6 |
| Czechia | 1 794 | 4.0 | 1.3 | 22.9 | 61.2 | 0.2 | 1.2 | 3.3 | 2.9 | 2.9 | 0.1 |
| Denmark | 526 | 16.9 | 5.9 | 14.0 | 11.4 | 3.6 | 6.7 | 29.8 | 4.0 | 7.6 | 0.1 |
| Germany | 8 883 | 20.3 | 7.7 | 16.7 | 24.8 | 1.7 | 3.5 | 10.7 | 6.6 | 6.3 | 1.7 |
| Estonia | 89 | 5.8 | 2.7 | 27.8 | 9.7 | 1.6 | 3.3 | 5.5 | 2.3 | 41.4 | 0.0 |
| Ireland | 408 | 9.7 | 4.8 | 8.4 | 61.0 | 2.7 | 0.3 | 2.4 | 0.7 | 2.9 | 7.2 |
| Greece | 183 | 26.6 | 3.7 | 22.3 | 20.1 | 0.1 | 15.5 | 7.4 | 0.4 | 0.8 | 3.2 |
| Spain | 1 932 | 18.9 | 4.9 | 26.9 | 4.4 | 0.6 | 7.5 | 30.4 | 1.8 | 3.7 | 1.0 |
| France | 7 785 | 57.7 | 14.0 | 7.8 | 5.6 | 3.9 | 2.8 | 1.5 | 3.1 | 3.3 | 0.3 |
| Croatia | 80 | 2.7 | 0.7 | 18.6 | 7.6 | 0.0 | 12.3 | 37.1 | 1.4 | 19.6 | 0.1 |
| Italy | 7 989 | 78.4 | 3.9 | 4.9 | 1.3 | 0.4 | 6.3 | 0.4 | 1.6 | 2.1 | 0.6 |
| Cyprus | 40 | 90.6 | 0.6 | 0.4 | 6.9 | 0.0 | 0.3 | 0.6 | 0.5 | : | 0.0 |
| Latvia | 157 | 13.7 | 0.2 | 62.1 | 2.8 | 0.7 | 9.9 | 4.0 | 2.1 | 4.3 | 0.2 |
| Lithuania | 100 | 7.8 | 2.0 | 51.5 | 5.3 | 2.6 | 8.5 | 6.8 | 2.2 | 13.0 | 0.3 |
| Luxembourg | 40 | 28.2 | 16.5 | 17.5 | 10.1 | 21.0 | 2.2 | 2.2 | 0.1 | 2.1 | 0.0 |
| Hungary | 180 | 4.4 | 2.2 | 36.9 | 21.5 | 0.3 | 16.9 | 4.6 | 3.5 | 9.8 | 0.1 |
| Malta | 13 | 46.9 | 1.4 | 43.3 | 7.8 | 0.2 | 0.3 | 0.0 | 0.0 | : | 0.0 |
| Netherlands | 4 541 | 1.7 | 2.6 | 9.0 | 22.1 | 0.7 | 2.6 | 51.8 | 6.6 | 2.7 | 0.4 |
| Austria | 837 | 10.5 | 14.0 | 7.9 | 38.7 | 7.0 | 13.2 | 1.7 | 3.1 | 2.7 | 1.3 |
| Poland | 3 573 | 2.9 | 1.4 | 23.1 | 20.0 | 0.1 | 0.6 | 36.1 | 0.9 | 14.8 | 0.1 |
| Portugal | 179 | 30.0 | 7.0 | 14.4 | 7.1 | 2.6 | 30.9 | 1.2 | 3.4 | 2.8 | 0.4 |
| Romania | 81 | : | 0.4 | 30.6 | 5.3 | : | 14.7 | 2.3 | 15.8 | 31.0 | 0.0 |
| Slovenia | 141 | 3.2 | 1.9 | 48.9 | 13.6 | 0.0 | 19.9 | 4.5 | 3.9 | 3.0 | 0.9 |
| Slovakia | 303 | 2.4 | 1.3 | 30.3 | 4.1 | 0.0 | 1.7 | 41.8 | 3.9 | 10.3 | 4.4 |
| Finland | 121 | 3.3 | 5.1 | 11.6 | 27.3 | 0.4 | 1.2 | 11.1 | 2.4 | 37.4 | 0.1 |
| Sweden | 663 | 3.4 | 5.6 | 11.9 | 43.2 | 1.8 | 1.2 | 19.4 | 8.1 | 5.3 | 0.2 |
| United Kingdom | 13 618 | 30.9 | 35.5 | 16.1 | 4.1 | 7.4 | 0.5 | 1.7 | 0.8 | 2.4 | 0.7 |
| Montenegro | 2 | 16.3 | 5.0 | 14.3 | 0.0 | : | 0.6 | : | 3.7 | 59.9 | 0.0 |
| North Macedonia | 6 | 0.1 | 6.1 | 82.9 | 1.3 | : | 4.1 | 2.0 | 0.0 | 3.2 | 0.3 |
| Albania | 4 | 56.9 | 4.2 | 17.8 | 3.5 | 0.0 | 17.0 | 0.0 | 0.4 | 0.1 | 0.2 |
| Serbia | 68 | 3.6 | 1.5 | 32.7 | 12.6 | 0.1 | 21.5 | 0.3 | 0.9 | 25.2 | 1.9 |
| Turkey | 3 086 | 84.8 | 0.3 | 1.2 | 0.2 | 0.0 | 13.1 | 0.0 | 0.3 | 0.1 | 0.0 |

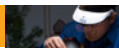
(1) Extra-EU exports.
(2) CDs, DVDs, Blu-rays, magnetic tapes, vinyl records and so on.
(3) Handmade fabrics and ornamental articles.

*Source:* Eurostat (online data code: cult_trd_prd)

### *Jewellery and video games consoles were the most imported products*

In 2017, the main categories of cultural goods that were imported into the EU-28 included jewellery (31.7 % of extra-EU imports), video game consoles (23.3 %), works of art (15.4 %), books (8.8 %) and antiques (6.6 %). These five categories together accounted for 85.8 % of the cultural goods imported into the EU-28 from non-member countries (see Table 5.3).

Among the individual EU Member States (and therefore taking account of both intra- and extra-EU trade), there were nine Member States where the value of imports of video game consoles was higher than for any other type of cultural goods in 2017. Eight countries imported more jewellery (in value terms) than any other type of cultural goods, while books were the most common type of cultural imports in four more. Craft articles and recorded media both accounted for the highest share of imports of cultural goods in three of the EU Member States.



## Table 5.3: Imports of cultural goods by group of products, 2017

| | Total cultural imports | Jewellery | Works of art | Books | Recorded media (2) | Antiques | Craft (3) | Video game consoles | Musical instruments | Newspapers, journals and periodicals | Other cultural goods |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | (million EUR) | (% share of total cultural imports) | | | | | | | | | |
| **EU-28 (1)** | 19 501 | 31.7 | 15.4 | 8.8 | 1.8 | 6.6 | 5.6 | 23.3 | 5.4 | 0.5 | 0.9 |
| Belgium | 1 351 | 13.8 | 9.5 | 27.5 | 15.2 | 1.9 | 5.7 | 10.8 | 6.9 | 7.7 | 1.1 |
| Bulgaria | 114 | 9.2 | 1.0 | 7.0 | 10.5 | 0.1 | 56.0 | 12.2 | 2.7 | 0.8 | 0.4 |
| Czechia | 1 337 | 11.7 | 1.9 | 19.5 | 50.1 | 0.9 | 2.2 | 8.0 | 3.2 | 2.3 | 0.2 |
| Denmark | 664 | 16.9 | 2.5 | 18.0 | 13.4 | 4.2 | 4.8 | 31.9 | 5.8 | 2.1 | 0.4 |
| Germany | 7 521 | 19.6 | 4.8 | 16.2 | 19.1 | 2.3 | 3.4 | 22.8 | 7.6 | 3.5 | 0.7 |
| Estonia | 56 | 23.5 | 3.2 | 13.6 | 17.3 | 4.4 | 13.4 | 12.7 | 8.4 | 3.5 | 0.1 |
| Ireland | 558 | 10.9 | 2.2 | 20.7 | 11.8 | 0.2 | 2.1 | 11.1 | 3.7 | 14.6 | 22.7 |
| Greece | 309 | 20.8 | 2.1 | 16.0 | 23.0 | 0.3 | 12.5 | 15.3 | 3.9 | 4.7 | 1.5 |
| Spain | 2 307 | 16.1 | 4.5 | 11.7 | 12.4 | 0.6 | 4.4 | 41.6 | 5.2 | 3.1 | 0.4 |
| France | 7 860 | 49.9 | 8.1 | 8.6 | 7.6 | 2.4 | 2.8 | 12.6 | 4.2 | 3.2 | 0.7 |
| Croatia | 130 | 10.4 | 1.7 | 8.8 | 9.4 | 0.1 | 22.2 | 33.8 | 6.1 | 7.4 | 0.2 |
| Italy | 3 424 | 52.5 | 3.5 | 7.1 | 8.6 | 0.8 | 11.5 | 9.5 | 3.9 | 2.2 | 0.5 |
| Cyprus | 43 | 31.4 | 3.1 | 30.7 | 9.8 | 0.7 | 4.1 | 9.1 | 5.6 | 5.4 | 0.2 |
| Latvia | 74 | 42.9 | 1.1 | 10.1 | 16.1 | 1.3 | 8.6 | 8.3 | 7.4 | 3.7 | 0.4 |
| Lithuania | 66 | 22.8 | 2.8 | 12.3 | 7.6 | 2.0 | 28.2 | 10.7 | 8.3 | 4.5 | 0.7 |
| Luxembourg | 164 | 18.2 | 13.8 | 21.7 | 17.0 | 7.1 | 1.3 | 7.0 | 3.2 | 10.5 | 0.3 |
| Hungary | 225 | 14.3 | 1.1 | 11.2 | 28.9 | 0.2 | 25.4 | 11.9 | 3.6 | 3.3 | 0.1 |
| Malta | 27 | 29.4 | 4.9 | 29.3 | 7.8 | 9.0 | 3.0 | 6.4 | 6.4 | 3.7 | 0.2 |
| Netherlands | 3 992 | 7.8 | 2.6 | 9.5 | 6.7 | 5.5 | 3.2 | 56.5 | 5.0 | 2.9 | 0.5 |
| Austria | 1 655 | 14.0 | 11.1 | 24.5 | 23.1 | 3.3 | 3.6 | 5.2 | 6.0 | 8.7 | 0.4 |
| Poland | 2 571 | 6.6 | 0.5 | 16.4 | 19.9 | 0.3 | 2.8 | 50.5 | 1.9 | 1.0 | 0.1 |
| Portugal | 377 | 23.5 | 3.4 | 12.3 | 16.0 | 0.2 | 10.0 | 12.5 | 7.8 | 13.6 | 0.6 |
| Romania | 189 | : | 1.1 | 17.2 | 17.0 | : | 37.8 | 13.5 | 8.6 | 3.6 | 1.2 |
| Slovenia | 126 | 4.6 | 1.2 | 28.8 | 20.2 | 0.8 | 22.1 | 8.5 | 6.7 | 6.5 | 0.7 |
| Slovakia | 268 | 12.2 | 2.3 | 22.6 | 13.4 | 0.1 | 3.3 | 30.0 | 5.1 | 6.5 | 4.6 |
| Finland | 249 | 6.9 | 2.6 | 18.9 | 20.1 | 1.1 | 2.4 | 25.4 | 12.7 | 9.4 | 0.5 |
| Sweden | 764 | 8.5 | 6.1 | 19.8 | 20.0 | 3.6 | 2.7 | 28.4 | 6.1 | 4.4 | 0.4 |
| United Kingdom | 8 720 | 31.1 | 22.1 | 13.9 | 7.5 | 7.5 | 1.7 | 11.8 | 3.2 | 1.0 | 0.1 |
| Montenegro | 12 | 20.3 | 2.0 | 24.3 | 3.8 | 0.0 | 2.5 | 2.7 | 3.7 | 40.2 | 0.5 |
| North Macedonia | 24 | 5.4 | 0.8 | 24.9 | 3.5 | 0.0 | 56.5 | 4.1 | 2.1 | 2.5 | 0.2 |
| Albania | 36 | 21.2 | 0.5 | 12.3 | 28.7 | 0.0 | 33.9 | 1.1 | 0.8 | 1.4 | 0.1 |
| Serbia | 75 | 7.4 | 1.6 | 13.5 | 20.4 | 0.2 | 44.3 | 2.1 | 4.3 | 6.0 | 0.1 |
| Turkey | 762 | 53.1 | 3.8 | 6.9 | 6.5 | 0.5 | 20.2 | 4.2 | 4.0 | 0.5 | 0.4 |

(1) Extra-EU imports.
(2) CDs, DVDs, Blu-rays, magnetic tapes, vinyl records and so on.
(3) Handmade fabrics and ornamental articles.

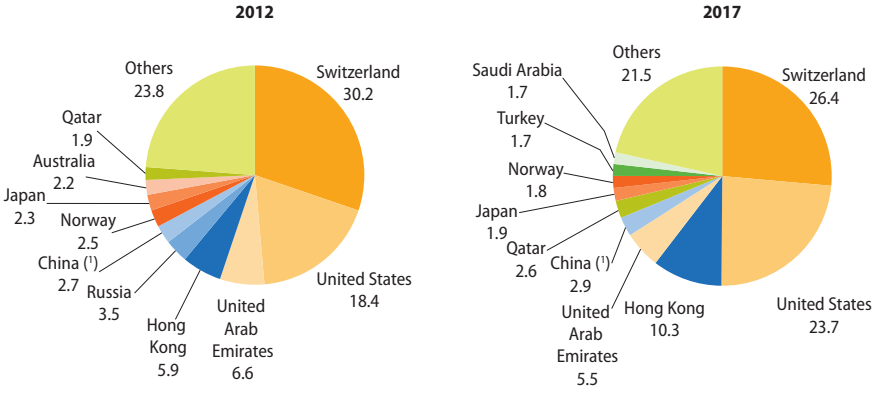
*Source:* Eurostat (online data code: cult_trd_prd)

## Principal partners for EU trade in cultural goods

***Switzerland and the United States were the leading markets for EU exports of cultural goods***

In 2017, the EU-28's principal export markets for cultural goods were Switzerland (26.4 % of extra-EU exports of cultural goods) and the United States (23.7 %); together, they accounted for just over half of all exports of cultural goods. The next highest share was recorded for exports of cultural goods that were destined for Hong Kong (10.3 %), while none of the EU's remaining export partners accounted for a double-digit share (see Figure 5.7). The relative importance of the United States as an export market for EU-28 cultural goods became greater between 2012 and 2017 (increasing from 18.4 % to 23.7 %). By contrast, the share of EU-28 exports of cultural goods that were destined for Switzerland fell from 30.2 % to 26.4 % during the same period. Hong Kong (which was the fourth largest market for EU-28 exports of cultural goods in 2012) overtook the United Arab Emirates to become third largest partner by 2017. Between 2012 and 2017, the cumulative share of the EU-28's top 10 export partners increased from 76.2 % to 78.5 %.

**Figure 5.7: Top 10 main partners for extra EU-28 exports of cultural goods, EU-28, 2012 and 2017**
(%)



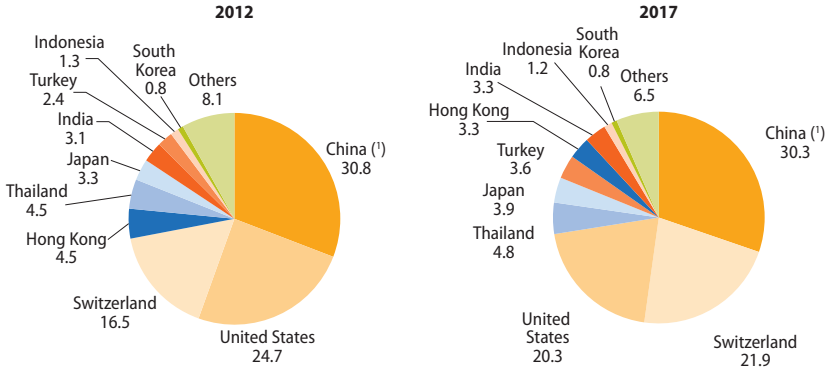

(1) Excluding Hong Kong.

*Source:* Eurostat (online data code: cult_trd_prt)

### *China was the principal origin of EU-28 imports of cultural goods*

In 2017, China accounted for the largest share of EU-28 imports of cultural goods, a majority of which were video game consoles. China was the origin of almost one third (30.3 %) of the cultural goods imported into the EU-28 in 2017, which was a slightly lower share than in 2012 (30.8 %) — see Figure 5.8. Switzerland was the second largest origin of EU-28 imports of cultural goods in 2017; its share rose from 16.5 % in 2012 to 21.9 % (and was mostly composed of jewellery). There was a reduction in the relative importance of the United States (its share of EU-28 imports of cultural products fell from 24.7 % in 2012 to 20.3 % by 2017). The top 10 trade partners for imports of cultural goods into the EU-28 accounted for 93.5 % of all imports of cultural goods in 2017.

**Figure 5.8: Top 10 main partners for extra EU-28 imports of cultural goods, EU-28, 2012 and 2017**
(%)




(1) Excluding Hong Kong.

*Source:* Eurostat (online data code: cult_trd_prt)

## Methodological notes

Eurostat compiles data on international trade in cultural goods from the Comext database, which contains statistics on international trade in goods for EU Member States, EFTA countries and candidate countries.

The Comext database includes statistics on international trade in goods. Goods refer to all movable property (including gas and electricity), in other words, products with a physical and/or tangible dimension — international trade in licenses and copyrights is, therefore, excluded. Trade in goods includes all goods which add to or subtract from the stock of material resources of the reporting EU Member State by entering (imports) or leaving (exports) its economic territory including goods for processing.

Extra-EU trade refers to transactions with all countries outside of the EU: the rest of the world except for the European Union (EU); these statistics are collected on the basis of customs declarations. Intra-EU trade, on the other hand, refers to all transactions occurring within the EU between the Member States; these statistics are based on the Intrastat system.

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 declaring country has a trade surplus and the trade balance is said to be positive. If imports exceed exports, then the declaring country has a trade deficit and its trade balance is said to be negative.

International trade statistics are classified according to several product classifications, which facilitate comparisons across the EU and also within a wider international context. Among the most commonly used classifications are the harmonised system (HS) and the combined nomenclature (CN). The HS is used worldwide and is made-up of headings with six-digit codes, while the CN was designed to meet the specific needs of EU international trade statistics (it extends the headings to eight-digit codes, of which the first six codes are identical to those used in the HS).

### Identification of cultural goods

An ESSnet-Culture final report (2012) established a list of internationally traded cultural goods using CN codes. The process for selecting cultural goods was based upon identifying a list of 8-digit codes within 10 cultural domains.

Eurostat analysed the 10 cultural domains from a product perspective in order to establish a list of internationally traded cultural goods. Initially, the analysis focused on artistic creation, with the goal of covering products that convey and encompass symbolic, aesthetic, artistic and spiritual values (for example, works of art or crafts). The scope was later extended to various products that did not meet the criteria for artistic creation, but were considered to enable artistic expression or access to cultural content (for example, musical instruments, CDs, DVDs and Blu-ray discs). Cultural equipment in a wider sense (for example, television sets, CD players, or cameras) was excluded.

On the basis of these criteria, cultural goods and products were identified in seven domains (see Figure 5.9). The initial list of cultural goods (proposed in 2015) was revised in 2016, with the aim of better harmonising the EU's methodological framework with that proposed by the United Nations Educational, Scientific and Cultural Organisation (UNESCO). As a result, Eurostat's culture statistics working group agreed to add jewellery (of precious and semi-precious metals and stones), some hand-made ornamental articles and some goods with audio-visual content to the list of cultural goods.

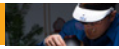


**Figure 5.9:** Cultural goods according to cultural domains

| Cultural domain | Cultural goods |
|---|---|
| Heritage | Antiques, collections and collectors' pieces, postage or revenue stamps |
| Books and press | Books<br>Newspapers, journals and periodicals<br>Maps and hydrographical and similar charts |
| Visual arts | Works of art (paintings, engravings, sculpture, designs and so on)<br>Photographic plates and films developed |
| Art crafts | Knitted or crocheted fabrics, embroidery in the piece, tapestries<br>Ornamental articles (wood marquetry, ivory articles, articles of fine porcelain, and so on)<br>Jewellery (of precious metals and stones) |
| Performing arts | Musical instruments |
| Audiovisual and multimedia | Cinematograph films<br>Recorded media with music, films, video and video games (CDs, DVDs, Blu-rays, magnetic tapes, vinyl records, and so on)<br>Video game consoles |
| Architecture | Architectural plans and drawings |

*Source:* Eurostat (Guide to Eurostat culture statistics — 2018 edition)

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

The trade flows of EU Member States may be overvalued because of quasi-transit trade. A country's trade balance is not impacted, as quasi-transit trade should increase by the same amount as intra- and extra-EU trade flows (extra-EU imports are followed by dispatches to another EU Member State, while arrivals from one EU Member State are then followed by extra-EU exports to the final destination). Quasi-transit trade principally impacts the Member States with large ports that trade in goods at the external EU border; this phenomenon is particularly prominent in the Netherlands (hence it is known as the 'Rotterdam effect'), Belgium and the United Kingdom. For example (and in line with EU rules), the Netherlands records goods arriving in Dutch ports that are destined for other Member States as extra-EU imports and (when goods are then released for free circulation) as intra-EU dispatches (exports) from the Netherlands to other Member States.

Quasi-transit trade is known to affect imports more than exports, although exports are also affected. In some cases, customs clearance occurs not in the original EU Member State from which the exports originate but rather the Member State from which the goods leave the EU's customs territory.

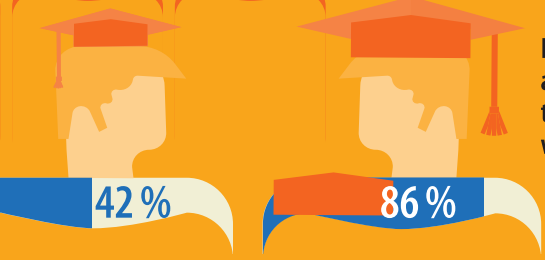
# 6 Cultural participation

# Did you know...

Among EU-28 residents aged 16 years or more, 46 % went to the cinema, 43 % attended live performances and 43 % visited cultural sites

**30 %**
of people in the EU-28 took part in artistic activities on a regular basis (at least once a month)


In the EU-28, people **with high educational attainment** were more than twice as likely to take part in cultural activities as people with low educational attainment




(EUROSTAT, 2015)

Culture and creativity play an important role within the European Union (EU). Audio-visual content, music, literature, live performances and other forms of cultural expression connect people and society. Europe's rich cultural heritage is recognised across the world: it enhances lives, promotes European values and strengthens mutual understanding. Participating in creative and cultural activities may have a considerable impact on an individual's quality of life, contributing towards overall well-being and enhancing the sense of belonging within society.

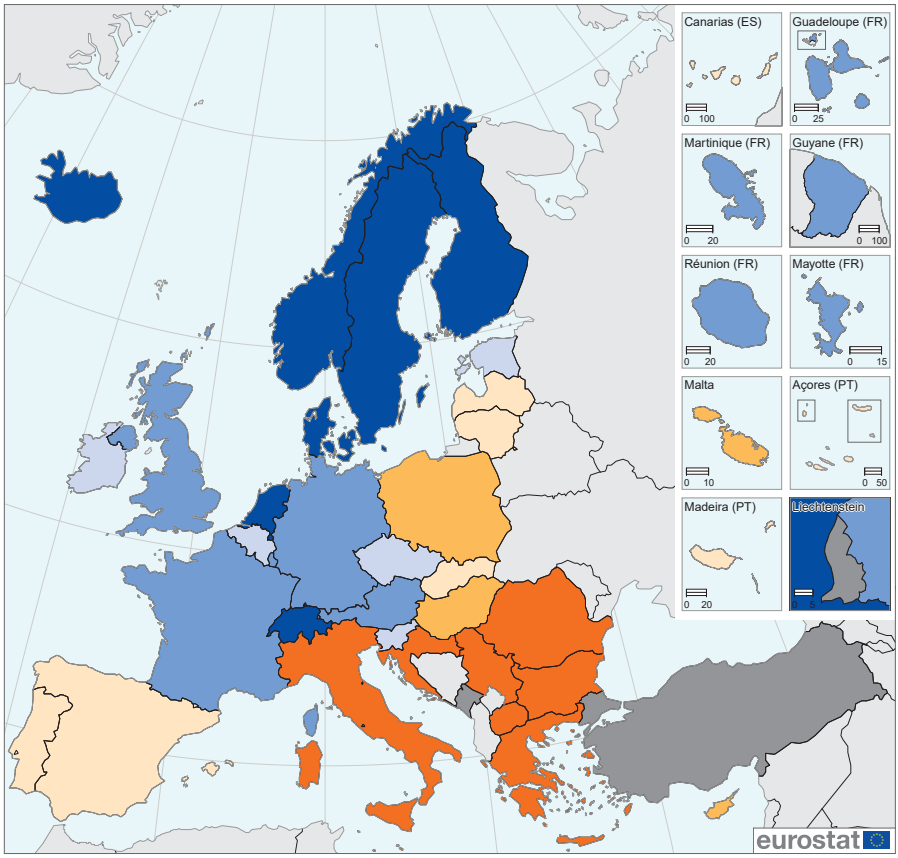
This chapter on cultural participation is based on the results of a 2015 ad-hoc module on social and cultural participation that formed part of EU statistics on income and living conditions (EU-SILC). It presents some interesting findings about people's involvement in cultural activities analysed according to a broad range of socioeconomic characteristics (for example, by sex, by age, or by level of educational attainment). The cultural activities covered include going to the cinema, attending live performances, visiting cultural sites and practising artistic activities (for example playing a musical instrument, singing, dancing or painting).

## Cultural participation

***In 2015, almost two thirds of the EU population aged 16 years or more reported that they took part in at least one cultural activity during the previous 12 months***

In 2015, some 63.7 % of the EU-28 adult population (aged 16 years or more) reported that they went to the cinema, attended a live performance (theatre, concert, organised cultural event outdoors and so on) or visited a cultural site (museum, historical monument, art gallery or archaeological site) during the previous 12 months (see Map 6.1). The highest levels of cultural participation were recorded in the Nordic Member States — Denmark (85.3 %), Sweden (85.0 %) and Finland (83.7 %) — and the Netherlands (also 83.7 %). At the other end of the range, less than half of the adult populations of Greece, Italy (both 46.9 %), Croatia (36.6 %), Bulgaria (28.6 %) and Romania (27.4 %) reported that they took part in any cultural activity.

## Map 6.1: Cultural participation during the previous 12 months, 2015
(%, share of population aged ≥16 years)




(%,share of population aged ≥16 years)

Administrative boundaries: © EuroGeographics © UN–FAO © Turkstat
Cartography: Eurostat – IMAGE, 09/2019

EU-28 = 64
- < 48
- 48 - < 56
- 56 - < 64
- 64 - < 72
- 72 - < 80
- ≥ 80
- Data not available

0 200 400 600 800 km

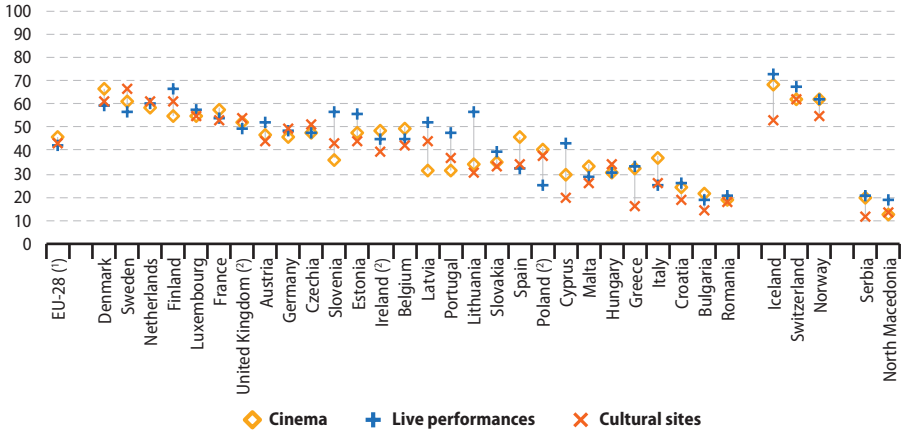
Note: EU-28, estimate. Ireland, Poland and the United Kingdom: low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

More detailed patterns of cultural participation are shown in Figure 6.1: it provides information on the share of the population taking part in three individual cultural activities. In 2015, some 45.9 % of the EU-28 adult population (aged 16 years or more) reported that they went to the cinema during the 12 months prior to the survey, while a slightly lower share of the population visited a cultural site (43.4 %) or attended a live performance (42.8 %). Although EU-28 participation rates for these three cultural activities were similar, a range of different patterns existed at a national level:

- more than half of the adult populations in Denmark, France, Luxembourg, the Netherlands, Finland, Sweden and the United Kingdom participated in each of these three cultural activities;
- in Cyprus, Greece and Lithuania, participation rates for live performances were approximately double those recorded for visits to cultural sites;
- in the Netherlands, Luxembourg, Germany and Romania, there was almost no difference between participation rates for the three cultural activities (although there were considerable differences in rates across these Member States);
- in 13 of the 28 EU Member States, the highest participation rate was recorded for people attending live performances, peaking at 66.7 % in Finland;
- in nine of the Member States, the highest participation rate was recorded for people going to the cinema, peaking at 66.5 % in Denmark;
- in six of the Member States, the highest participation rate was recorded for people visiting cultural sites, peaking at 67.2 % in Sweden.

**Figure 6.1: Cultural participation during the previous 12 months, by cultural activity, 2015**
(%, share of population aged ≥16 years)




Note: ranked on the share of the population aged ≥16 years that took part in any form of cultural participation during the previous 12 months.

(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

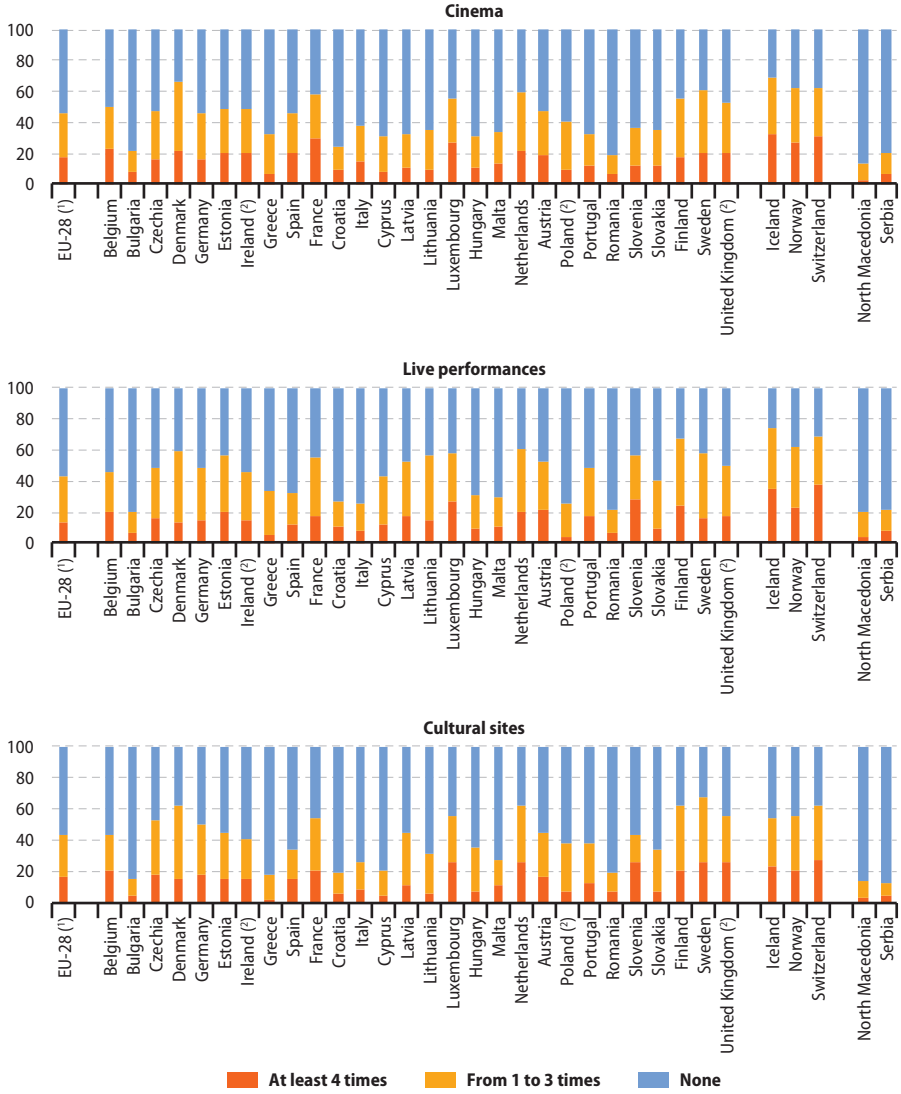
***More than one sixth of the population aged 16 years or more went to the cinema at least four times during the 12 months prior to the survey***

Figure 6.2 details the frequency with which adults (aged 16 years or more) participated in the three cultural activities analysed here (attending live performances, going to the cinema, visiting cultural sites). In 2015, some 17.8 % of the EU-28 adult population reported that they went to the cinema at least four times (during the 12 months prior to the survey), which was slightly higher than the share of the population that made at least four visits to cultural sites (15.7 %) or the share of the population that attended at least four live performances (13.7 %). At the other end of the scale, the share of the EU-28 population that did not go to the cinema during the 12 months prior to the survey stood at 54.1 %, with slightly higher rates for those who did not visit a cultural site (56.6 %) or those who did not attend a live performance (57.2 %).

Among those who did participate in these three cultural activities, it was generally the case that they were more likely to take part no more than three times (in any one of them). In 2015, this pattern was repeated in nearly all of the EU Member States for all three cultural activities, although cinema-goers in France and people visiting cultural sites in Slovenia were more likely to make at least four visits.

In 2015, the highest proportion of adults reporting that they visited the cinema at least four times was recorded in France (29.3 %), followed by Luxembourg (26.4 %). A similar analysis for attending live performances reveals the highest shares were recorded in Slovenia (28.2 % attended at least four performances) and Luxembourg (26.9 %), while more than a quarter of all adults in Luxembourg, the Netherlands, Slovenia, the United Kingdom and Sweden made at least four visits to cultural sites.

**Figure 6.2: Frequency of cultural participation in the previous 12 months, by cultural activity, 2015**
(%, share of population aged ≥16 years)




(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

## Cultural participation by age

### *More than 80 % of younger Europeans participated in culture*

In 2015, more than four fifths (82.8 %) of all younger people (aged 16 to 29 years) across the EU-28 reported that they participated in at least one of three cultural activities analysed here (during the 12 months prior to the survey), compared with a rate of 52.8 % for older people (aged 65 to 74 years).

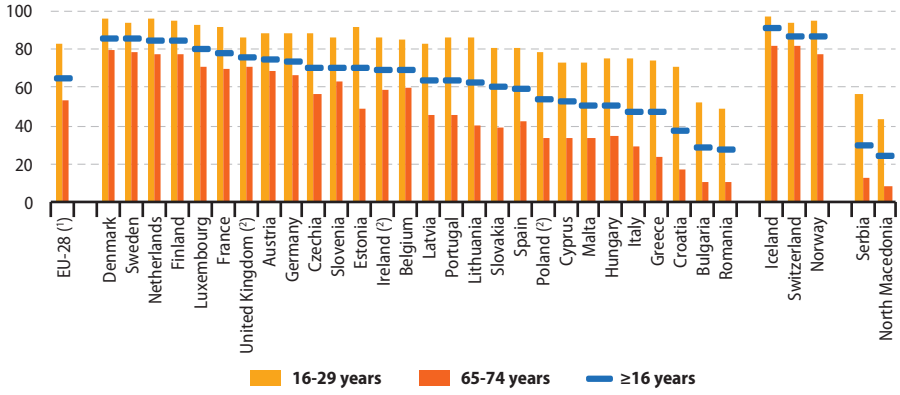
Cultural participation was higher among younger (rather than older) people within each of the EU Member States. In 2015, there were only two Member States where fewer than 70.0 % of younger adults reported that they took part in a cultural activity: Bulgaria (52.1 %) and Romania (48.5 %). By contrast, there were six Member States where more than 70.0 % of older people took part in a cultural activity: Luxembourg (70.5 %), the United Kingdom (70.8 %), the Netherlands (76.9 %), Finland (77.8 %), Sweden (78.8 %) and Denmark (80.0 %).

There was a relatively wide 'generation gap' in terms of cultural participation in several EU Member States, in particular in the countries with lower cultural participation rates. In the Nordic countries and the Netherlands, the differences between participation rates of younger and older people were less than 20 percentage points. On the other hand, the proportion of younger adults taking part in a cultural activity was at least twice as high as the corresponding share for older people in Slovakia, Lithuania, Cyprus, Malta, Hungary, Poland and Italy, rising to more than three times as high in Greece, more than four times as high in Croatia and Romania, and almost five times as high in Bulgaria.

### *Cinema was less attractive for older generations*

The most popular of the cultural activities among older people was visiting cultural sites (42.6 %), which had higher participation rates than recorded for older people attending live performances (38.1 %) or going to the cinema (26.6 %).

**Figure 6.3: Cultural participation during the previous 12 months, by age group, 2015**
(%)

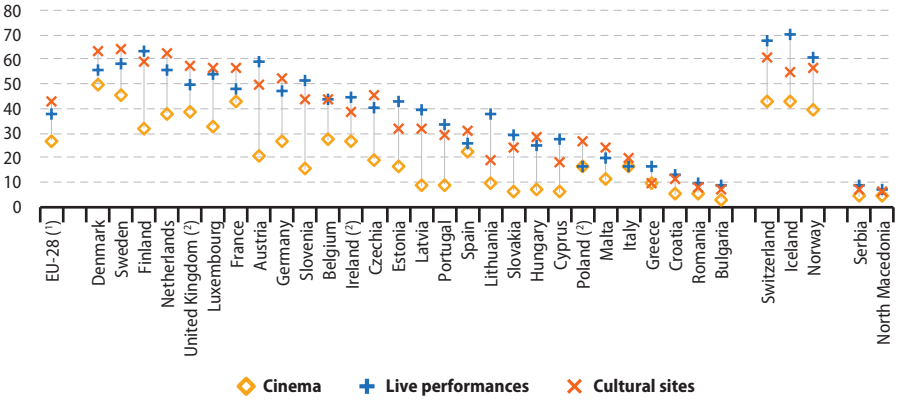



Note: ranked on the share of the population aged ≥16 years that took part in any form of cultural participation during the previous 12 months.

(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

**Figure 6.4: Cultural participation during the previous 12 months among people aged 65-74 years, by cultural activity, 2015**
(%, share of population aged 65-74 years)




Note: ranked on the share of the population aged 65-74 years that took part in any form of cultural participation during the previous 12 months.

(1) Estimates.
(2) Low reliability.

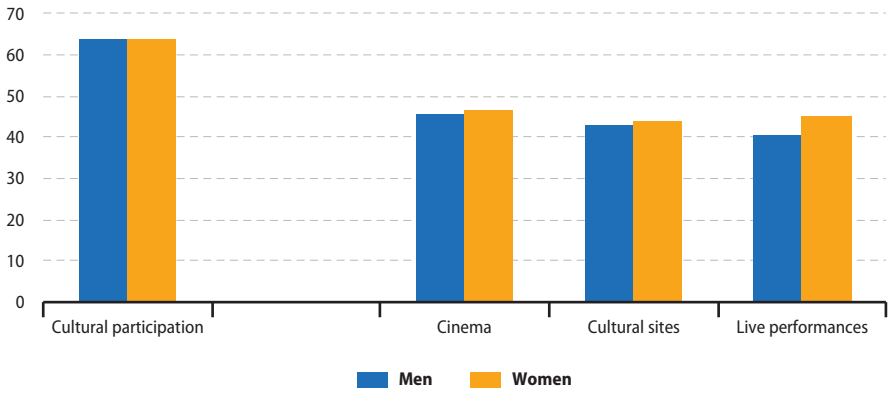
*Source:* Eurostat (online data code: ilc_scp03)

## Cultural participation by sex

***There was a small difference in cultural participation rates between women and men***

In 2015, almost two thirds of women (63.8 %) in the EU-28 reported that they took part in at least one cultural activity (during the 12 months prior to the survey) — see Figure 6.5. The corresponding cultural participation rate for men was marginally lower (63.6 %). Women were slightly more inclined than men to take part in each of the three cultural activities presented in Figure 6.5. Across the EU-28, the female participation rate for visits to cultural sites was 0.9 percentage points higher than the rate for men, while there was a similar difference between the sexes for going to the cinema (1.1 percentage points) and a somewhat larger gender gap for attending live performances (4.2 percentage points).

**Figure 6.5: Cultural participation during the previous 12 months, by cultural activity and by sex, EU-28, 2015**
(%, share of population aged ≥16 years)




Note: ranked on the share of the total population (both sexes) aged ≥16 years that took part in any form of cultural participation during the previous 12 months. Estimates.

*Source:* Eurostat (online data code: ilc_scp03)

Table 6.1 shows that cultural participation rates were higher for women (than for men) in 19 of the EU Member States in 2015. The biggest gender gaps were recorded in Latvia, Estonia, Ireland and particularly Slovakia, where the female rate was 6.0 percentage points higher than the male rate. By contrast, there was no difference in cultural participation rates between the sexes in Spain, while men were more likely (than women) to have taken part in a cultural activity in eight of the Member States: Bulgaria, Poland, Belgium, the Netherlands, Luxembourg, Italy, Portugal and Romania.

In 2015, a higher proportion of women (compared with men) generally attended live performances, with a double-digit gender gap (in favour of women) in Finland (11.5 percentage points), Czechia (12.9 percentage points) and most notably Slovakia (13.8 percentage points). The only EU Member States where a higher share of men attended live performances were

Romania and Portugal. The picture was less clear both for visiting cultural sites and going to the cinema: there were 12 Member States where men recorded a higher participation rate (than women) for going to the cinema and there were seven Member States where men recorded a higher participation rate for visiting cultural sites.

**Table 6.1: Cultural participation during the previous 12 months, by cultural activity and by sex, 2015**
(%, share of population aged ≥16 years)

| | Any cultural activity | | Cinema | | Live performances | | Cultural sites | |
|---|---|---|---|---|---|---|---|---|
| | Men | Women | Men | Women | Men | Women | Men | Women |
| **EU-28** | *63.6* | *63.8* | *45.3* | *46.4* | *40.6* | *44.8* | *42.9* | *43.8* |
| Belgium | 68.4 | 67.8 | 50.0 | 50.6 | 43.2 | 47.0 | 43.1 | 42.9 |
| Bulgaria | 28.7 | 28.6 | 22.9 | 20.5 | 17.6 | 21.1 | 13.3 | 15.9 |
| Czechia | 68.7 | 71.7 | 47.5 | 48.1 | 41.3 | 54.2 | 49.1 | 54.9 |
| Denmark | 84.5 | 86.1 | 65.2 | 67.7 | 57.6 | 60.9 | 60.7 | 62.1 |
| Germany | 73.2 | 73.4 | 45.7 | 47.6 | 46.5 | 50.6 | 49.8 | 49.8 |
| Estonia | 67.5 | 71.6 | 48.9 | 47.5 | 50.9 | 60.7 | 40.3 | 47.5 |
| Ireland (1) | 66.6 | 71.1 | 45.9 | 51.5 | 40.9 | 48.6 | 40.8 | 39.1 |
| Greece | 45.9 | 47.9 | 32.2 | 33.3 | 31.9 | 35.5 | 15.3 | 18.5 |
| Spain | 58.5 | 58.5 | 45.7 | 46.1 | 31.0 | 34.4 | 33.4 | 35.0 |
| France | 76.4 | 78.9 | 55.9 | 59.9 | 52.1 | 57.3 | 52.5 | 54.8 |
| Croatia | 35.0 | 38.1 | 23.7 | 25.9 | 23.1 | 29.2 | 16.6 | 21.6 |
| Italy | 48.0 | 45.8 | 38.4 | 36.5 | 24.5 | 25.9 | 25.6 | 26.4 |
| Cyprus | 51.5 | 53.6 | 29.9 | 31.2 | 40.2 | 46.0 | 19.2 | 21.6 |
| Latvia | 61.1 | 65.0 | 32.7 | 31.2 | 47.4 | 56.3 | 40.8 | 46.9 |
| Lithuania | 61.7 | 62.3 | 35.4 | 34.4 | 53.8 | 58.9 | 27.9 | 33.8 |
| Luxembourg | 80.1 | 78.4 | 54.9 | 56.1 | 57.7 | 58.2 | 56.1 | 55.0 |
| Hungary | 49.6 | 50.3 | 32.2 | 29.4 | 25.9 | 35.5 | 33.1 | 36.2 |
| Malta | 49.9 | 51.1 | 34.5 | 33.4 | 28.3 | 30.7 | 25.8 | 27.0 |
| Netherlands | 84.3 | 83.2 | 57.7 | 60.1 | 58.4 | 62.4 | 63.2 | 59.7 |
| Austria | 73.2 | 73.9 | 47.9 | 47.2 | 49.4 | 56.0 | 42.9 | 45.2 |
| Poland (1) | 53.9 | 53.5 | 41.8 | 40.5 | 24.3 | 27.5 | 37.5 | 38.1 |
| Portugal | 64.3 | 61.2 | 32.4 | 31.3 | 49.7 | 46.5 | 37.6 | 37.4 |
| Romania | 29.6 | 25.4 | 20.9 | 17.7 | 22.9 | 19.9 | 18.9 | 17.8 |
| Slovenia | 68.9 | 71.3 | 35.8 | 37.5 | 53.3 | 60.3 | 43.3 | 44.2 |
| Slovakia | 56.3 | 62.3 | 35.2 | 35.0 | 33.2 | 47.0 | 30.4 | 36.8 |
| Finland | 82.8 | 84.7 | 54.3 | 56.0 | 61.0 | 72.5 | 59.8 | 63.0 |
| Sweden | 84.3 | 85.7 | 60.3 | 62.0 | 54.5 | 60.0 | 66.5 | 68.0 |
| United Kingdom (1) | 73.5 | 75.5 | 50.8 | 54.1 | 47.3 | 52.7 | 54.9 | 54.6 |
| Iceland | 89.6 | 90.5 | 70.6 | 67.4 | 70.4 | 76.7 | 52.8 | 54.5 |
| Norway | 85.4 | 86.3 | 62.2 | 62.4 | 58.2 | 66.8 | 55.5 | 54.3 |
| Switzerland | 86.9 | 85.8 | 61.7 | 62.6 | 66.9 | 69.4 | 62.8 | 61.5 |
| North Macedonia | 25.1 | 22.6 | 13.5 | 12.7 | 20.0 | 19.2 | 13.8 | 13.7 |
| Serbia | 28.3 | 31.2 | 19.0 | 21.2 | 18.4 | 23.7 | 11.5 | 13.6 |

Note: values shown in *italics* are estimates or provisional data.

(1) Low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

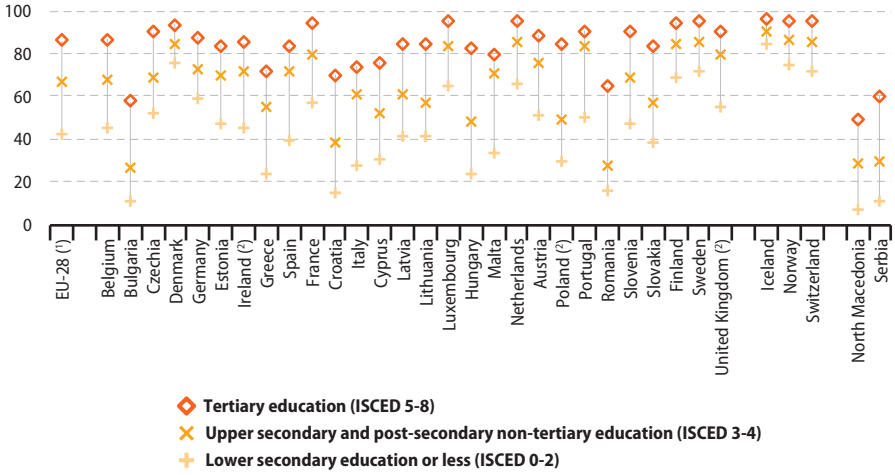
## Cultural participation by educational attainment

***People with a tertiary level of educational attainment were more than twice as likely to take part in cultural activities as people with a low educational attainment***

People with a tertiary level of educational attainment were much more likely to take part in cultural activities than people with lower levels of educational attainment (see Figure 6.6). In 2015, some 86.2 % of the EU-28 adult population (aged 16 years or more) with a tertiary level of educational attainment reported that they took part in a cultural activity (during the 12 months prior to the survey); much lower shares were recorded for people with an upper secondary and post-secondary non-tertiary level of educational attainment (66.5 %) and people with no more than a lower secondary level of education attainment (42.4 %).

This pattern — a higher propensity to take part in cultural activities among people with higher levels of educational attainment — was repeated in each of the EU Member States (see Figure 6.6). In 2015, the adult populations of Greece and Hungary that possessed a tertiary level of educational attainment were more than three times as likely to take part in cultural activities as their fellow citizens with no more than a lower secondary level of educational attainment; in Romania and Croatia those with a tertiary level of educational attainment were more than four times as likely to take part in cultural activities and this ratio peaked in Bulgaria (5.5 times as likely).

**Figure 6.6: Cultural participation during the previous 12 months, by level of educational attainment, 2015**
(%, share of population aged ≥16 years)



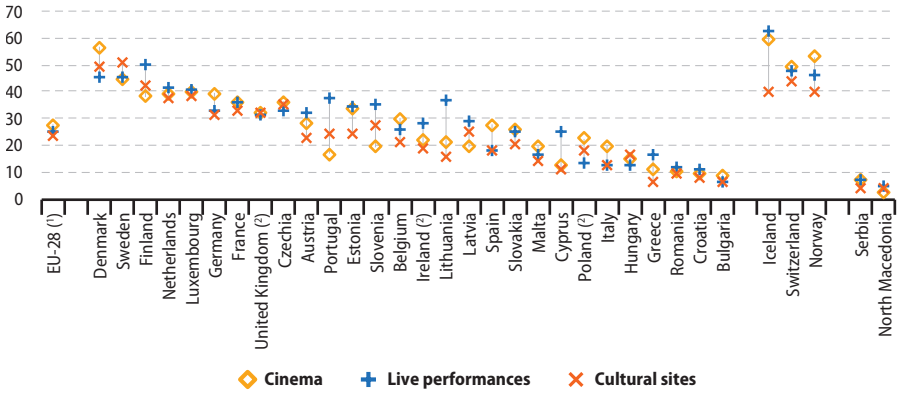

(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

Figure 6.7 shows cultural participation rates for people with a low level of educational attainment (no more than a lower secondary level). Across the EU-28, some 27.7 % of this group reported in 2015 that they had been to the cinema, slightly higher than the share that attended a live performance (25.3 %) or the share that visited a cultural site (23.5 %).

Among the three cultural activities shown, attending live performances was the most popular attraction for people with no more than a lower secondary level of educational attainment in 15 of the EU Member States (especially Finland (50.1 %)), while going to the cinema was the most popular activity in 10 of the Member States (especially Denmark (56.7 %)), and visiting a cultural site was the most popular activity in three of the Member States (especially Sweden (50.8 %)). Denmark and Sweden were the only Member States where the proportion of the adult population with no more than a lower secondary level of educational attainment taking part in each of the three cultural activities exceeded 40 %.

**Figure 6.7: Cultural participation during the previous 12 months of people with a low level of educational attainment, by cultural activity, 2015**
(%, share of population aged ≥16 years with a low level of educational attainment)




Note: ranked on the share of the population aged ≥16 years with a low level of educational attainment that took part in any form of cultural participation during the previous 12 months.

(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp03)

## Cultural participation by income

There was a clear link between income and cultural participation: in 2015, some 82.5 % of EU-28 adults (aged 16 years or more) in the fifth income quintile (those with the highest income) reported that they took part in cultural activities (during the 12 months prior to the survey). The corresponding share for people in the first income quintile (those with the lowest income) who participated in cultural activities was 46.3 % (see Figure 6.8).

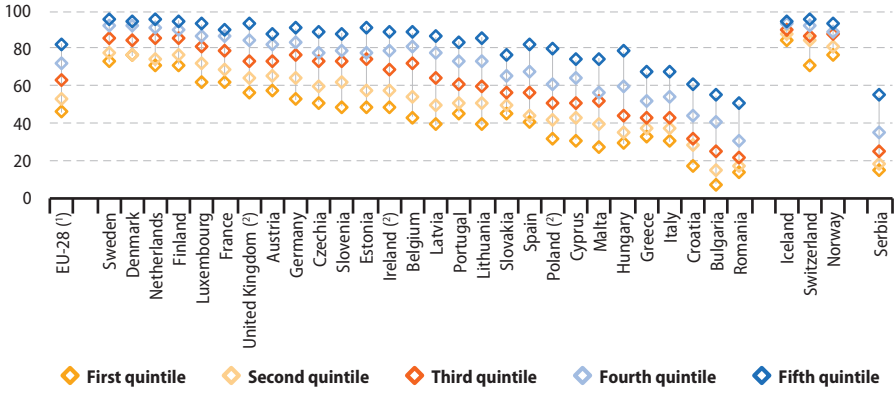
This pattern — of the highest cultural participation rates being recorded for people in the fifth income quintile and the lowest cultural participation rates being recorded for people in the first income quintile — was repeated in each of the EU Member States in 2015. In Croatia and Romania, people in the fifth income quintile were more than three times as likely as those in the first income quintile to take part in a cultural activity, with a peak for this ratio in Bulgaria (7.7 times as likely).

Cultural participation rates for people in the fifth income quintile ranged from highs of more than 95.0 % in the Netherlands and Sweden down to 55.2 % in Bulgaria and 50.3 % in Romania. There was a greater range in participation rates for people in the first income quintile, as 76.4 % of this group in Denmark took part in a cultural activity (and upwards of 70.0 % in the Netherlands, Finland and Sweden), while the corresponding figure for Bulgaria was 7.2 %.

### *People with low levels of income were more inclined to go to the cinema, while people with higher incomes were more likely to visit a cultural site*

Figure 6.9 contrasts cultural participation rates for people in the first and the fifth income quintiles for three different cultural activities. In 2015, almost one third (31.6 %) of the EU-28 population (aged 16 years or more) in the first income quintile reported that they went to the cinema (during the 12 months prior to the survey); a somewhat lower share of this group

**Figure 6.8: Cultural participation during the previous 12 months, by income quintile, 2015**
(%, share of population aged ≥16 years)

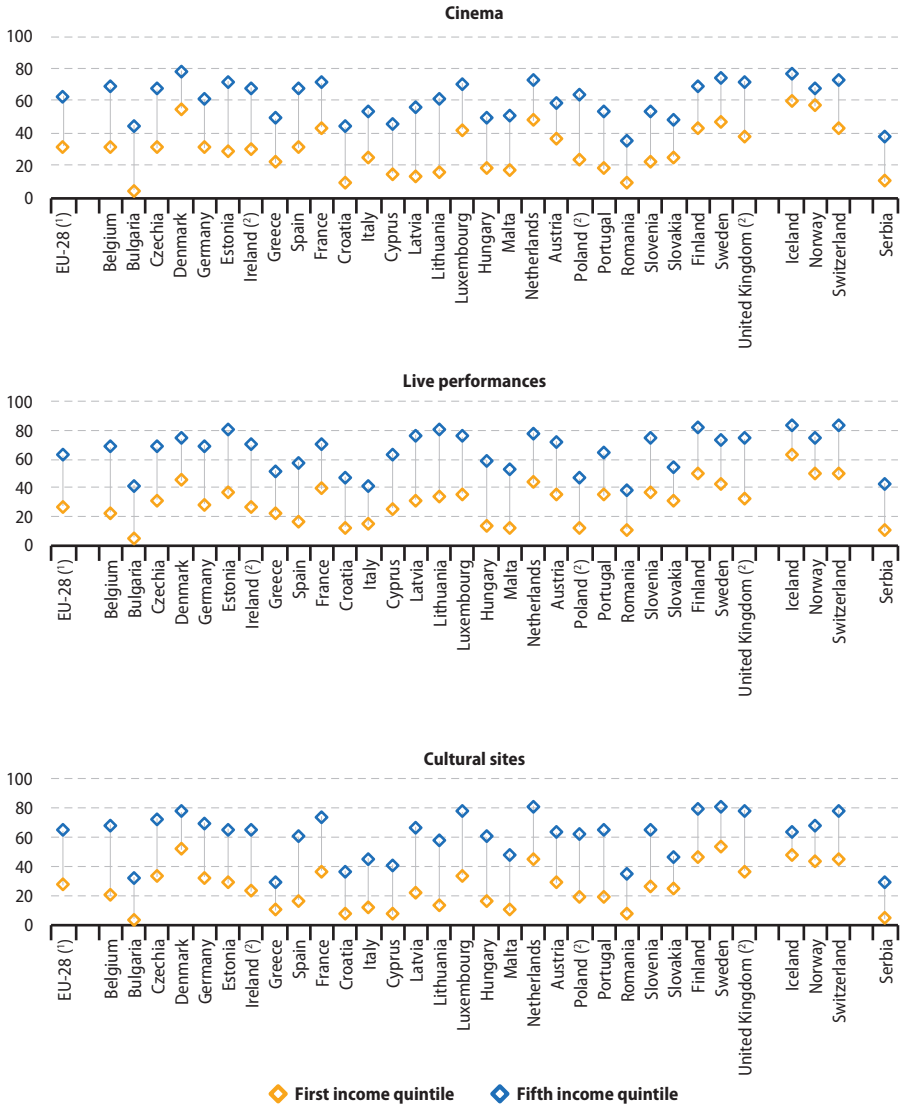



Note: ranked on the share of the total population (all income levels) aged ≥16 years that took part in any form of cultural participation during the previous 12 months.

(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp04)

**Figure 6.9: Cultural participation during the previous 12 months, by cultural activity and by income quintile, 2015**
(%, share of population aged ≥16 years)




(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp04)

visited a cultural site (27.4 %) or attended a live performance (27.0 %). By contrast, almost two thirds (64.6 %) of the population in the fifth income quintile visited a cultural site, with somewhat lower shares of this group going to the cinema (62.9 %) or attending a live performance (62.4 %).

Differences in cultural participation rates between people in the uppermost and lowermost income quintiles were relatively small in the Nordic Member States and the Netherlands, in contrast to the situation in Bulgaria where people in the fifth income quintile were eight or nine times more likely to take part in these three cultural activities as their fellow citizens in the first income quintile. There were also relatively large differences in cultural participation rates between people in the fifth and the first income quintiles of Malta, Croatia and Cyprus as regards visiting cultural sites and Croatia regarding going to the cinema.

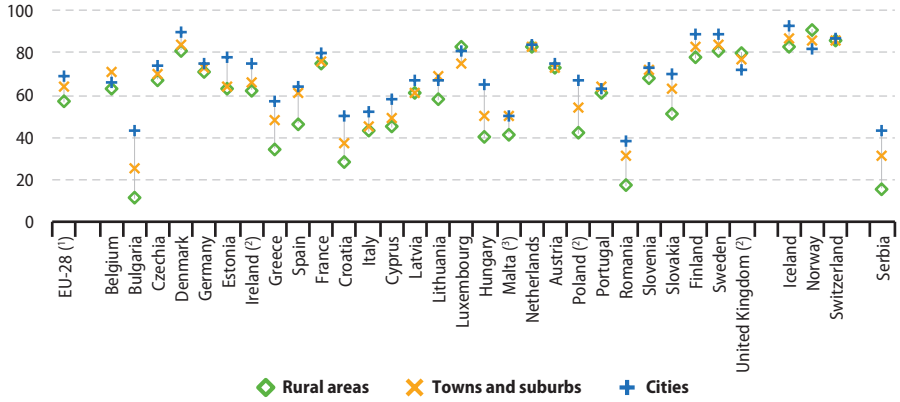
## Cultural participation by degree of urbanisation

### *Cultural participation tended to be higher among people living in cities*

Figure 6.10 shows an analysis of cultural participation rates by degree of urbanisation. More than two thirds (68.7 %) of the EU-28 population (aged 16 years or more) living in cities reported in 2015 that they took part in cultural activities. This was higher than the rates for people living in towns and suburbs (63.9 %) or rural areas (56.8 %), likely reflecting the relatively high proportion of cultural venues that are located in or around cities.

In a majority of the EU Member States, the highest cultural participation rates observed in 2015 were reported among people living in cities and the lowest rates were recorded for people living in rural areas. This pattern was repeated

**Figure 6.10: Cultural participation during the previous 12 months, by degree of urbanisation, 2015**
(%, share of population aged ≥16 years)




(1) Estimates.
(2) Low reliability.
(3) Rural areas: low reliability.

*Source:* Eurostat (online data code: ilc_scp04)

in 21 of the Member States and was common in Member States that had relatively low cultural participation rates. The only exceptions were:

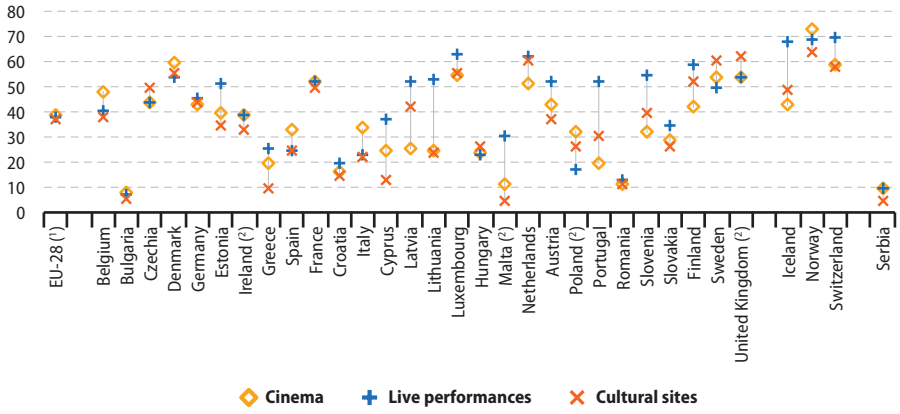
- Belgium, Lithuania and Portugal, where participation rates for people living in towns and suburbs were higher than those for people living in cities;
- Luxembourg, where the participation rate for people living in rural areas was higher than that for people living in cities, while the rate for people living in towns and suburbs was lowest;
- Latvia and the Netherlands, where the participation rates for people living in rural areas were marginally higher than those for people living in towns and suburbs;
- the United Kingdom, where the data suggest that the participation rate for people living in rural areas was higher than that for people living in towns and suburbs and in cities; however, note that the data are considered to be of low reliability because of the quite high non-response rate.

### *People living in rural areas who took part in cultural activities were more likely to attend a live performance*

In 2015, the share of the EU-28 rural population that reported that they took part in any cultural activity was 56.8 %. There was only a small difference in terms of participation rates among the three cultural activities presented in Figure 6.11: 38.7 % of the population living in rural areas went (at least once) to the cinema, 38.4 % attended (at least once) a live performance, and 37.3 % visited (at least once) a cultural site.

Live performances were the most common cultural activity for people living in rural areas in 16 of the EU Member States, while going to the cinema was the most popular activity in six of the Member States and visiting a cultural site in four; in France and Ireland, the share of the rural population attending live performances or going to the cinema was identical.

**Figure 6.11: Cultural participation during the previous 12 months of people living in rural areas, by cultural activity, 2015**
(%, share of population aged ≥16 years living in rural areas)




(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp04)

## Cultural participation by country of birth

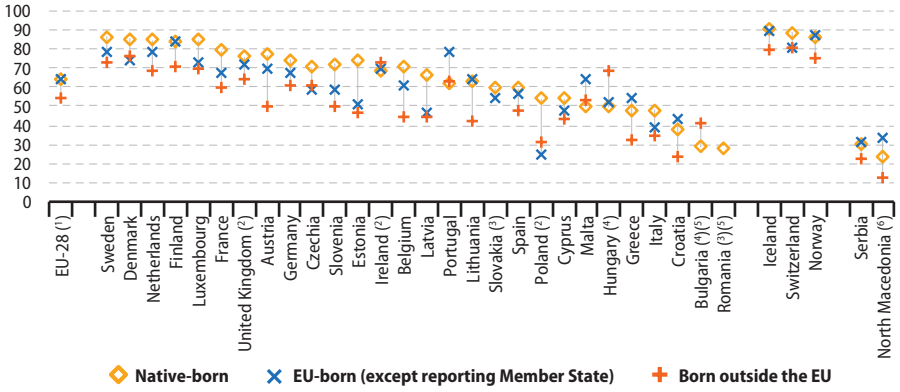
Figure 6.12 shows information on cultural participation by country of birth, with statistics presented for the following categories: the native-born population (those people born in the reporting country); the population born in an EU Member State (other than the reporting country); the population born outside the EU (in a non-member country).

### *Native-born and EU-born populations recorded almost identical cultural participation rates*

In 2015, there was almost no difference between EU-28 cultural participation rates for the native-born population (64.4 % took part in a cultural activity during the 12 months prior to the survey) and the EU-born population (64.3 %). By contrast, the rate for people born outside the EU was somewhat lower, at 54.2 %.

The highest levels of cultural participation for people born in the EU (other than in the reporting Member State) were recorded in the Netherlands, Portugal, Sweden and most notably Finland (83.6 %), while the highest participation rates for people born outside the EU were recorded in Finland, Ireland, Sweden and most notably Denmark (76.4 %); these figures may reflect, at least to some degree, the integration of foreign-born populations. It is interesting to note that in Ireland, Hungary, Malta and Portugal both foreign-born populations — those born in the EU and those born outside the EU — recorded higher cultural participation rates than the native-born population, while the EU-born population had a higher rate than the native-born population in Greece, Croatia and Lithuania, and the population born outside the EU had a higher rate than the native-born population in Bulgaria.

**Figure 6.12: Cultural participation during the previous 12 months, by country of birth, 2015**
(%, share of population aged ≥16 years)




Note: ranked on the share of the total population aged ≥16 years that took part in any form of cultural participation during the previous 12 months.

(1) Estimates.
(2) Low reliability.
(3) Born outside the EU: not available.
(4) Born outside the EU: low reliability.
(5) EU-born (except reporting Member State): not available.
(6) EU-born (except reporting Member State): low reliability.

*Source:* Eurostat (EU-SILC ad-hoc module on social and cultural participation)

**Table 6.2: Cultural participation during the previous 12 months, by country of birth and by cultural activity, 2015**
(%, share of population aged ≥16 years)

| | Native-born | | | EU-born (except reporting Member State) | | | Born outside the EU | | |
|---|---|---|---|---|---|---|---|---|---|
| | Cinema | Live performances | Cultural sites | Cinema | Live performances | Cultural sites | Cinema | Live performances | Cultural sites |
| **EU-28** | *46.0* | *43.0* | *43.0* | *42.5* | *39.3* | *45.7* | *37.4* | *29.4* | *35.2* |
| Belgium | 51.9 | 47.9 | 44.8 | 47.8 | 38.9 | 39.8 | 33.8 | 20.2 | 25.7 |
| Bulgaria (1) | 21.6 | 19.4 | 14.6 | : | : | : | 35.2 | 24.0 | 24.4 |
| Czechia | 48.1 | 48.2 | 52.4 | 36.2 | 40.3 | 44.9 | 48.3 | 42.1 | 44.2 |
| Denmark | 66.6 | 59.9 | 61.6 | 45.0 | 40.9 | 58.9 | 57.8 | 38.0 | 53.1 |
| Germany | 48.1 | 50.4 | 50.0 | 39.6 | 41.4 | 51.4 | 35.5 | 33.3 | 44.9 |
| Estonia | 52.7 | 59.7 | 46.8 | 30.4 | 40.4 | 35.3 | 22.1 | 36.3 | 29.3 |
| Ireland (2) | 47.6 | 46.7 | 38.2 | 52.3 | 37.5 | 44.5 | 57.2 | 35.3 | 45.5 |
| Greece | 33.5 | 34.4 | 17.2 | 38.2 | 41.8 | 23.6 | 20.8 | 22.3 | 12.2 |
| Spain | 46.6 | 34.4 | 35.2 | 43.3 | 25.0 | 34.4 | 38.7 | 18.2 | 23.4 |
| France | 59.6 | 56.3 | 54.7 | 40.6 | 45.6 | 46.1 | 42.5 | 36.9 | 41.9 |
| Croatia | 26.1 | 27.1 | 20.0 | 28.8 | 28.8 | 17.2 | 12.7 | 17.7 | 11.9 |
| Italy | 38.5 | 26.1 | 27.0 | 31.8 | 20.9 | 21.8 | 27.3 | 16.5 | 16.2 |
| Cyprus | 31.6 | 45.1 | 20.5 | 29.1 | 36.4 | 21.9 | 22.7 | 34.5 | 18.2 |
| Latvia | 34.5 | 55.3 | 46.4 | 18.6 | 40.1 | 33.0 | 15.4 | 34.0 | 30.7 |
| Lithuania | 36.2 | 57.8 | 32.0 | 47.5 | 44.6 | 27.6 | 11.7 | 38.8 | 18.5 |
| Luxembourg | 59.8 | 68.1 | 58.2 | 50.3 | 46.2 | 54.6 | 52.2 | 45.0 | 44.9 |
| Hungary (1) | 30.7 | 30.9 | 34.7 | 34.4 | 31.7 | 33.7 | 37.8 | 48.1 | 57.3 |
| Malta | 33.6 | 29.1 | 25.9 | 41.9 | 45.2 | 42.2 | 36.1 | 25.4 | 24.1 |
| Netherlands | 60.1 | 62.5 | 62.8 | 54.3 | 57.4 | 60.4 | 48.8 | 39.2 | 45.6 |
| Austria | 49.8 | 57.0 | 45.9 | 45.7 | 48.3 | 47.4 | 32.1 | 24.6 | 28.1 |
| Poland (2) | 41.4 | 26.1 | 38.0 | 3.6 | 14.3 | 18.3 | 18.9 | 8.5 | 18.6 |
| Portugal | 30.9 | 48.0 | 37.4 | 45.3 | 60.9 | 47.4 | 42.7 | 42.1 | 35.4 |
| Romania | : | : | : | : | : | : | : | : | : |
| Slovenia | 38.5 | 59.1 | 45.0 | 26.7 | 43.3 | 38.9 | 18.8 | 34.8 | 31.3 |
| Slovakia | 35.2 | 40.3 | 33.7 | 15.4 | 34.1 | 29.7 | : | : | : |
| Finland | 55.2 | 67.0 | 61.4 | 58.3 | 59.0 | 61.4 | 48.5 | 45.1 | 59.6 |
| Sweden | 63.9 | 60.4 | 69.2 | 51.4 | 52.4 | 65.8 | 45.9 | 36.2 | 52.0 |
| United Kingdom (2) | 53.6 | 52.2 | 56.1 | 54.6 | 43.4 | 53.3 | 46.2 | 36.8 | 47.8 |
| Iceland | 69.3 | 74.7 | 54.0 | 66.6 | 64.9 | 54.7 | 58.9 | 44.2 | 40.5 |
| Norway | 62.2 | 63.5 | 54.7 | 67.2 | 58.4 | 68.7 | 59.8 | 42.6 | 48.3 |
| Switzerland | 63.6 | 73.5 | 62.7 | 56.2 | 59.2 | 63.3 | 63.0 | 50.4 | 56.5 |
| North Macedonia (3) | 13.2 | 19.7 | 13.8 | 10.3 | 31.9 | 17.4 | 2.2 | 5.5 | 9.3 |
| Serbia | 20.6 | 21.3 | 12.7 | 21.9 | 22.4 | 13.0 | 11.9 | 18.0 | 10.8 |

Note: values shown in *italics* are estimates or provisional data.

(1) Born outside the EU: low reliability.
(2) Low reliability.
(3) EU-born (except reporting Member State): low reliability.

*Source:* Eurostat (EU-SILC ad-hoc module on social and cultural participation)

In 2015, some 45.7 % of the EU-28 population that was born in an EU Member State (other than the one in which they were living) reported that they made a visit to a cultural site — see Table 6.2. This share was somewhat higher than the corresponding participation rates for the same group of people going to the cinema (42.5 %) or attending a live performance (39.3 %). A similar analysis for people born outside the EU reveals that they were more likely to go to the cinema (37.4 %), rather than visit a cultural site (35.2 %) or attend a live performance (29.4 %).

In 14 out of 26 EU Member States (data not available for Romania or Slovakia), going to the cinema was the most popular cultural activity among people born outside the EU, with participation rates for this group rising to more than 50.0 % in Luxembourg, Ireland and Denmark. A similar analysis reveals that in Sweden, Denmark, Hungary and Finland more than half of the population born outside the EU took part in visits to cultural sites, while in each of the Member States less than half the population born outside the EU attended a live performance.

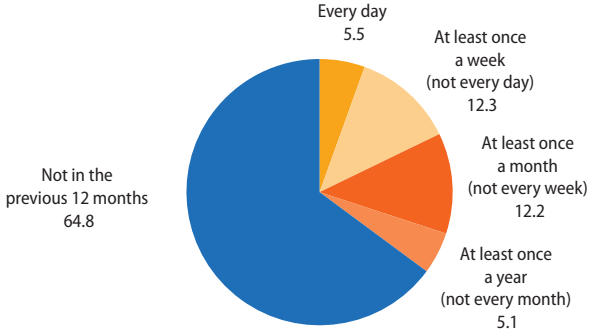
## Practice of artistic activities

As part of the EU-SILC ad-hoc module on social and cultural participation in 2015, EU residents were also asked about their active cultural pursuits, specifically whether or not they took part in any of the following artistic activities: playing a musical instrument, composing music, singing, dancing, acting, photography/film-making, drawing, painting, sculpture, other visual arts/handcrafts, writing poems/short stories/fiction, and so on.

### *More than one third of the adult population practised one or more artistic activities*

In 2015, the share of the EU-28 adult population (aged 16 years or more) that reported that they pursued at least one artistic activity (during the 12 months prior to the survey) stood at just over one third (35.2 %). A more detailed analysis reveals that more than one sixth (17.8 %) of the EU-28 population practised at least one artistic activity every week (see Figure 6.13); note these figures include the 5.5 % share of the population that practised every day. By contrast, a majority (64.8 %) of adults in the EU-28 did not practise any artistic activity.

**Figure 6.13: Frequency of practising artistic activities, EU-28, 2015**
(%, share of population aged ≥16 years)



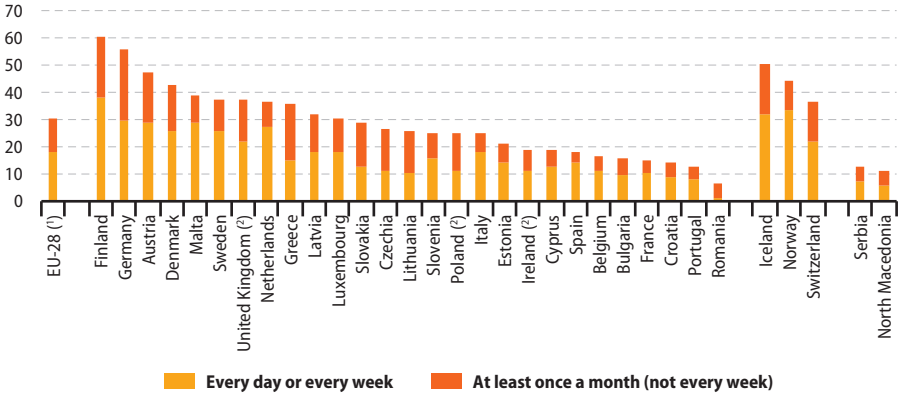

Note: estimates. The sum of the shares does not sum to 100.0 % due to rounding.

*Source:* Eurostat (online data code: ilc_scp07)

Figure 6.14 focuses on adults who practised an artistic activity at least once every month. Finland (60.8 %) and Germany (56.1 %) were the only EU Member States where, in 2015, a majority of the adult population said that they practised an artistic activity at least once every month; they were followed by Austria (47.0 %) and Denmark (42.4 %). At the other end of the range, less than 15.0 % of the adult population in France, Croatia and Portugal practised an artistic activity at least once every month, with the lowest share recorded in Romania (6.4 %).

The highest proportion of adults practising an artistic activity at least every week was also recorded in Finland (38.1 %) in 2015, followed by Germany (29.7 %), while Malta, Austria, the Netherlands, Sweden and Denmark each recorded shares over 25 %.

**Figure 6.14: Frequent practice of artistic activities, 2015**
(%, share of population aged ≥16 years)




Note: Hungary, not available.

(1) Estimates.
(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp07)

Table 6.3 provides a detailed analysis of the frequency with which people (aged 16 years or more) undertook artistic activities. There were 16 Member States across the EU (no data available for Hungary) where the most common frequency for practising an artistic activity was at least once a week but not every day, while there were 10 Member States where the most common frequency for practising an artistic activity was at least once a month (but not every week).

The highest shares of adults practising an artistic activity at least once a week but not every day were recorded in Finland (24.1 %), Germany (21.6 %), Austria (20.4 %) and the Netherlands (20.2 %). The highest shares of adults declaring they practised an artistic activity every day were recorded in Finland (14.0 %) and Malta (13.7 %).

There were seven Member States — Cyprus, Belgium, Bulgaria, France, Croatia, Portugal and Romania — where more than four out of every five members of the population (aged 16 years or more) did not practise any artistic activity during 2015; the highest share was recorded in Romania (87.0 %).

## Table 6.3: Frequency of practising artistic activities, 2015
(%, share of population aged ≥16 years)

| | Every day | At least once a week (not every day) | At least once a month (not every week) | At least once a year (not every month) | Not in the previous 12 months |
|---|---|---|---|---|---|
| **EU-28** | *5.5* | *12.3* | *12.2* | *5.1* | *64.8* |
| Belgium | 3.7 | 7.7 | 5.3 | 1.5 | 81.8 |
| Bulgaria | 4.4 | 4.9 | 6.8 | 1.2 | 82.8 |
| Czechia | 3.2 | 8.1 | 15.1 | 4.9 | 68.7 |
| Denmark | 9.9 | 15.5 | 17.0 | 13.1 | 44.4 |
| Germany | 8.1 | 21.6 | 26.4 | 11.0 | 32.9 |
| Estonia | 2.7 | 11.6 | 6.7 | 1.0 | 78.0 |
| Ireland (1) | 4.2 | 7.0 | 7.7 | 5.7 | 75.5 |
| Greece | 5.1 | 9.9 | 21.0 | 7.7 | 56.2 |
| Spain | 6.1 | 8.1 | 4.2 | 2.2 | 79.4 |
| France | 2.6 | 7.8 | 4.3 | 2.4 | 82.9 |
| Croatia | 3.1 | 5.7 | 5.3 | 1.9 | 84.0 |
| Italy | 5.1 | 13.1 | 6.5 | 0.6 | 74.7 |
| Cyprus | 4.2 | 8.7 | 5.8 | 1.1 | 80.1 |
| Latvia | 4.8 | 13.6 | 13.4 | 3.4 | 64.7 |
| Lithuania | 2.6 | 7.7 | 15.6 | 6.4 | 67.7 |
| Luxembourg | 4.8 | 13.2 | 12.0 | 6.2 | 63.9 |
| Hungary | : | : | : | : | : |
| Malta | 13.7 | 15.1 | 9.9 | 1.8 | 59.5 |
| Netherlands | 7.4 | 20.2 | 9.3 | 1.4 | 61.8 |
| Austria | 8.1 | 20.4 | 18.5 | 6.7 | 46.3 |
| Poland (1) | 3.2 | 7.6 | 14.3 | 7.6 | 67.3 |
| Portugal | 2.7 | 5.5 | 4.5 | 2.8 | 84.4 |
| Romania | 0.3 | 1.1 | 5.0 | 6.6 | 87.0 |
| Slovenia | 3.8 | 11.8 | 9.5 | 1.3 | 73.6 |
| Slovakia | 5.9 | 6.8 | 16.0 | 9.3 | 61.9 |
| Finland | 14.0 | 24.1 | 22.7 | 9.3 | 29.8 |
| Sweden | 7.0 | 19.0 | 11.6 | 1.8 | 60.6 |
| United Kingdom (1) | 8.0 | 13.7 | 15.5 | 6.4 | 56.4 |
| Iceland | 13.2 | 18.9 | 18.2 | 9.0 | 40.8 |
| Norway | 14.4 | 18.9 | 10.8 | 1.1 | 54.8 |
| Switzerland | 4.7 | 17.3 | 14.2 | 3.5 | 60.3 |
| North Macedonia | 3.7 | 2.0 | 5.7 | 5.6 | 83.0 |
| Serbia | 3.7 | 3.6 | 5.2 | 1.9 | 85.7 |

Note: the sum of the shares may not sum to 100.0 % due to rounding. Values shown in *italics* are estimates or provisional data.

(1) Low reliability.

*Source:* Eurostat (online data code: ilc_scp07)

## Main reasons for not participating in cultural activities

This final section also draws on information from the EU-SILC ad-hoc module on social and cultural participation in 2015 and focuses on reasons for not participating in specific cultural activities.

### *More than one third of the adult population who did not participate in cultural activities cited a lack of interest as their main reason*

Figure 6.15 shows the main reasons why the EU-28 population (aged 16 years or more) did not participate in the three analysed cultural activities — going to the cinema, attending a live performance, visiting a cultural site. In 2015, the primary reason for not participating was a lack of interest, as cited by 39.9 % of respondents in the EU-28 who did not visit a cultural site, 38.6 % of respondents who did not go to the cinema and

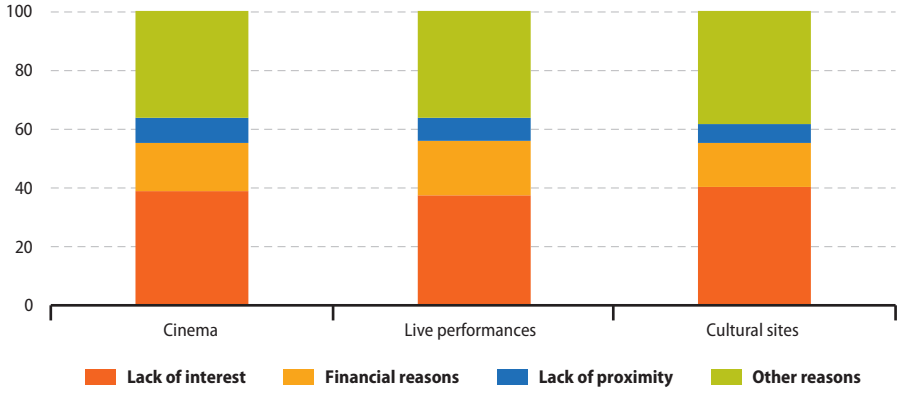
### Reasons for not participating in cultural activities

**Respondents to the EU-SILC ad-hoc module in 2015 were given four choices to explain their lack of participation in cultural activities:**

- **financial reasons (they could not afford to take part);**
- **a lack of interest (they were not interested in taking part);**
- **a lack of proximity (there were no venues, for example, a cinema, theatre or museum nearby; note this reason concerns issues linked to both physical distance and to accessibility); and**
- **other reasons.**

**Note: data (percentages) are presented as shares of the population not participating in the three specified cultural activities (not of the total target population of the survey).**

**Figure 6.15: Main reasons for not participating in cultural activities during the previous 12 months, EU-28, 2015**
(%, share of non-participants)




Note: estimates.

*Source:* Eurostat (online data code: ilc_scp05)

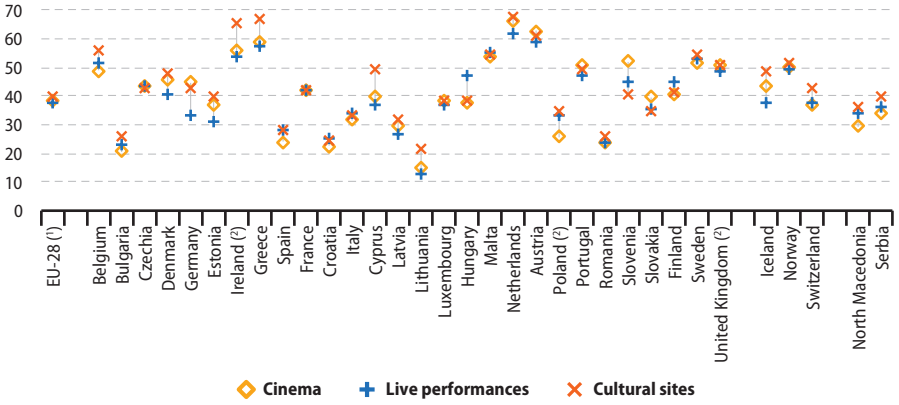
37.6 % of respondents who did not attend a live performance. Financial reasons were the second most often declared reason for not participating in cultural activities, as cited by: 18.4 % of respondents in the EU-28 who did not attend a live performance; 16.9 % of respondents who did not go to the cinema; 15.0 % of respondents who did not visit a cultural site. The share of the EU-28 adult population that cited a lack of proximity as the main reason why they did not participate in cultural activities was consistently in single-digits: 8.5 % of those who did not go to the cinema, 7.5 % of those who did not attend a live performance and 6.8 % of those who did not visit a cultural site. Note that a relatively high share — more than one third of adults not participating in cultural activities — of respondents cited other reasons as the principal explanation as to why they did not participate in cultural activities. This group may include people who did not have enough time to participate, people whose family responsibilities prevented them from participating and those who consumed cultural content through alternative means (for example, watching films/concerts on television, DVD or Blu-rays, or through streaming services).

As noted above, the primary reason for not participating in cultural activities was a lack of interest. In 2015, there were 15 EU Member States where the greatest lack of interest among non-participants was recorded for those people who did not visit a cultural site, while there were seven Member States where the greatest lack of interest concerned going to the cinema and six where it was for attending a live performance.

In Ireland, Greece, Malta, the Netherlands, Austria and Sweden, more than half of all adults (aged 16 years or more) who did not participate in one or more of the three cultural activities in 2015 gave a lack of interest as the main reason for their non-participation; this was also the case in Belgium (for attending live performances and visiting cultural sites), in the United Kingdom (for going to the cinema and visiting cultural sites), and in Portugal and Slovenia (for going to the cinema).

In 2015, the Netherlands consistently recorded the highest proportion of non-participants citing a lack of interest as the primary reason for not taking part in each of the three activities: 67.7 % of non-participants were not interested in

**Figure 6.16: People not participating in cultural activities during the previous 12 months due to a lack of interest, by cultural activity, 2015**
(%, share of non-participants)




(1) Estimates.
(2) Low reliability.
*Source:* Eurostat (online data code: ilc_scp05)

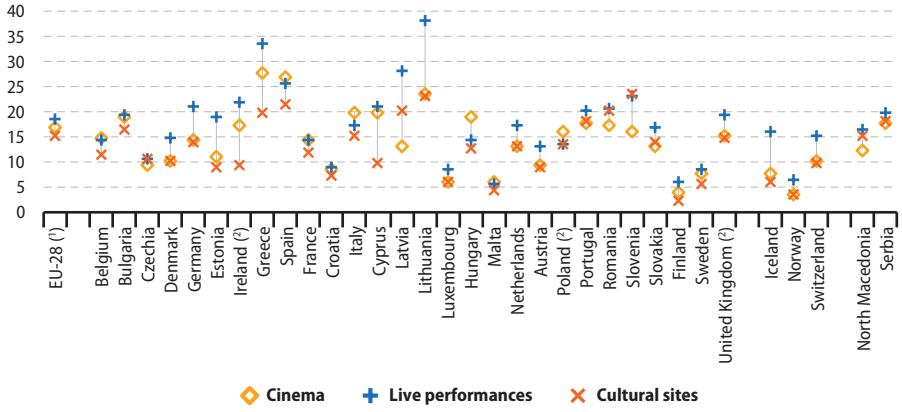
visiting cultural sites, 66.6 % were not interested in going to the cinema and 61.8 % were not interested in attending live performances. By contrast, a relatively low share of non-participants in Lithuania cited a lack of interest as their main reason for not taking part in cultural activities (a higher share cited financial reasons): 21.6 % of non-participants were not interested in visiting cultural sites, 15.0 % were not interested in going to the cinema and 12.9 % were not interested in attending live performances.

### *A relatively high share of people who did not attend live performances cited finance as the main reason for not participating*

Figure 6.17 concerns those non-participants in cultural activities who cited financial reasons as the principal explanation as to why they did not take part. In 2015, the highest share of non-participants for financial reasons was recorded among people (aged 16 years or more) who did not attend a live performance — this was the case in 20 of the EU Member States. There were seven Member States where the highest proportion of people citing finance as the principal reason for not participating in a cultural activity was recorded among those who did not go to the cinema, while Slovenia was the only Member State where the highest share of non-participants citing financial reasons was recorded among those who did not visit a cultural site.

In Greece and Spain, more than a quarter of all non-participants (aged 16 years or more) in 2015 cited financial reasons as the primary explanation as to why they did not go to the cinema (27.7 % and 26.7 %) or attend live performances (33.6 % and 25.8 %); for people who did not attend live performances, this was also the case in Lithuania (38.1 %) and Latvia (28.1 %). Less than 10.0 % of non-participants in Finland, Malta, Luxembourg, Sweden and Croatia cited financial reasons as the principal explanation as to why they did not take part in each of the three cultural activities shown in Figure 6.17.

**Figure 6.17: People not participating in cultural activities during the previous 12 months for financial reasons, by cultural activity, 2015**
(%, share of non-participants)




(1) Estimates.

(2) Low reliability.

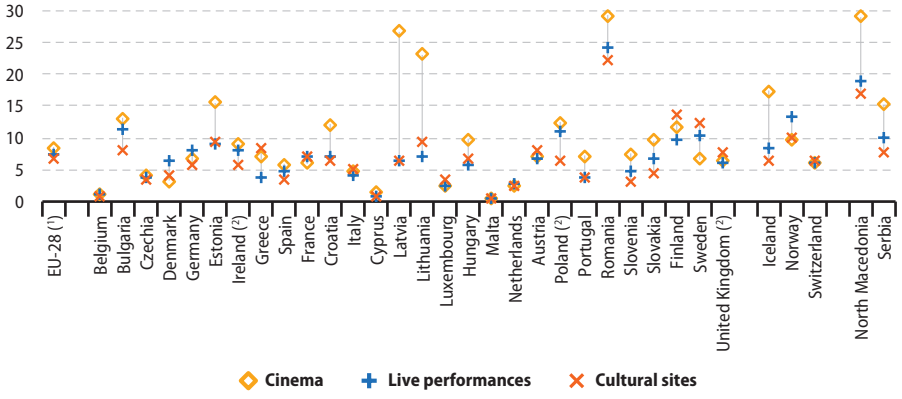
*Source:* Eurostat (online data code: ilc_scp05)

### *Proximity was rarely cited as the main reason for not participating in a cultural activity*

Figure 6.18 completes this section by providing information on non-participants (aged 16 years or more) who cited proximity reasons as the principal explanation for their non-participation. In 2015, the highest share of people not participating for proximity reasons was recorded among those who did not go to the cinema: this pattern was observed in 16 EU Member States. There were eight Member States where the highest share of non-participants citing proximity reasons was recorded among people who did not visit a cultural site and there were three Member States where the highest proportion was recorded among people who did not attend a live performance; note that in France an equal share of non-participants at live performances or cultural sites cited proximity as the main reason for their non-participation.

Although proximity had a relatively small influence in explaining non-participation, it was cited by more than one fifth of people not participating in each of the three cultural activities in Romania: for proximity reasons, 29.3 % did not go to the cinema, 24.3 % did not attend a live performance, and 22.3 % did not visit a cultural site. Equally, around a quarter of people in Latvia (26.8 %) and Lithuania (23.2 %) who did not go to the cinema cited proximity as the main reason. Proximity was cited by a very low proportion — less than 5.0 % — of non-participants in Malta, Belgium, Cyprus, the Netherlands, Luxembourg and Czechia.

**Figure 6.18: People not participating in cultural activities during the previous 12 months due to proximity reasons, by cultural activity, 2015**
(%, share of non-participants)




(1) Estimates.

(2) Low reliability.

*Source:* Eurostat (online data code: ilc_scp05)

## Methodological notes

The data presented in this chapter are largely based on information from an ad-hoc module on social and cultural participation that formed part of EU statistics on income and living conditions (EU-SILC) in 2015. The data were collected in all 28 EU Member States, three of the EFTA countries (Iceland, Norway and Switzerland), as well as North Macedonia and Serbia. The target population was people aged 16 years or more, while the reference period was the 12 months prior to the survey.

The questionnaire of the 2015 ad-hoc module covered the following cultural activities:

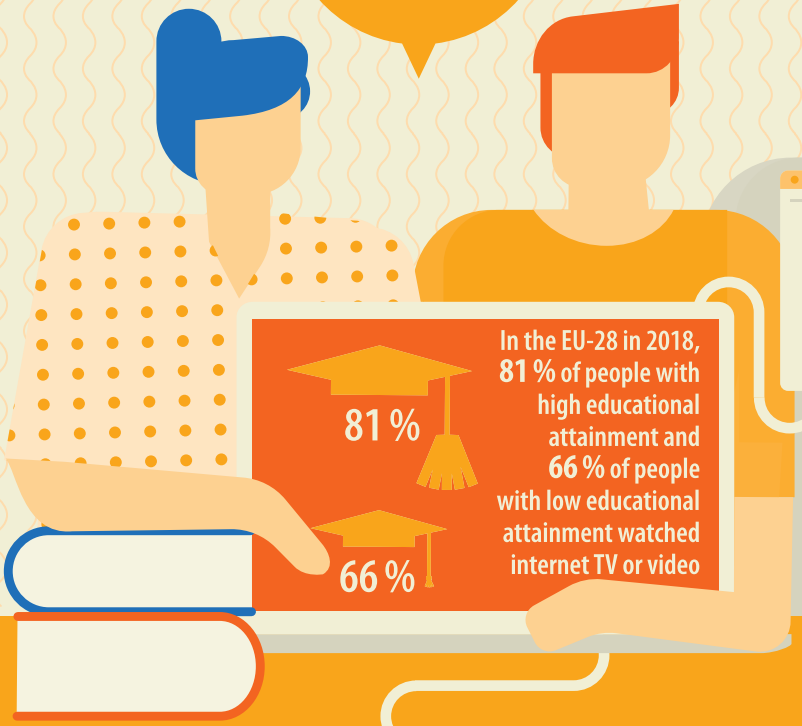
- going to the cinema (in other words, film screenings at motion-picture theatres);
- attending live performances by professionals or amateurs (for example theatre, dance, music);
- visiting cultural sites (trips to historical monuments, museums, art galleries or archaeological sites); and
- practising of artistic activities (for example, playing an instrument, composing music, singing, dancing, acting, photography/film-making, drawing, painting, sculpting, other visual arts/handcrafts, writing poems/short stories/fiction, and so on).

The 2015 EU-SILC ad-hoc module was extended (compared with the 2006 exercise) to explore reasons for non-participation in cultural activities.

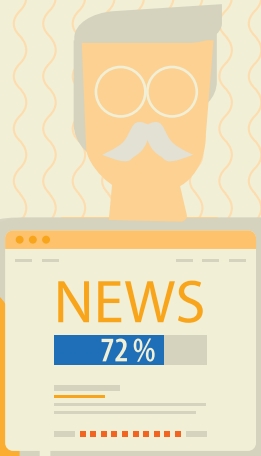
Note: an aggregate was created for the indicator on cultural participation which covers the first three of these cultural activities: for people who went to the cinema and/or attended live performances and/or visited cultural sites (in other words those who participated in at least one of the three activities).

# 7 Use of ICT for cultural purposes

# Did you know...

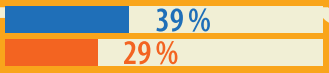



In the EU-28 in 2018, **81 %** of people with high educational attainment and **66 %** of people with low educational attainment watched internet TV or video

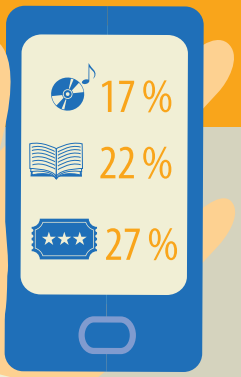



Across the EU-28, share of people who read the news online (in 2017):

**16-74 years: 72 %**
16-24 years: 70 %
55-74 years: 67 %




Within the EU-28, playing or downloading games was more popular among people with a low educational attainment **(39 %)** than high **(29 %)**




**Internet users purchasing cultural goods and services:**

17 % – films or music;
22 % – books, magazines or newspapers;
and 27 % – tickets for events

(EUROSTAT, 2018)

Information and communication technologies (ICTs) have gained importance as a means of cultural participation and are now mainstream methods of accessing culture for large parts of society across the European Union (EU). Modern internet technologies make it possible for large numbers of people to take part in online cultural activities, such as creating, downloading and sharing cultural content, watching films and videos online, streaming live concerts, and so on. Indeed, cultural institutions and other providers of cultural services have to continually seek to adapt their products and services so that they meet the demands of users and keep pace with new technological developments.

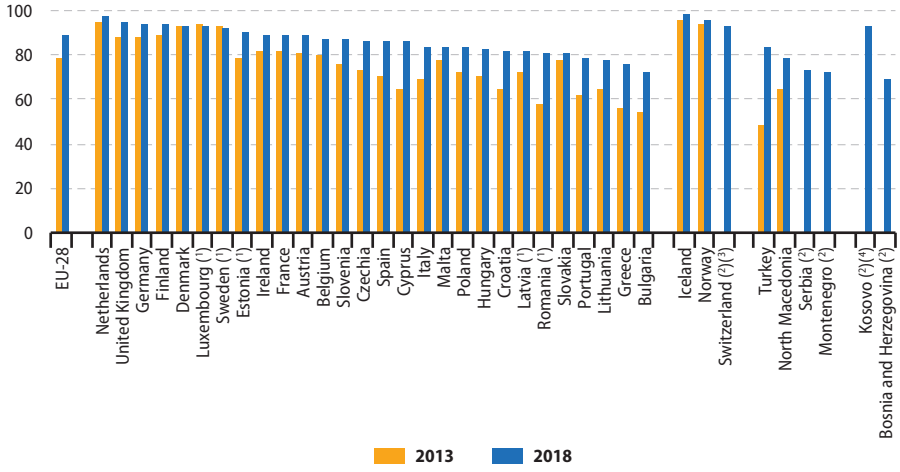
Eurostat's statistics on the use of ICT for cultural purposes are gathered from the annual Community survey on ICT usage in households and by individuals.

## Households with internet access

New forms of online cultural participation have emerged with the development of digital technologies and the spread of the internet. In 2018, some 89 % of households in the EU-28 had internet access (regardless of the type of connection); this share had increased by 10 percentage points when compared with 2013 (see Figure 7.1). Note also that a growing share of the EU-28 population has access to the internet through mobile communications while they are on the move.

Among the EU Member States, internet access was almost universal in the Netherlands, covering 98 % of all households in 2018; note some people may choose not to have internet access. The share of households with access to the internet was over 90 % in six other Member

**Figure 7.1: Households with access to the internet, 2013 and 2018**
(% of all households)




(1) Break in series.
(2) 2013: not available.
(3) 2017 instead of 2018.
(4) 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:* Eurostat (online data code: isoc_ci_in_h)

States: the United Kingdom (95 %), Germany, Finland (both 94 %), Denmark, Luxembourg (both 93 %) and Sweden (92 %). On the other hand, the lowest shares of households with access to the internet were registered in Bulgaria (72 %) and Greece (76 %).

Those EU Member States that had relatively low rates of household internet access in 2013 often recorded a fast expansion in connectivity rates during the most recent five-year period for which data are available. Between 2013 and 2018, the share of households with access to the internet rose by at least 20 percentage points in Romania, Cyprus and Greece.

## Coverage of the users of the internet for cultural purposes

**The information presented throughout this chapter concerning the use of the internet by individuals covers the adult population within the age range of 16 to 74 years; in some analyses a narrower age range is used to focus specifically on younger or older internet users.**

**It should also be noted that the data presented in the section on the use of the internet for cultural purposes (in Figures 7.2 and 7.3, Maps 7.1 and 7.2, and Tables 7.1 to 7.3) are focused on the frequency with which the population of people who had used the internet within the previous three months carried out various activities. As such, these ratios are not calculated as a percentage of the whole population (within the specified age range), but uniquely among internet users.**

**Equally, the data presented in the section on the use of the internet to purchase cultural goods and services (in Figure 7.4 and Tables 7.4 and 7.5) are focused on the frequency with which the population of people who had used the internet within the previous year made purchases. As such, these ratios are also calculated among (a slightly wider range of) internet users.**

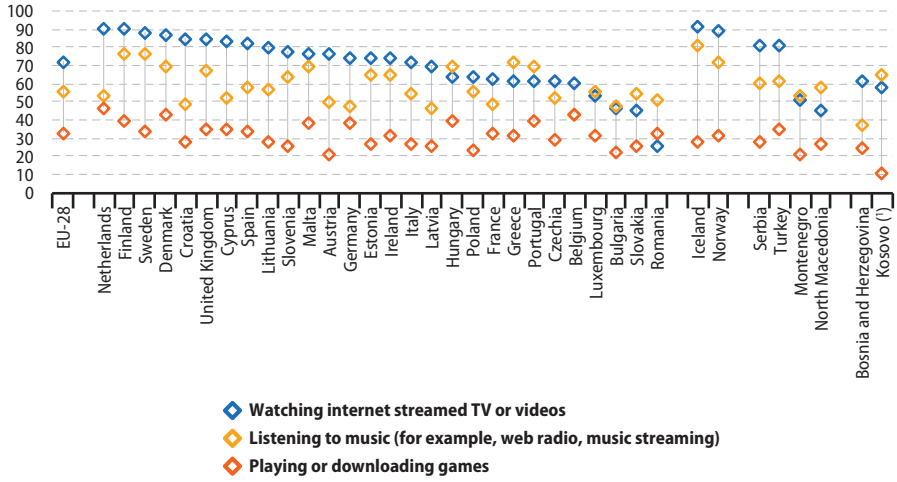
# Use of the internet for cultural purposes

## Main patterns by cultural activity

Figure 7.2 and Table 7.1 provide information concerning the use of the internet for selected cultural activities. In 2018, the share of the adult population (aged 16 to 74 years) in the EU-28 who used the internet during the three months prior to the survey and had watched streamed television (TV) or videos during this period was 72 %. This was considerably higher than the corresponding shares registered for listening to music over the internet (56 %) or playing or downloading games over the internet (33 %). This pattern of internet use for cultural activities — with the highest percentages observed for watching internet streamed TV or videos and the lowest for playing or downloading games — was repeated in the vast majority of EU Member States. In Bulgaria, Luxembourg, Hungary, Portugal, Slovakia, Greece and Romania, a higher share of adults used the internet for listening to music than for watching streamed TV or videos, while Romania was the only Member State where the share of adults using the internet to play or download games was higher than the share watching streamed TV or videos.

**Figure 7.2: Use of the internet for selected cultural activities during the previous three months, 2018**

(% among people aged 16-74 years who used the internet in the previous three months)




(1) 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:* Eurostat (online data code: isoc_ci_ac_i)

## Table 7.1: Use of the internet for cultural purposes, by age, 2018

(% among people who used the internet in the previous three months)

| | Reading online news sites/newspapers/ news magazines (1) | | | Watching internet streamed TV or videos | | |
|---|---|---|---|---|---|---|
| | 16-74 years | 16-24 years | 55-74 years | 16-74 years | 16-24 years | 55-74 years |
| **EU-28** | 72 | 70 | 67 | 72 | 90 | 54 |
| Belgium | 64 | 62 | 60 | 60 | 83 | 40 |
| Bulgaria | 74 | 59 | 78 | 47 | 63 | 29 |
| Czechia | 91 | 88 | 91 | 61 | 87 | 35 |
| Denmark | 86 | 89 | 79 | 87 | 99 | 70 |
| Germany | 74 | 67 | 68 | 74 | 93 | 52 |
| Estonia | 90 | 92 | 87 | 74 | 94 | 54 |
| Ireland | 65 | 68 | 59 | 74 | 95 | 45 |
| Greece | 87 | 79 | 90 | 62 | 94 | 35 |
| Spain | 77 | 78 | 71 | 82 | 95 | 66 |
| France | 61 | 66 | 56 | 63 | 92 | 41 |
| Croatia | 91 | 86 | 92 | 85 | 96 | 66 |
| Italy | 56 | 50 | 58 | 72 | 89 | 54 |
| Cyprus | 80 | 69 | 85 | 83 | 96 | 64 |
| Latvia | 84 | 78 | 85 | 70 | 90 | 47 |
| Lithuania | 93 | 89 | 93 | 80 | 92 | 63 |
| Luxembourg | 88 | 82 | 85 | 53 | 70 | 34 |
| Hungary | 85 | 81 | 88 | 64 | 83 | 42 |
| Malta | 83 | 86 | 78 | 76 | 91 | 62 |
| Netherlands | 80 | 78 | 73 | 90 | 99 | 79 |
| Austria | 71 | 78 | 60 | 76 | 97 | 55 |
| Poland | 79 | 75 | 78 | 64 | 85 | 41 |
| Portugal | 80 | 83 | 72 | 62 | 87 | 38 |
| Romania | 69 | 59 | 70 | 26 | 36 | 15 |
| Slovenia | 77 | 80 | 74 | 78 | 95 | 57 |
| Slovakia | 77 | 71 | 79 | 45 | 63 | 26 |
| Finland | 90 | 89 | 84 | 90 | 99 | 78 |
| Sweden | 88 | 82 | 83 | 88 | 98 | 78 |
| United Kingdom | 72 | 75 | 60 | 84 | 98 | 69 |
| Iceland | 95 | 89 | 93 | 91 | 98 | 79 |
| Norway | 93 | 93 | 90 | 89 | 100 | 70 |
| Switzerland | 79 | 79 | 71 | : | : | : |
| Montenegro | 72 | 79 | 66 | 51 | 64 | 35 |
| North Macedonia | 68 | 71 | 67 | 45 | : | 45 |
| Serbia | 75 | 69 | 73 | 81 | 98 | 59 |
| Turkey | 68 | 65 | 65 | 81 | 92 | 54 |
| Bosnia and Herzegovina | : | : | : | 62 | 75 | 60 |
| Kosovo (2) | 69 | 75 | 54 | 58 | 71 | 46 |

(1) 2017.

(2) 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:* Eurostat (online data code: isoc_ci_ac_i)

**Table 7.1 (continued): Use of the internet for cultural purposes, by age, 2018**
(% among people who used the internet in the previous three months)

| | Listening to music (for example, web radio, music streaming) | | | Playing or downloading games | | |
|---|---|---|---|---|---|---|
| | 16-74 years | 16-24 years | 55-74 years | 16-74 years | 16-24 years | 55-74 years |
| **EU-28** | 56 | 86 | 30 | 33 | 58 | 20 |
| Belgium | 43 | 68 | 21 | 43 | 70 | 28 |
| Bulgaria | 48 | 79 | 22 | 22 | 48 | 7 |
| Czechia | 52 | 88 | 19 | 29 | 69 | 11 |
| Denmark | 69 | 97 | 39 | 43 | 65 | 29 |
| Germany | 48 | 84 | 22 | 38 | 64 | 21 |
| Estonia | 65 | 96 | 39 | 27 | 57 | 17 |
| Ireland | 65 | 94 | 33 | 31 | 65 | 12 |
| Greece | 72 | 95 | 47 | 31 | 66 | 17 |
| Spain | 58 | 88 | 34 | 34 | 61 | 20 |
| France | 49 | 83 | 24 | 33 | 54 | 21 |
| Croatia | 49 | 72 | 23 | 28 | 50 | 18 |
| Italy | 54 | 83 | 29 | 27 | 51 | 16 |
| Cyprus | 52 | 75 | 26 | 35 | 69 | 16 |
| Latvia | 47 | 83 | 22 | 26 | 54 | 15 |
| Lithuania | 57 | 87 | 29 | 28 | 56 | 13 |
| Luxembourg | 56 | 82 | 30 | 32 | 53 | 21 |
| Hungary | 69 | 94 | 42 | 40 | 66 | 22 |
| Malta | 69 | 93 | 51 | 38 | 63 | 29 |
| Netherlands | 53 | 83 | 30 | 47 | 63 | 34 |
| Austria | 50 | 87 | 22 | 21 | 40 | 10 |
| Poland | 56 | 86 | 27 | 23 | 49 | 11 |
| Portugal | 69 | 92 | 43 | 39 | 68 | 23 |
| Romania | 51 | 75 | 26 | 33 | 57 | 15 |
| Slovenia | 64 | 89 | 42 | 26 | 46 | 17 |
| Slovakia | 54 | 83 | 26 | 26 | 52 | 10 |
| Finland | 76 | 96 | 46 | 40 | 65 | 25 |
| Sweden | 76 | 96 | 54 | 34 | 62 | 21 |
| United Kingdom | 67 | 91 | 39 | 35 | 56 | 20 |
| Iceland | 81 | 98 | 55 | 28 | 45 | 12 |
| Norway | 72 | 99 | 41 | 32 | 63 | 13 |
| Switzerland | : | : | : | : | : | : |
| Montenegro | 53 | 84 | 19 | 21 | 49 | 6 |
| North Macedonia | 58 | : | 59 | 27 | : | 26 |
| Serbia | 60 | 79 | 39 | 28 | 52 | 19 |
| Turkey | 61 | 78 | 32 | 35 | 53 | 18 |
| Bosnia and Herzegovina | 37 | 52 | 23 | 24 | 41 | 9 |
| Kosovo (2) | 65 | 93 | 45 | 11 | 21 | 5 |

(1) 2017.
(2) 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:* Eurostat (online data code: isoc_ci_ac_i)

### *Reading online news sites/newspapers/ news magazines*

In Lithuania, Czechia, Croatia, Estonia and Finland, at least 90 % of the adult population (aged 16 to 74 years) who used the internet during the three months prior to the survey in 2017 made use of the internet to read online news sites, newspapers and news magazines. On the other hand, this share was less than two thirds of all internet users in Ireland, Belgium, France and particularly Italy (56 %); see Table 7.1.

### *Watching internet streamed TV channels or videos*

With the development of streaming technologies, on-demand services and smart TVs, a growing number of films, videos, TV programmes and series can be accessed via the internet. Dedicated platforms offer streaming services, while traditional TV broadcasters are adapting their services to provide a range of platforms for viewing content, including the capacity to catch-up (view programmes that have already been aired).

In 2018, some 72 % of EU-28 internet users (aged 16 to 74 years) watched internet streamed TV or videos (excluding programmes or videos that are downloaded and saved for a later date). Among the EU Member States there was a relatively wide range in the use made of the internet for this purpose: in the Netherlands and Finland, some 90 % of internet users watched streamed TV or videos, a share that was below half in Bulgaria, Slovakia and was at its lowest in Romania (26 %).

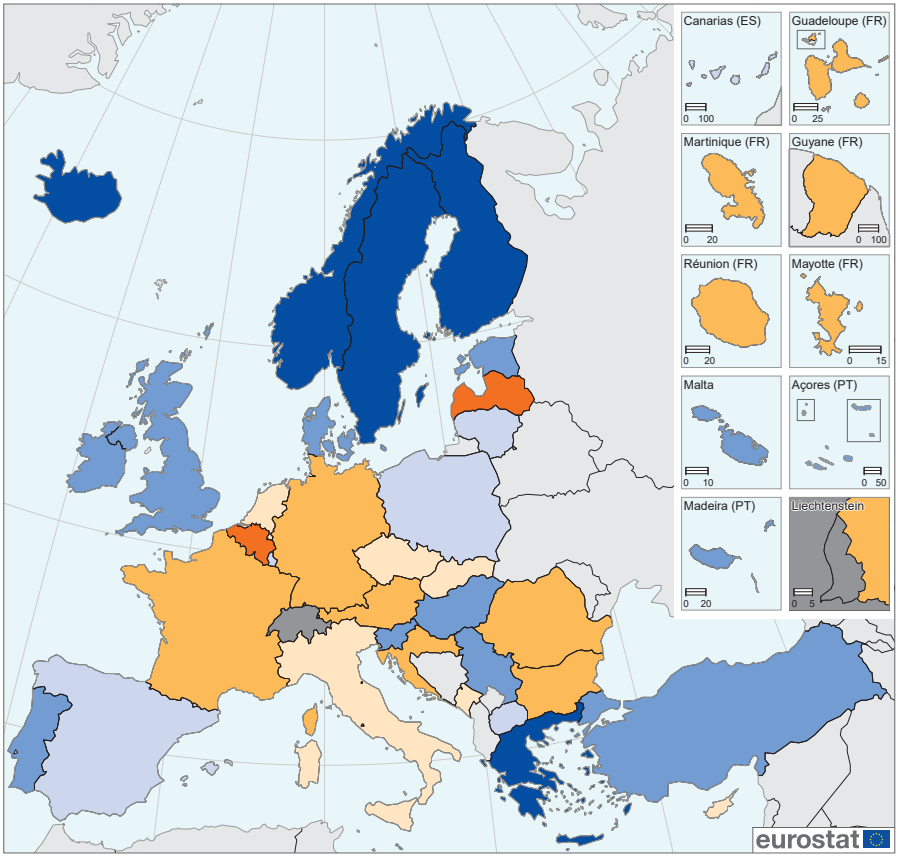
### *Listening to music (web radio, music streaming)*

Like films, TV programmes and videos, it is equally possible to listen to music and other types of radio broadcasts via the internet. In 2018, some 56 % of EU-28 internet users (aged 16 to 74 years) listened to web radio or music streaming services (downloading excluded). As shown by the darkest shade of blue in Map 7.1, more than 70 % of internet users made use of web radio or music streaming services in Finland, Sweden and Greece. By contrast, the share of internet users making use of web radio or music streaming was at its lowest in Belgium (43 %) and Latvia (47 %).

### *Playing or downloading games*

Playing and downloading games refers to playing games online or after downloading them (using a games console or a smart TV). Across the EU-28, some 33 % of internet users (aged 16 to 74 years) participated in this cultural activity during 2018. A relatively high share of internet users in the Netherlands (47 %), Denmark (43 %) and Belgium (43 %) made use of the internet for playing or downloading games (as shown by the darkest shade of blue in Map 7.2), while the lowest proportions were recorded in Austria (21 %), Bulgaria (22 %) and Poland (23 %).

**Map 7.1: Use of the internet for listening to music (for example, web radio, music streaming), 2018**
(% among people aged 16-74 years who used the internet in the previous three months)




(%)

Administrative boundaries: © EuroGeographics © UN–FAO © Turkstat
Cartography: Eurostat – IMAGE, 08/2019

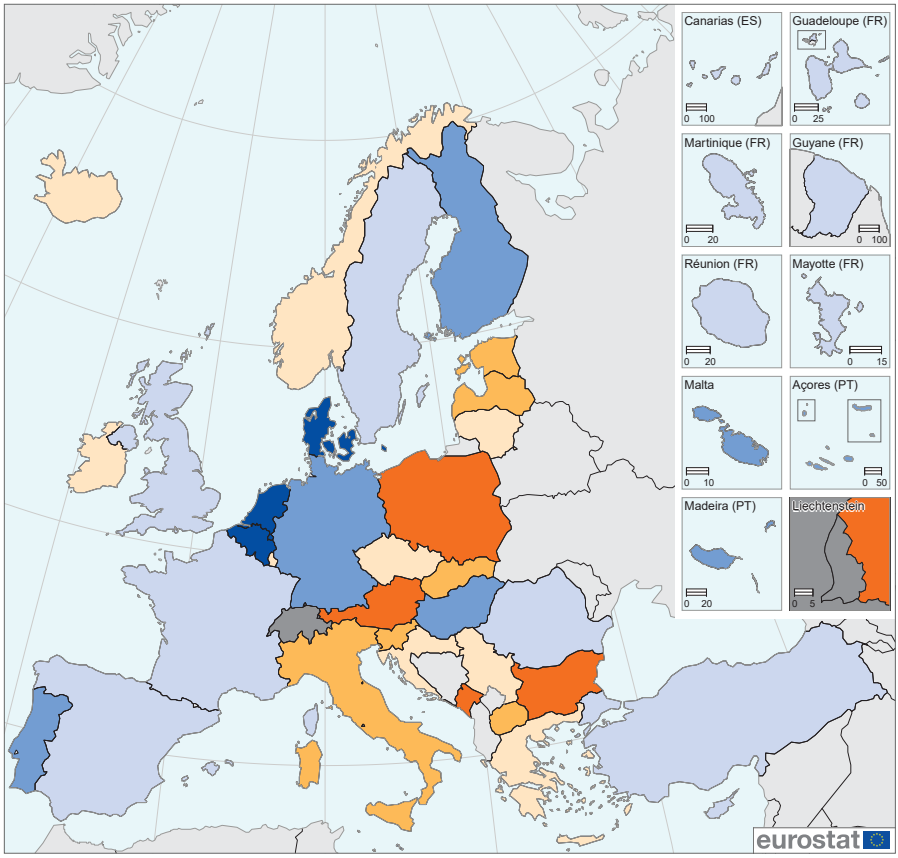
EU-28 = 56
- < 48
- 48 - < 52
- 52 - < 56
- 56 - < 60
- 60 - < 70
- ≥ 70
- Data not available

0 200 400 600 800 km

Note: Kosovo — 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:* Eurostat (online data code: isoc_ci_ac_i)

## Map 7.2: Use of the internet for playing or downloading games, 2018
(% among people aged 16-74 years who used the internet in the previous three months)




(%)

Administrative boundaries: © EuroGeographics © UN–FAO © Turkstat
Cartography: Eurostat – IMAGE, 08/2019

EU-28 = 33
- < 24
- 24 - < 28
- 28 - < 33
- 33 - < 38
- 38 - < 43
- ≥ 43
- Data not available

0 200 400 600 800 km

Note: Kosovo — 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:* Eurostat (online data code: isoc_ci_ac_i)

## Differences in cultural activities by age group

Aside from reading online news sites, newspapers and news magazines, young people (aged 16 to 24 years) in the EU-28 were more likely than average to make use of the internet for a wide range of cultural purposes (see Table 7.1). In 2018, some 90 % of the internet users in this age group watched streamed TV or videos (compared with 72 % of the whole target population and 54 % of internet users aged 55 to 74 years), 86 % listened to music online (compared with 56 % and 30 % respectively), while 58 % played or downloaded games (compared with 33 % and 20 % respectively).

The share of young internet users who made use of the internet for watching streamed TV or videos in 2018 was greater than 90 % in more than half of the EU Member States. It peaked in Denmark, the Netherlands and Finland (all 99 %). By contrast, less than two thirds of young internet users in Bulgaria, Slovakia and Romania made use of the internet to watch streamed TV or videos.

In 2018, more than 95 % of the young internet users in Denmark, Estonia, Finland and Sweden listened to music via the internet, with a peak of 97 % recorded in Denmark. There were only two EU Member States — Sweden (54 %) and Malta (51 %) — where more than half of older internet users (aged 55 to 74 years) made use of the internet to listen to music.

Young internet users were also more likely to play or download games than older people. In 2018, more than two thirds of all young internet users in Belgium, Czechia, Cyprus and Portugal played or downloaded games.

There were 13 EU Member States where a higher share of internet users making use of the internet to read online news sites, newspapers and news magazines was recorded in 2017 among young people (aged 16 to 24 years) than older people (aged 55 to 74 years); this was most notably the case in Austria and the United Kingdom. By contrast, a relatively low share of young internet users in Bulgaria, Cyprus, Romania and Greece made use of the internet to read online news; their share was at least 10 percentage points lower than the corresponding share for older people.

## Analysis by socioeconomic characteristics

Participation in culture online can be analysed according to the socioeconomic characteristics of internet users, for example, by level of educational attainment, by level of household income, by degree of urbanisation or by employment status.

An analysis by level of educational attainment indicates that internet users with a tertiary level of educational attainment were generally more likely to make use of the internet for cultural purposes than people who have not reached this level of education. In 2017, this was most notably the case for reading online news sites, newspapers and news magazines: 85 % of EU-28 internet users with a tertiary level of educational attainment made use of the internet for this purpose compared with 56 % among internet users with at most a lower secondary level of educational attainment. Of the four cultural activities shown in Table 7.2 one was an exception: a higher share of internet users with at most a lower secondary level of educational attainment (39 %) made use of the internet in 2018 for playing or downloading games compared with either of the other educational levels shown (34 % for internet users with an upper secondary and post-secondary non-tertiary level of educational attainment and 29 % for internet users with a tertiary level of educational attainment).

A similar pattern was observed when analysing the use made of the internet for cultural purposes according to household income. In 2018, EU-28 internet users in the fourth income quartile made greater use of the internet than internet users with lower incomes, when reading the news (2017 data), streaming TV or videos, or listening to music. By contrast, the share of internet users playing or downloading games was relatively similar across all four income quartiles.

Internet users living in cities were more inclined to make use of the internet for cultural purposes than internet users living in towns and suburbs or rural areas. In 2018 (2017 for news), this pattern held for all four cultural activities presented in Table 7.2: around three quarters of internet users living in EU-28 cities made use of the internet for reading the news (2017 data) and for watching streamed TV or videos.

As already seen above, young people were generally more likely (than older people) to make use of the internet for cultural purposes in 2018 (2017 for reading news online). As such, it is not surprising to find that a relatively high share of student internet users in the EU-28 made use of the internet to watch streamed TV or videos (90 %), to listen to music (87 %) or to play or download games (59 %). The share of unemployed internet users who made use of the internet to play or download games was also higher (at 37 %) than the average recorded for all internet users (33 %).

### *Men were more likely than women to make use of the internet for cultural purposes*

Men were more likely than women to make use of the internet for cultural purposes: this pattern was confirmed for all four cultural purposes that are presented in Table 7.3. Across the EU-28, the largest difference was recorded for playing or downloading games, where the proportion of men aged 16 to 74 years using the internet for this purpose was 7 percentage points higher than that recorded for women in 2018. The smallest difference between the sexes was recorded for reading online news sites, newspapers and news magazines, where the share for men was 5 percentage points higher than that for women (2017 data).

**Table 7.2: Use of the internet for cultural purposes, by socioeconomic characteristic, EU-28, 2018**

(% among people who used the internet in the previous three months)

| | | Reading online news sites/ newspapers/ news magazines (1) | Watching internet streamed TV or videos | Listening to music (for example, web radio, music streaming) | Playing or downloading games |
|---|---|---|---|---|---|
| All individuals | | 72 | 72 | 56 | 33 |
| Age | 16-24 years | 70 | 90 | 86 | 58 |
| | 25-54 years | 75 | 75 | 59 | 33 |
| | 55-74 years | 67 | 54 | 30 | 20 |
| Sex | Men | 75 | 75 | 59 | 37 |
| | Women | 70 | 69 | 53 | 30 |
| Level of educational attainment | Lower secondary education or less (ISCED 0-2) | 56 | 66 | 52 | 39 |
| | Upper secondary and post-secondary non-tertiary education (ISCED 3-4) | 71 | 69 | 53 | 34 |
| | Tertiary education (ISCED 5-8) | 85 | 81 | 63 | 29 |
| Household income | First quartile | 68 | 66 | 51 | 34 |
| | Second quartile | 71 | 66 | 51 | 33 |
| | Third quartile | 74 | 68 | 52 | 34 |
| | Fourth quartile | 81 | 73 | 59 | 35 |
| Degree of urbanisation | Rural areas | 70 | 66 | 53 | 30 |
| | Towns and suburbs | 71 | 72 | 55 | 34 |
| | Cities | 76 | 75 | 59 | 35 |
| Employment status | Employed (employees, self-employed persons and family workers) | 75 | 74 | 59 | 32 |
| | Unemployed | 66 | 72 | 55 | 37 |
| | Students | 74 | 90 | 87 | 59 |
| | Economically inactive people other than students | 65 | 56 | 35 | 25 |

(1) 2017.

*Source:* Eurostat (online data code: isoc_ci_ac_i)

In 2017, the share of female internet users who used the internet for reading online news, newspapers and new magazines was higher than the share for men in Malta and Hungary, while in Bulgaria, Lithuania and Finland these shares were equal; all of the remaining EU Member States recorded a higher share of male internet users reading online news. The share of male internet users watching streamed TV or videos and listening to music in 2018 was systematically higher than the corresponding share for female internet users in each of the Member States. This pattern was also repeated for all but one of the Member States concerning the share of internet users playing or downloading games (the exception being Sweden). The largest gender gaps in favour of men were usually recorded for playing or downloading games, as 10 Member States recorded differences between the sexes that were of at least 10 percentage points, with the biggest gap observed in Czechia (16 percentage points).

## Table 7.3: Use of the internet for cultural purposes, by sex, 2018

(% among people aged 16-74 years who used the internet in the previous three months)

| | Reading online news sites/newspapers/ news magazines (1) | | Watching internet streamed TV or videos | | Listening to music (for example, web radio, music streaming) | | Playing or downloading games | |
|---|---|---|---|---|---|---|---|---|
| | Men | Women | Men | Women | Men | Women | Men | Women |
| **EU-28** | 75 | 70 | 75 | 69 | 59 | 53 | 37 | 30 |
| Belgium | 65 | 62 | 64 | 56 | 46 | 40 | 47 | 40 |
| Bulgaria | 74 | 74 | 51 | 42 | 53 | 44 | 28 | 16 |
| Czechia | 92 | 90 | 63 | 59 | 54 | 49 | 37 | 21 |
| Denmark | 88 | 84 | 88 | 85 | 73 | 65 | 44 | 42 |
| Germany | 77 | 70 | 78 | 69 | 53 | 42 | 41 | 34 |
| Estonia | 91 | 88 | 80 | 68 | 67 | 62 | 31 | 23 |
| Ireland | 68 | 63 | 78 | 71 | 67 | 63 | 34 | 29 |
| Greece | 89 | 85 | 64 | 61 | 72 | 71 | 34 | 29 |
| Spain | 80 | 75 | 83 | 81 | 60 | 56 | 36 | 31 |
| France | 63 | 59 | 66 | 60 | 52 | 47 | 34 | 33 |
| Croatia | 92 | 90 | 88 | 82 | 52 | 46 | 33 | 23 |
| Italy | 58 | 53 | 74 | 70 | 56 | 52 | 30 | 24 |
| Cyprus | 82 | 78 | 84 | 82 | 55 | 50 | 40 | 30 |
| Latvia | 85 | 83 | 74 | 66 | 51 | 44 | 32 | 21 |
| Lithuania | 93 | 93 | 82 | 77 | 60 | 55 | 34 | 23 |
| Luxembourg | 89 | 86 | 58 | 47 | 59 | 52 | 34 | 29 |
| Hungary | 85 | 86 | 69 | 58 | 72 | 67 | 44 | 35 |
| Malta | 82 | 84 | 79 | 72 | 72 | 66 | 39 | 37 |
| Netherlands | 83 | 76 | 92 | 88 | 57 | 49 | 48 | 46 |
| Austria | 76 | 66 | 80 | 71 | 55 | 46 | 25 | 17 |
| Poland | 80 | 79 | 67 | 61 | 58 | 53 | 29 | 17 |
| Portugal | 82 | 79 | 68 | 57 | 70 | 68 | 43 | 36 |
| Romania | 73 | 66 | 29 | 22 | 54 | 47 | 38 | 28 |
| Slovenia | 79 | 74 | 79 | 76 | 64 | 63 | 28 | 23 |
| Slovakia | 78 | 76 | 48 | 42 | 58 | 50 | 29 | 24 |
| Finland | 90 | 90 | 91 | 89 | 77 | 74 | 45 | 35 |
| Sweden | 92 | 84 | 91 | 87 | 81 | 74 | 32 | 35 |
| United Kingdom | 75 | 69 | 87 | 82 | 70 | 63 | 41 | 30 |
| Iceland | 96 | 94 | 92 | 89 | 82 | 81 | 34 | 22 |
| Norway | 94 | 91 | 91 | 87 | 74 | 70 | 36 | 27 |
| Switzerland | 84 | 74 | : | : | : | : | : | : |
| Montenegro | : | : | 54 | 47 | 53 | 53 | 23 | 19 |
| North Macedonia | 70 | 66 | 52 | 38 | 59 | 57 | 33 | 21 |
| Serbia | 77 | 74 | 82 | 80 | 61 | 59 | 28 | 29 |
| Turkey | 73 | 61 | 83 | 78 | 62 | 60 | 40 | 29 |
| Bosnia and Herzegovina | : | : | 64 | 59 | 41 | 34 | 29 | 21 |
| Kosovo (2) | 71 | 68 | 61 | 54 | 66 | 63 | 12 | 10 |

(1) 2017.

(2) 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:* Eurostat (online data code: isoc_ci_ac_i)

### *Playing or downloading games was more popular among people with a lower level of education*

Figure 7.3 shows data on the use of the internet for cultural purposes broken down by educational attainment. There was a clear relationship between educational attainment and use of the internet for reading online news, newspapers and news magazines. While 85 % of EU-28 internet users with a tertiary level of educational attainment used the internet in 2018 to read online news, this figure was 56 % among internet users with no more than a lower secondary level of educational attainment. In 13 of the 28 EU Member States, at least 90 % of internet users with a tertiary level of educational attainment made use of the internet to read online news; the highest shares were recorded in Czechia and Lithuania (both 95 %). By contrast, there were six Member States where the share of internet users with no more than a lower secondary level of educational attainment who made use of the internet to read online news was below 50 %; the lowest share was recorded in Italy (39 %). The share of internet users making use of the internet to read online news was systematically higher for people with a tertiary level of educational attainment than it was for people with no more than a lower secondary level of education. The biggest gaps between these two shares were recorded in the United Kingdom (41 percentage points), Italy (38 percentage points), Bulgaria (37 percentage points) and Ireland (36 percentage points). At the other end of the range, Finland (9 percentage points) and Estonia (3 percentage points) were the only Member States to record gaps in single-digits.

There was a similar, although somewhat less pronounced, picture concerning the share of internet users making use of the internet to watch streamed TV and videos: some 81 % of EU-28 internet users with a higher level of educational attainment used the internet to watch streamed TV and videos in 2018, compared with 66 % among those who had no more than a lower secondary level of educational attainment. This pattern was repeated for the majority of EU Member States, although internet users with no more than a lower secondary level of educational attainment in the Baltic Member States, Czechia, Hungary, Poland and Slovakia were more likely (than people with a tertiary level of educational attainment) to use the internet for watching streamed TV or videos. In 6 of the 28 Member States, at least 90 % of internet users with a tertiary level of educational attainment made use of the internet to watch streamed TV or videos; the highest shares were recorded in the Netherlands (96 %) and Finland (94 %). By contrast, there were four Member States where the share of internet users with no more than a lower secondary level of educational attainment who made use of the internet to watch streamed TV or videos was below 50 %; the lowest shares were recorded in Luxembourg (43 %) and Romania (19 %).

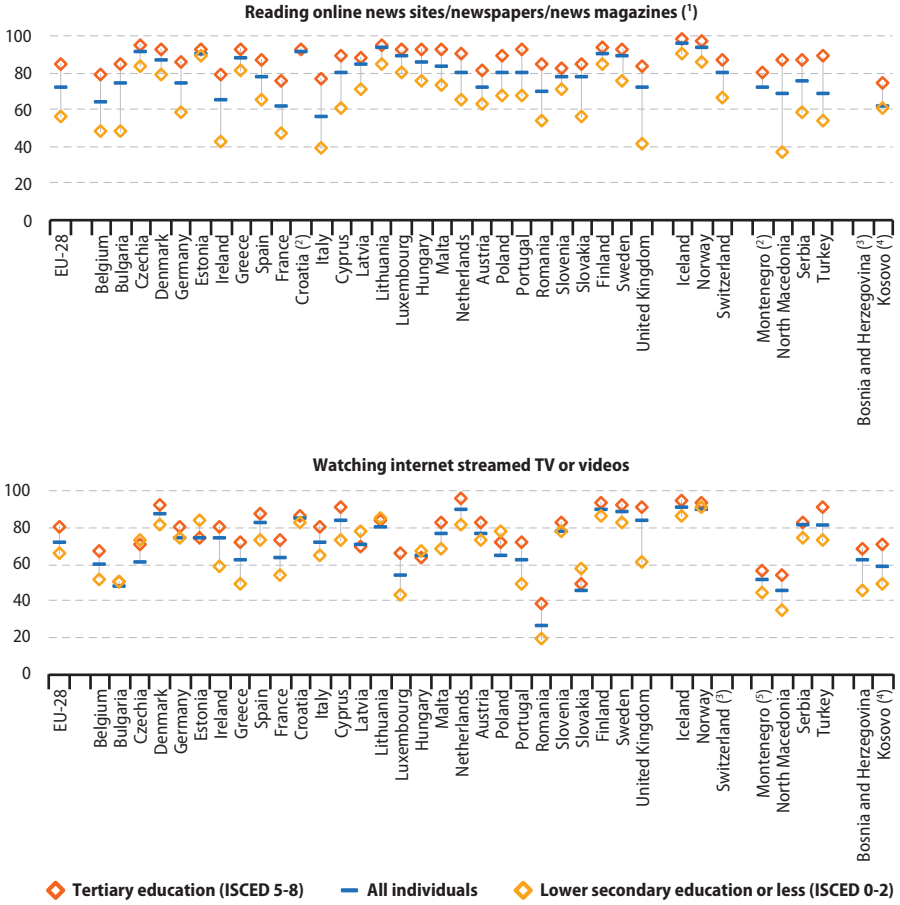
In 2018, more than half of all EU-28 internet users made use of the internet to listen to music (for example, web radio or music streaming services). Almost two thirds (63 %) of internet users with a higher level of educational attainment listened to online music, compared with just over half (52 %) of all internet users with no more than a lower secondary level of educational attainment. In 11 Member States, the share of internet users with no more than a lower secondary level of educational attainment that listened to music online was higher than the corresponding share among internet users with a tertiary level of educational attainment; this was most notably the case in Bulgaria, Czechia, Hungary, Poland, the Baltic Member States and Slovakia where the difference in favour of internet users with no more than a lower secondary level of educational attainment was within the range of 10-20 percentage points. The highest shares of internet users listening to music online among people with no more than a lower secondary level of educational attainment were recorded

in Estonia (80 %), Hungary and Slovakia (both 78 %); by contrast, the highest shares among internet users with a tertiary level of educational attainment were recorded in Sweden (81 %), Greece and Malta (both 79 %).

The final part of Figure 7.3 shows that internet users were generally less likely to use the internet for playing or downloading games than for other cultural purposes. In 2018, almost two fifths (39 %) of EU-28 internet users with no more

**Figure 7.3: Use of the internet for cultural purposes, by level of educational attainment, 2018**

(% among people aged 16-74 years who used the internet in the previous three months)



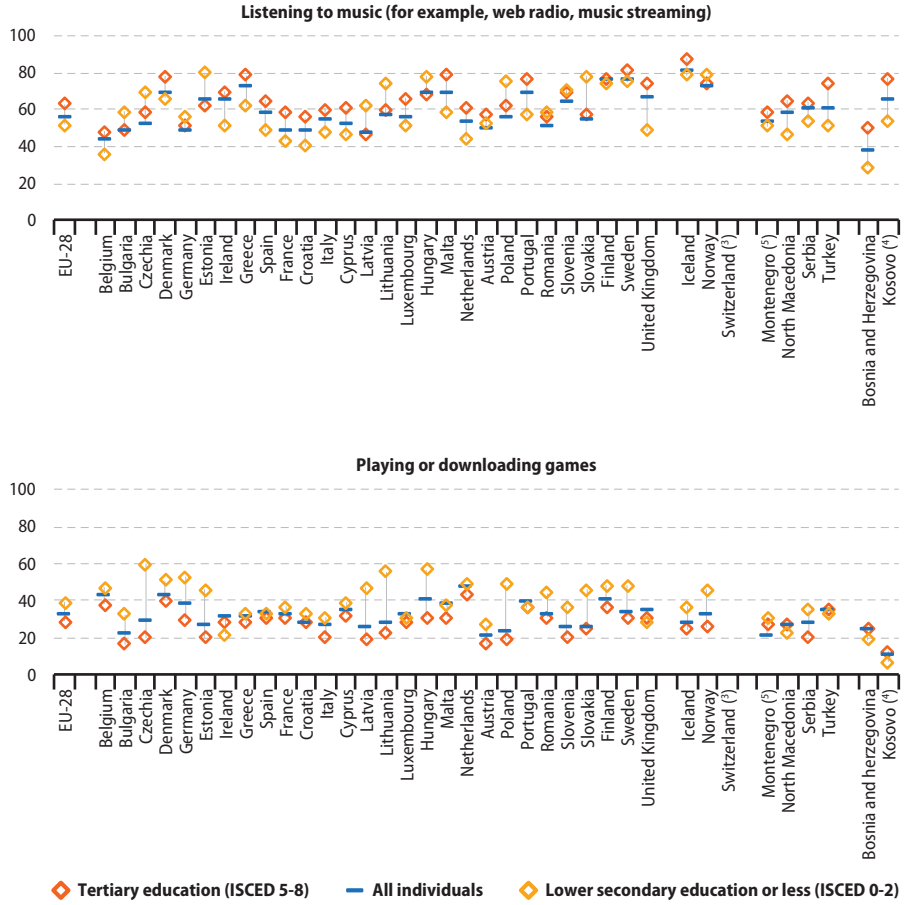

(1) 2017.
(2) Low level of educational attainment (ISCED 0-2): not available.
(3) Not available.
(4) This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence.
(5) Low level of educational attainment (ISCED 0-2): low reliability.

*Source:* Eurostat (online data code: isoc_ci_ac_i)

than a lower secondary level of educational attainment played or downloaded games, compared with 29 % of internet users with a tertiary level of educational attainment. More than half of all internet users with no more than a lower secondary level of educational attainment played or downloaded games in Denmark (51 %), Germany (53 %), Lithuania (56 %), Hungary (57 %) and Czechia (60 %). By contrast, the highest share of internet users with a tertiary level of

**Figure 7.3 (continued): Use of the internet for cultural purposes, by level of educational attainment, 2018**

(% among people aged 16-74 years who used the internet in the previous three months)




(1) 2017.
(2) Low level of educational attainment (ISCED 0-2): not available.
(3) Not available.
(4) 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.
(5) Low level of educational attainment (ISCED 0-2): low reliability.

*Source:* Eurostat (online data code: isoc_ci_ac_i)

educational attainment playing or downloading games was 43 % in the Netherlands. There were only three EU Member States where the share of internet users playing or downloading games was higher among people with a tertiary level of educational attainment (than it was for people with no more than a lower secondary level of educational attainment): Portugal, the United Kingdom and Ireland (which had the largest difference, at 7 percentage points). The share of internet users with no more than a lower secondary level of educational attainment who played or downloaded games was at least 30 percentage points higher (than for internet users with a tertiary level of educational attainment) in Poland, Lithuania and most notably Czechia (where this gap peaked at 40 percentage points).

## Use of the internet to purchase cultural goods and services

In 2018, less than one fifth (17 %) of EU-28 internet users made an online purchase of films or music, a share that reached 22 % for online purchases of books, magazines and newspapers, and 27 % for online purchases of tickets for cultural or sporting events (it is not possible to make the distinction between these two types of tickets in the Community survey on ICT usage in households and by individuals) — see Figure 7.4 and Table 7.4.

Table 7.4 shows the development of the share of internet users making online purchases of cultural goods and services between 2013 and 2018. There was an increase in the share of people in the EU-28 making online purchases of any goods and services (in other words, not just cultural goods and services), up from 61 % of internet users in 2013 to 69 % by 2018. A similar pattern was repeated in relation to online purchases of tickets for events, where the share of internet users making such purchases rose from 23 % to 27 %. By contrast, the proportion of internet users purchasing books, magazines and newspapers online fell from 24 % to 22 %, while there was also a reduction in the share of internet users making online purchases of films and music, down from 19 % to 17 % during the period under consideration. Streaming and file sharing services as well as subscription models that allow cultural content to be consumed free of charge (as long as users accept to also receive advertising) may be one explanation of this decrease.

An analysis of online purchases of cultural goods and services by EU Member State reveals the share of internet users making such purchases in 2018 was particularly high in Sweden, Denmark, the United Kingdom and the Netherlands (irrespective of the types of cultural goods and services that

### Use of the internet for purchasing cultural goods and services

**An alternative means of analysing cultural participation through ICTs is by studying the share of people who make use of the internet to purchase cultural goods and services, including:**

- **films and music (including physical and digital formats, as well as via streaming);**
- **books, magazines and newspapers (including paper and digital formats, as well as online subscriptions);**
- **tickets for cultural and sporting events.**

**The data presented below shows the proportion of internet users aged 16 to 74 years who made purchases of cultural goods and services during the year prior to the survey.**

were being bought online). By contrast, fewer than 10 % of internet users in Bulgaria, Croatia, Cyprus and Romania made online purchases of films or music, of books, magazines and newspapers, or of tickets for cultural events.

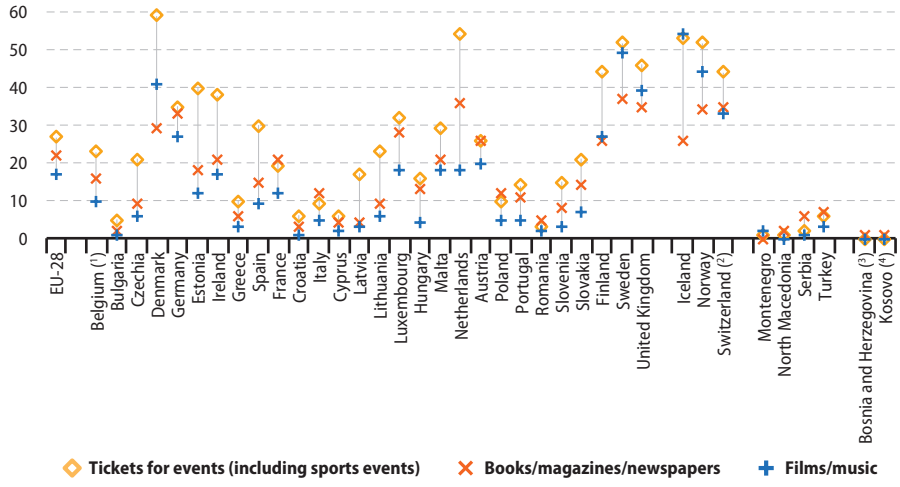
As noted above, EU-28 internet users were particularly inclined to use the internet for making online purchases of tickets for events (when compared with their propensity to make other types of cultural purchases): more than one quarter (27 %) did so in 2018. A majority of internet users in Denmark (59 %), the Netherlands (54 %) and Sweden (52 %) purchased tickets for events online, while this share was less than 10 % in Italy, Croatia, Cyprus, Bulgaria and Romania. Between 2013 and 2018, the share of internet users making online purchases of tickets for events increased in 21 of the EU Member States, remained unchanged in four, and fell in France, Luxembourg (note there is a break in series) and Croatia. In Estonia (up 25 percentage points; note there is a break in series), the Netherlands (17 percentage points), Spain and Malta (both 14 percentage points) there was a rapid expansion between 2013 and 2018 in the share of internet users who purchased tickets for events.

A similar analysis for books, magazines and newspapers reveals that in 2018 at least one third of all internet users in Germany, the United Kingdom, the Netherlands and Sweden made online purchases of these goods; note the share of internet users making such purchases in Germany and the United Kingdom was lower in 2018 than it had been in 2013. In Romania, Cyprus, Latvia, Croatia and Bulgaria, no more than 5 % of all internet users in 2018 made online purchases of books, magazines and newspapers.

In 2018, almost half of all internet users in Sweden (49 %) made online purchases of films and/or music; the next highest shares were recorded in

**Figure 7.4: Use of the internet for purchasing cultural goods and services during the previous year, 2018**

(% among people aged 16-74 years who used the internet within the previous year)




(1) Low reliability.
(2) 2017.
(3) Films/music and tickets for events (including sports events): low reliability.
(4) 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:* Eurostat (online data code: isoc_ec_ibuy)

**Table 7.4: Use of the internet for purchasing cultural goods and services, 2013 and 2018**
(% among people aged 16-74 years who used the internet within the previous year)

| | Any goods or services | | Tickets for events (including sports events) | | Books/magazines/ newspapers | | Films/music | |
|---|---|---|---|---|---|---|---|---|
| | 2013 | 2018 | 2013 | 2018 | 2013 | 2018 | 2013 | 2018 |
| **EU-28** | 61 | 69 | 23 | 27 | 24 | 22 | 19 | 17 |
| Belgium (1) | 57 | 67 | 19 | 23 | 15 | 16 | 13 | 10 |
| Bulgaria | 22 | 31 | 5 | 5 | 3 | 2 | 1 | 1 |
| Czechia | 48 | 67 | 17 | 21 | 8 | 9 | 2 | 6 |
| Denmark | 81 | 86 | 53 | 59 | 27 | 29 | 31 | 41 |
| Germany | 80 | 82 | 35 | 35 | 41 | 33 | 32 | 27 |
| Estonia (2) | 29 | 68 | 15 | 40 | 6 | 18 | 3 | 12 |
| Ireland | 57 | 70 | 32 | 38 | 21 | 21 | 29 | 17 |
| Greece | 40 | 49 | 8 | 10 | 6 | 6 | 3 | 3 |
| Spain | 43 | 62 | 16 | 30 | 9 | 15 | 6 | 9 |
| France | 70 | 75 | 20 | 19 | 22 | 21 | 16 | 12 |
| Croatia | 39 | 47 | 12 | 6 | 9 | 3 | 4 | 1 |
| Italy | 32 | 47 | 7 | 9 | 10 | 12 | 5 | 5 |
| Cyprus | 37 | 38 | 5 | 6 | 8 | 4 | 4 | 2 |
| Latvia (2) | 42 | 53 | 15 | 17 | 3 | 4 | 2 | 3 |
| Lithuania | 37 | 54 | 15 | 23 | 4 | 9 | 4 | 6 |
| Luxembourg (2) | 74 | 74 | 34 | 32 | 45 | 28 | 33 | 18 |
| Hungary | 39 | 52 | 11 | 16 | 14 | 13 | 5 | 4 |
| Malta | 65 | 66 | 15 | 29 | 19 | 21 | 10 | 18 |
| Netherlands | 73 | 84 | 37 | 54 | 33 | 36 | 20 | 18 |
| Austria | 66 | 69 | 24 | 26 | 32 | 26 | 18 | 20 |
| Poland | 49 | 60 | 8 | 10 | 13 | 12 | 8 | 5 |
| Portugal | 38 | 49 | 6 | 14 | 11 | 11 | 5 | 5 |
| Romania (2) | 15 | 26 | 3 | 3 | 6 | 5 | 3 | 2 |
| Slovenia | 49 | 63 | 15 | 15 | 10 | 8 | 5 | 3 |
| Slovakia | 55 | 71 | 14 | 21 | 14 | 14 | 7 | 7 |
| Finland | 71 | 74 | 41 | 44 | 26 | 26 | 23 | 27 |
| Sweden (2) | 76 | 84 | 51 | 52 | 35 | 37 | 28 | 49 |
| United Kingdom | 85 | 87 | 37 | 46 | 40 | 35 | 43 | 39 |
| Iceland | 58 | 76 | 40 | 53 | 27 | 26 | 22 | 54 |
| Norway | 76 | 81 | 41 | 52 | 31 | 34 | 30 | 44 |
| Switzerland (2)(3) | 74 | 82 | 39 | 44 | 32 | 35 | 28 | 33 |
| Montenegro (4) | 11 | 16 | 2 | 1 | 2 | 0 | 2 | 2 |
| North Macedonia | 8 | 31 | 1 | 1 | 1 | 2 | 1 | 0 |
| Serbia | : | 46 | : | 2 | : | 6 | : | 1 |
| Turkey | 22 | 35 | 2 | 6 | 4 | 7 | 1 | 3 |
| Bosnia and Herzegovina (5) | : | 25 | : | 0 | : | 1 | : | 0 |
| Kosovo (6) | : | 25 | : | 0 | : | 1 | : | 0 |

(1) 2018, except for any goods or services: low reliability.
(2) Break in series.
(3) 2014 instead of 2013. 2017 instead of 2018.
(4) 2012 instead of 2013.
(5) 2018 for tickets for events (including sports events) and for films/music: low reliability.
(6) 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:* Eurostat (online data code: isoc_ec_ibuy)

Denmark (41 %) and the United Kingdom (39 %), while none of the remaining EU Member States recorded a share that was over 30 %. At the other end of the range, the proportion of internet users buying films and/or music over the internet was less than 10 % in a small majority of the Member States, with the lowest shares (1 %) recorded in Bulgaria and Croatia. Between 2013 and 2018, the proportion of internet users making online purchases of films and music rose significantly in Sweden (note there is a break in series), Denmark, Estonia (note there is a break in series) and Malta, while there were smaller increases in six other Member States. There was no change recorded in five Member States and there was a reduction in 13 Member States, most notably in Luxembourg (note there is a break in series) and Ireland.

## Socioeconomic characteristics of internet users purchasing cultural goods and services

Purchases of cultural goods and services can be analysed according to the socioeconomic characteristics of internet users (see Table 7.5). In 2018, EU-28 internet users aged 25 to 54 years were more likely (than people in other age groups) to make online purchases of books, magazines, newspapers (24 %) and tickets for events (30 %), although the share that purchased films and/or music online (20 %) was slightly less than the corresponding share recorded among people aged 16 to 24 years (21 %).

Between 2013 and 2018, the share of young EU-28 internet users (aged 16 to 24 years) who made online purchases of tickets for events rose by 7 percentage points, while there was also a modest increase in the proportion of young people buying books, magazines and newspapers online (up 2 percentage points) and no change in the share of young people purchasing films and/or music online. By contrast, the share of EU-28 internet users aged 25 to 54 years and 55 to 74 years who made online purchases of books, magazines and newspapers and of films and/or music declined between 2013 and 2018.

In 2018, female internet users in the EU-28 were more likely (than male internet users) to make online purchases of tickets for events (28 % compared with 26 %) and books, magazines and newspapers (24 % compared with 20 %); the situation was reversed for online purchases of films or music, as the share of male internet users in the EU-28 making such purchases was, at 19 %, some 3 percentage points higher than among female internet users.

While there were relatively small differences in terms of the share of people making internet purchases of cultural goods and services when analysed by sex, there was a starker contrast when the results by level of educational attainment were analysed. In 2018, the share of EU-28 internet users with a tertiary level of educational attainment that made online purchases of tickets for events or books, magazines or newspapers was approximately four times as high as the share recorded among people with no more than a lower secondary level of educational attainment, and was almost three times as high concerning online purchases of films and/or music.

Household income was also found to have a considerable impact on the propensity of people to make online purchases of cultural goods and services. In 2018, EU-28 internet users in the fourth income quartile were more than twice as likely as internet users in the first quartile to make online purchases of tickets for events, and were also more likely to make online purchases of books, magazines and newspapers, films and/or music.

In 2018, EU-28 internet users living in cities were more likely than internet users living in rural areas to make online purchases for all three types of cultural goods and services shown in Table 7.5; the biggest difference was recorded for online purchases of tickets for events — as

31 % of internet users living in cities made such purchases, compared with 22 % among those living in rural areas.

As may be expected, employed people made more online purchases of cultural goods and services than students, unemployed people or those who were otherwise economically inactive. In 2018, EU-28 internet users who were employed were more likely (than people with a different status) to purchase tickets for events (32 %), books, magazines or newspapers (25 %), films and/or music (20 %). By contrast, unemployed internet users recorded the lowest share of online purchases for these three groups of cultural goods and services.

**Table 7.5: Use of the internet for purchasing cultural goods and services, by socioeconomic characteristic, EU-28, 2013 and 2018**
(% among people who used internet within the previous year)

| | | Tickets for events (including sports events) | | Books/magazines/ newspapers | | Films/music | |
|---|---|---|---|---|---|---|---|
| | | 2013 | 2018 | 2013 | 2018 | 2013 | 2018 |
| All individuals | | 23 | 27 | 24 | 22 | 19 | 17 |
| Age | 16-24 years | 22 | 29 | 18 | 20 | 21 | 21 |
| | 25-54 years | 26 | 30 | 26 | 24 | 21 | 20 |
| | 55-74 years | 18 | 18 | 22 | 19 | 12 | 9 |
| Sex | Men | 24 | 26 | 22 | 20 | 21 | 19 |
| | Women | 23 | 28 | 25 | 24 | 17 | 16 |
| Level of educational attainment | Lower secondary education or less (ISCED 0-2) | 11 | 11 | 10 | 9 | 10 | 9 |
| | Upper secondary and post-secondary non-tertiary education (ISCED 3-4) | 21 | 23 | 21 | 18 | 18 | 15 |
| | Tertiary education (ISCED 5-8) | 36 | 43 | 37 | 36 | 27 | 25 |
| Household income | First quartile | 14 | 17 | 17 | 17 | 13 | 13 |
| | Second quartile | 15 | 20 | 16 | 17 | 11 | 12 |
| | Third quartile | 19 | 25 | 21 | 20 | 14 | 14 |
| | Fourth quartile | 29 | 35 | 28 | 28 | 19 | 19 |
| Degree of urbanisation | Rural areas | 19 | 22 | 20 | 19 | 16 | 16 |
| | Towns and suburbs | 24 | 26 | 25 | 21 | 20 | 18 |
| | Cities | 27 | 31 | 27 | 25 | 21 | 18 |
| Employment status | Employed (employees, self-employed persons and family workers) | 28 | 32 | 27 | 25 | 22 | 20 |
| | Unemployed | 11 | 13 | 11 | 12 | 11 | 8 |
| | Students | 22 | 26 | 21 | 21 | 20 | 19 |
| | Economically inactive people other than students | 14 | 16 | 20 | 17 | 11 | 9 |

*Source:* Eurostat (online data code: isoc_ec_ibuy)

## Methodological notes

Data from the Community survey on ICT usage in households and by individuals are available on a yearly basis from 2002 onwards. An institutional mandate was set by Regulation (EC) No 808/2004 of the European Parliament and of the Council of 21 April 2004 concerning Community statistics on the information society. This Regulation aims to establish a common framework for the systematic production of Community statistics on the information society. Annual implementing regulations allow for some flexibility in the content of the surveys.

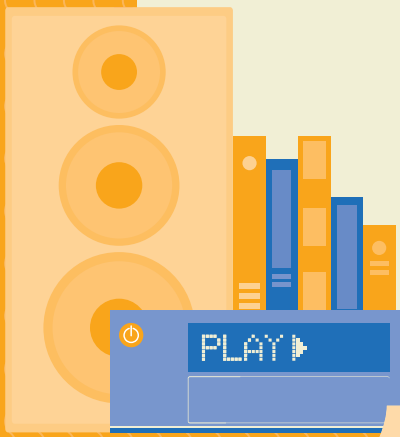
All of the data in this chapter are derived from the Community survey on ICT usage in households and by individuals. The aim of the ICT survey is to provide relevant statistics on areas such as: access to and use of ICTs, use of the internet, ICT security and trust, ICT competences and skills. The data are available according to numerous breakdown variables including by age, by sex, and by level of educational attainment. The target population covers persons aged 16 to 74 years living in private households.

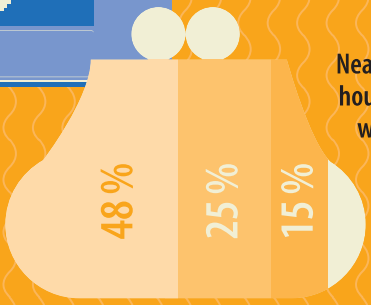
# 8 Household expenditure on culture

# Did you know...


**Almost 3 %**
**of mean consumption expenditure by EU-28 households devoted to cultural goods and services**

| 5.0 % | 4.6 % | 4.1 % |
|---|---|---|
| SWEDEN | UNITED KINGDOM | GERMANY |




Nearly half (48 %) of all cultural household expenditure in the EU-28 was for equipment, fees and subscriptions, 25 % for books and newspapers and 15 % for going out and entertainment (cinema, theatre, etc.)

(EUROSTAT, 2015)

This chapter provides an overview of key figures concerning household consumption expenditure on culture-related goods and services and information on price developments for cultural goods and services. The data for the former are collected through the household budget survey (HBS), while statistics on price developments are part of the data collection exercise for harmonised indices of consumer prices (HICPs). Together, these two sources of information permit a better understanding of patterns of expenditure for the consumption of culture.

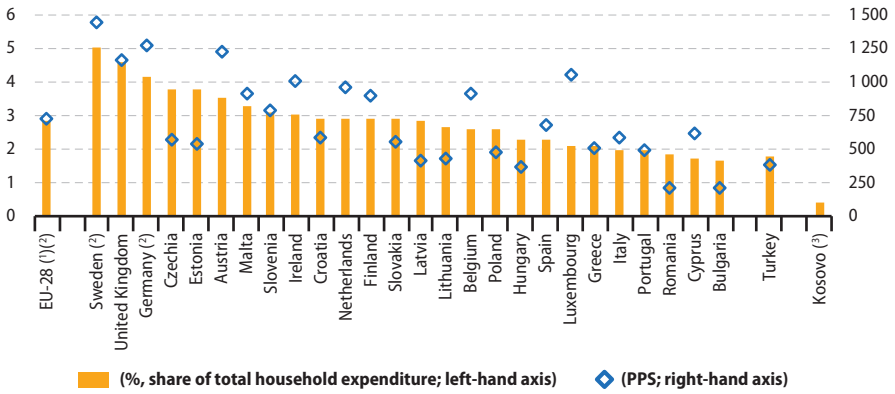
## Household cultural expenditure

### *Nearly 3 % of household consumption expenditure in the EU was devoted to cultural goods and services*

The latest HBS data for 2015 indicate that, on average, households in the European Union (EU) spent an estimated 2.9 % of their total expenditure on cultural goods and services (see Figure 8.1); note that data are not available for Denmark and France and that these two countries are systematically excluded from the analyses that follow.

The share of cultural goods and services in total household consumption expenditure varied considerably across the EU Member States. Several factors may impact on these shares, among which, household income, price levels, the ease of access to cultural venues, and cultural habits. In 2015, the share of cultural goods and services

**Figure 8.1: Mean household expenditure on cultural goods and services, 2015**




Note: Denmark and France, not available.

(1) Excluding Denmark and France.
(2) Estimate.
(3) 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. Data in PPS: not available.

*Source:* Eurostat (online data code: cult_pcs_hbs)

in household consumption expenditure peaked at 5.0 % in Sweden, while an additional eight Member States recorded shares above the EU-28 average. Four Member States had the same share (2.9 %) as the EU average, while a majority of the remaining 13 Member States recorded shares within the range of 1.9-2.8 %; the proportion of household expenditure devoted to cultural goods and services was somewhat lower in Cyprus (1.7 %) and Bulgaria (1.6 %).

Figure 8.1 also shows the average level of household expenditure on cultural goods and services, measured in purchasing power standards (PPS), an artificial currency unit that takes account of the price level differences between EU Member States. In 2015, Sweden, Germany, Austria, the United Kingdom, Luxembourg and Ireland had the highest levels of expenditure on cultural goods and services, with their households spending, on average, more than 1 000 PPS. At the other end of the scale, average household expenditure was less than 400 PPS in Hungary (360 PPS), Romania (212 PPS) and Bulgaria (206 PPS).

### *EU household expenditure on cultural goods and services was greatly influenced by levels of income*

Figure 8.2 shows that average household expenditure on cultural goods and services rose as a function of income. In 2015, mean expenditure of EU households in the fifth income quintile was 1 659 PPS, while the average level of expenditure for households in the first income quintile was 473 PPS; as such households in the fifth income quintile spent, on average, 3.5 times as much on cultural goods and services as households in the first income quintile.

In 2015, the average level of expenditure on cultural goods and services among Cypriot households in the fifth income quintile was 9.4 times as high as that recorded for households in the first income quintile; Lithuania and Portugal had the next highest ratios, with expenditure among households in the fifth income quintile more than seven times as high as that for households in the first income quintile. At the

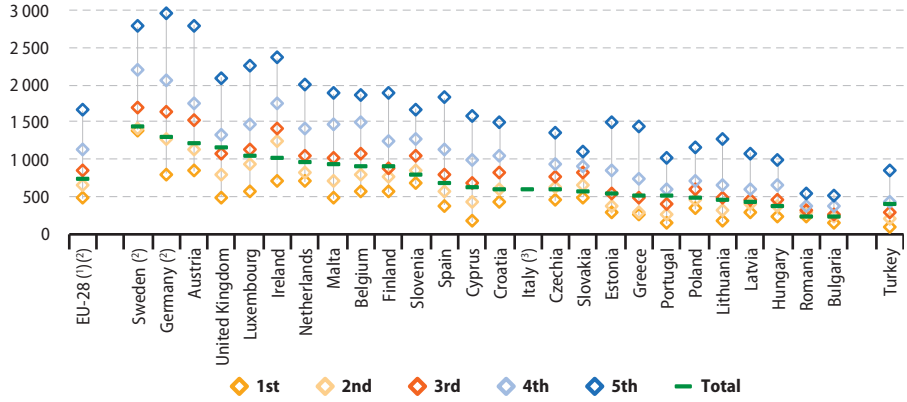
### Classification of individual consumption by purpose — defining cultural goods and services

**For household expenditure, the aggregate covering cultural goods and services is defined in terms of the classification of individual consumption by purpose (COICOP) and comprises 14 different items that may be grouped into the following five broad categories of cultural expenditure:**

- **equipment (IT equipment and equipment for the reception, reproduction and recording of vision and sound and recording media (CDs, DVDs, and so on));**
- **fees and subscriptions (this category covers fixed taxes and diverse fees and subscriptions to commercial broadcasters, including TV on demand, cable and paid TV and various streaming services allowing the reception of audio and video content, and also includes the hire of equipment and accessories for culture);**
- **books and newspapers;**
- **going out and entertainment (cinemas, theatres, museums, libraries, concerts and services of photographers and performing artists); and**
- **articles for artistic expression and creation (including cameras, video cameras, musical instruments, stationery and drawing materials).**

other end of the range, in Sweden, Slovakia, Romania and Slovenia, the level of expenditure on cultural goods and services among households in the fifth income quintile was 2.0-2.5 times as high as that for households in the first income quintile. The biggest difference in the average level of expenditure on cultural goods and services was generally observed between households in the fourth and fifth income quintiles, although in Belgium and Malta there was a larger increase in the level of expenditure between the third and fourth income quintiles.

**Figure 8.2: Mean household expenditure on cultural goods and services, by income quintile, 2015**
(PPS)




Note: Denmark and France, not available.

(1) Excluding Denmark and France.
(2) Estimates.
(3) Data by quintile: not available.

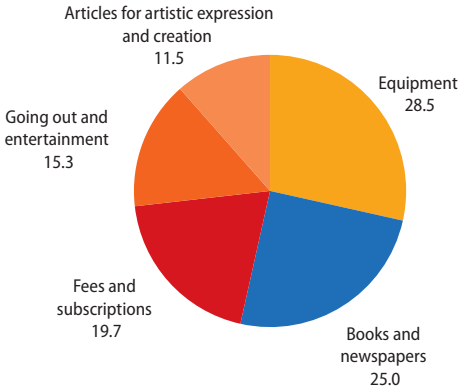
*Source:* Eurostat (online data code: cult_pcs_qnt)

***EU households devoted an average of 29 % of their cultural expenditure to culture-related equipment and 25 % to books and newspapers***

In 2015, households in the EU spent, on average, some 28.5 % of their total cultural expenditure on equipment, 25.0 % on books and newspapers, 19.7 % on fees and subscriptions, and 15.3 % on going out and entertainment, leaving 11.5 % for articles of artistic expression and creation (see Figure 8.3).

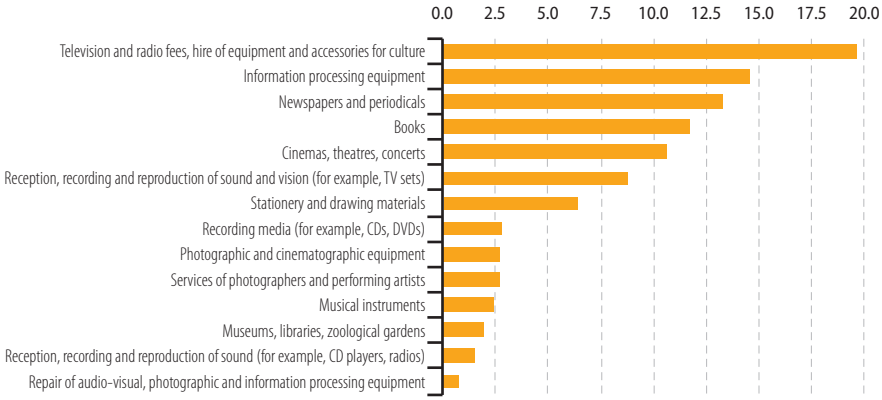
A more detailed analysis of the same information is presented in Figure 8.4, which includes information for all 14 cultural items included in the aggregate for cultural goods and services. At this level of detail, the highest share of household cultural expenditure across the EU in 2015 was for television and radio fees, hire of equipment and accessories for culture (19.7 %), while there were four additional items that accounted for a double-digit share: information processing equipment (14.6 %), newspapers and periodicals (13.3 %), books (11.7 %), and cinemas, theatres and concerts (10.6 %).

**Figure 8.3: Mean household expenditure on cultural goods and services, by broad expenditure purpose, EU-28, 2015**
(%, share of all household cultural expenditure)




Note: estimates. Excluding Denmark and France.
*Source:* Eurostat (online data code: cult_pcs_hbs)

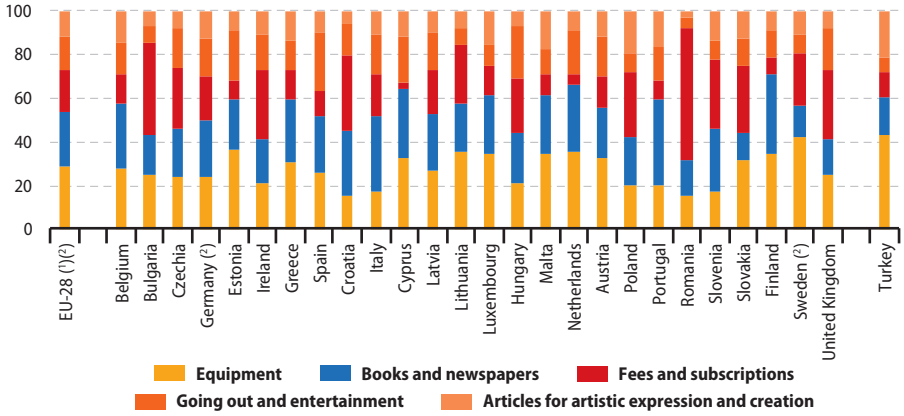
**Figure 8.4: Distribution of mean household expenditure on cultural goods and services, by expenditure purpose, EU-28, 2015**
(%, share of all household cultural expenditure)




Note: estimates. Excluding Denmark and France.
*Source:* Eurostat (online data code: cult_pcs_hbs)

Figure 8.5 provides an analysis of household expenditure on cultural goods and services for the five broad categories among EU Member States. In 2015, there were 11 Member States where the highest share of expenditure on cultural goods and services was directed towards spending on equipment; this share of equipment peaked in Sweden, at 42.0 %. There were nine Member States where the highest share of expenditure on cultural goods and services was accounted for by fees and subscriptions, with this share peaking in Romania (60.3 %). Books and newspapers accounted for the highest proportion of cultural expenditure in five Member States, with their highest share recorded in Portugal (38.7 %). Spain was the only Member State to report that its highest share of expenditure on cultural goods and services was accounted for by going out and entertainment (27.6 %). On average, one fifth (20.0 %) of household expenditure on cultural goods and services in Poland was devoted to articles for artistic expression and creation — the highest share among the Member States for this broad category — although there were three other broad categories of cultural goods and services with higher shares in Poland.

**Figure 8.5: Mean household expenditure on cultural goods and services, by broad expenditure purpose, 2015**
(%, share of all household cultural expenditure)




Note: Denmark and France, not available.

(1) Excluding Denmark and France.

(2) Estimates.

*Source:* Eurostat (online data code: cult_pcs_hbs)

A more detailed picture of average household expenditure on cultural goods and services is presented in Table 8.1. It shows the diverse nature of cultural expenditure across the EU Member States in 2015 for each of the 14 items identified. For example, 60.3 % of all spending on cultural goods and services in Romania was directed towards fees and subscriptions, compared with only 3.1 % in Cyprus and 4.4 % in the Netherlands. This pattern — whereby the difference between the highest and lowest shares of cultural expenditure was very large — was observed for many of the items: for more than half of the 14 items shown in Table 8.1 the ratio between the highest and lowest shares was at least 10 : 1.

The highest share of cultural expenditure on newspapers and periodicals in 2015 was recorded in Finland (30.4 %). Sweden had the highest share of cultural expenditure on information processing equipment (28.1 %), while more than one quarter (26.9 %) of all cultural expenditure in Portugal was directed towards books. Hungary had the highest share

**Table 8.1: Distribution of mean household expenditure on cultural goods and services, by expenditure purpose, 2015**
(%, share of all household cultural expenditure)

| | Television and radio fees, hire of equipment and accessories for culture | Information processing equipment | Newspapers and periodicals | Books | Cinemas, theatres, concerts | Reception, recording and reproduction of sound and vision | Stationery and drawing materials |
|---|---|---|---|---|---|---|---|
| **EU-28 (1)** | *19.7* | *14.6* | *13.3* | *11.7* | *10.6* | *8.8* | *6.4* |
| Belgium | 14.1 | 14.3 | 15.0 | 14.5 | 8.9 | 7.8 | 7.9 |
| Bulgaria | 41.9 | 8.4 | 7.5 | 10.7 | 6.0 | 14.6 | 6.6 |
| Czechia | 28.5 | 11.8 | 12.4 | 9.1 | 11.1 | 1.7 | 4.8 |
| Denmark | : | : | : | : | : | : | : |
| Germany | *20.0* | *9.9* | *15.6* | *10.5* | *10.7* | *6.1* | *9.8* |
| Estonia | 8.9 | 17.1 | 13.7 | 9.6 | 19.2 | 14.8 | 5.5 |
| Ireland | 31.7 | 9.1 | 12.8 | 7.2 | 13.3 | 6.8 | 8.4 |
| Greece | 13.4 | 17.6 | 15.7 | 12.9 | 11.3 | 10.5 | 8.9 |
| Spain | 10.9 | 11.3 | 7.8 | 18.0 | 13.5 | 8.0 | 7.2 |
| France | : | : | : | : | : | : | : |
| Croatia | 33.8 | 7.1 | 11.4 | 19.1 | 11.2 | 6.8 | 5.4 |
| Italy | 18.6 | 6.8 | 15.7 | 18.9 | 13.5 | 5.6 | 9.2 |
| Cyprus | 3.1 | 14.4 | 14.1 | 17.4 | 13.0 | 15.6 | 8.9 |
| Latvia | 20.3 | 14.2 | 17.9 | 7.9 | 14.8 | 10.1 | 5.6 |
| Lithuania | 26.7 | 15.7 | 11.7 | 10.2 | 6.7 | 17.6 | 6.3 |
| Luxembourg | 13.1 | 18.2 | 13.1 | 14.3 | 7.9 | 9.4 | 9.3 |
| Hungary | 25.0 | 12.1 | 10.0 | 12.9 | 23.5 | 7.0 | 5.8 |
| Malta | 9.7 | 19.8 | 7.2 | 18.9 | 8.8 | 8.9 | 7.4 |
| Netherlands | 4.4 | 23.1 | 18.3 | 12.0 | 10.8 | 5.6 | 3.9 |
| Austria | 14.9 | 13.9 | 14.2 | 8.7 | 13.5 | 12.3 | 5.6 |
| Poland | 29.6 | 9.4 | 7.9 | 14.1 | 6.0 | 7.9 | 7.5 |
| Portugal | 9.0 | 12.2 | 11.8 | 26.9 | 13.1 | 4.9 | 8.8 |
| Romania | 60.3 | 4.2 | 5.9 | 11.0 | 3.2 | 9.1 | 3.1 |
| Slovenia | 30.9 | 10.0 | 15.4 | 13.5 | 6.0 | 5.3 | 7.3 |
| Slovakia | 30.5 | 17.3 | 7.4 | 5.0 | 9.3 | 11.0 | 5.9 |
| Finland | 7.6 | 18.2 | 30.4 | 6.8 | 9.2 | 9.4 | 3.0 |
| Sweden | *23.6* | *28.1* | *9.4* | *5.5* | *7.2* | *10.5* | *2.6* |
| United Kingdom | 31.5 | 9.1 | 10.0 | 5.5 | 8.7 | 8.5 | 3.7 |
| Turkey | 11.4 | 12.2 | 3.3 | 13.4 | 4.6 | 28.4 | 7.7 |

Note: values shown in *italics* are estimates or provisional data.

(1) Excluding Denmark and France.

*Source:* Eurostat (online data code: cult_pcs_hbs)

of cultural expenditure on cinemas, theatres and concerts (23.5 %), Lithuania for the reception, recording and reproduction of sound and vision (17.6 %), Spain for the services of photographers and performing artists (12.4 %) and Poland for musical instruments (10.9 %). None of the remaining items recorded a share of cultural expenditure that was over 10 % in any of the EU Member States.

**Table 8.1 (continued): Distribution of mean household expenditure on cultural goods and services, by expenditure purpose, 2015**
(%, share of all household cultural expenditure)

| | Recording media | Photographic and cine-matographic equipment | Musical instruments | Services of photo-graphers and performing artists | Museums, libraries, zoological gardens | Reception, recording and reproduction of sound | Repair of audio-visual, photographic and information processing equipment |
|---|---|---|---|---|---|---|---|
| **EU-28 (1)** | *2.8* | *2.7* | *2.4* | *2.7* | *2.0* | *1.5* | *0.8* |
| Belgium | 3.8 | 2.6 | 4.3 | 1.9 | 3.3 | 0.7 | 0.9 |
| Bulgaria | 0.4 | 0.5 | 0.4 | 0.6 | 0.6 | 0.6 | 1.2 |
| Czechia | 1.9 | 2.2 | 1.2 | 1.8 | 4.9 | 7.7 | 0.9 |
| Denmark | : | : | : | : | : | : | : |
| Germany | *5.9* | *2.6* | : | *5.5* | *1.2* | *2.2* | *0.0* |
| Estonia | 2.3 | 2.1 | 1.2 | 1.2 | 2.6 | 1.1 | 0.7 |
| Ireland | 3.9 | 1.6 | 0.9 | 1.7 | 1.3 | 0.9 | 0.4 |
| Greece | 2.3 | 1.9 | 3.1 | 1.8 | 0.3 | 0.1 | 0.2 |
| Spain | 3.8 | 1.5 | 1.0 | 12.4 | 1.7 | 0.7 | 2.2 |
| France | : | : | : | : | : | : | : |
| Croatia | 0.7 | 0.7 | 0.4 | 1.8 | 1.3 | 0.1 | 0.2 |
| Italy | 4.4 | 0.9 | 0.5 | 2.4 | 3.1 | 0.2 | 0.2 |
| Cyprus | 0.5 | 0.9 | 2.1 | 5.7 | 2.2 | 0.3 | 1.8 |
| Latvia | 1.5 | 2.4 | 1.9 | 0.6 | 2.0 | 0.5 | 0.3 |
| Lithuania | 0.7 | 1.3 | 0.7 | 0.8 | 0.3 | 0.8 | 0.5 |
| Luxembourg | 3.9 | 3.4 | 3.3 | 1.1 | 0.4 | 1.8 | 0.8 |
| Hungary | 0.7 | 1.1 | 0.1 | 0.2 | 0.7 | 0.8 | 0.1 |
| Malta | 2.0 | 7.2 | 3.0 | 2.3 | 0.8 | 0.9 | 3.1 |
| Netherlands | 3.0 | 3.3 | 1.7 | 2.4 | 7.4 | 3.8 | 0.3 |
| Austria | 4.3 | 3.3 | 3.3 | 2.1 | 2.0 | 1.2 | 0.7 |
| Poland | 1.6 | 1.6 | 10.9 | 1.0 | 1.2 | 0.6 | 0.7 |
| Portugal | 2.6 | 1.6 | 6.4 | 0.7 | 1.4 | 0.3 | 0.3 |
| Romania | 0.3 | 0.5 | 0.1 | 0.3 | 0.7 | 0.8 | 0.5 |
| Slovenia | 1.4 | 1.9 | 4.3 | 1.2 | 2.1 | 0.5 | 0.2 |
| Slovakia | 1.8 | 2.7 | 4.2 | 1.6 | 1.8 | 1.4 | 0.1 |
| Finland | 2.8 | 2.2 | 3.8 | 1.7 | 1.2 | 1.8 | 1.9 |
| Sweden | *1.4* | *5.8* | *2.5* | *0.6* | *0.8* | *1.8* | *0.2* |
| United Kingdom | 4.4 | 3.2 | 1.4 | 7.6 | 3.1 | 2.7 | 0.6 |
| Turkey | 0.4 | 1.1 | 12.6 | 2.1 | 0.4 | 0.5 | 1.9 |

Note: values shown in *italics* are estimates or provisional data.

(1) Excluding Denmark and France.

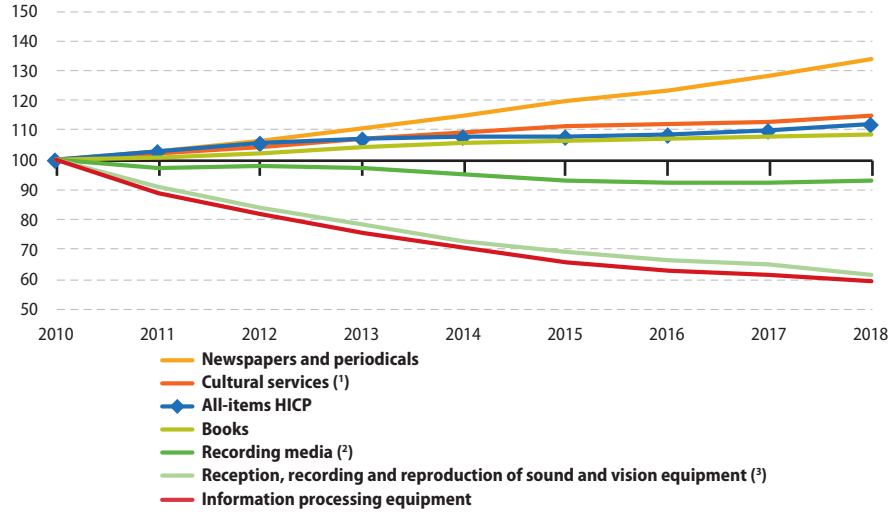
*Source:* Eurostat (online data code: cult_pcs_hbs)

## Harmonised indices of consumer prices

Harmonised indices of consumer prices (HICPs) measure changes over time in the price of consumer goods and services; these indices provide a measure of inflation within the EU. Note that, unlike the data for the EU in the earlier part of this chapter (based on HBS data), the HICP data are not presented for the EU-28, but for an aggregate that reflects the changing membership of the EU over time. Figure 8.6 shows six cultural items for which HICPs are available for the EU for the period 2010 to 2018. Four main patterns of development may be observed:

- the price of information processing equipment and the price of equipment for the reception, recording and reproduction of sound and vision (including TV sets, CD players, stereo systems, radios and so on) fell at a rapid pace;
- the price of recording media (including records, CDs, DVDs, tapes, cassettes and so on) fell at a modest pace through to 2016 and then stabilised;
- the price of books and the price of cultural services (including cinemas, theatres, concerts, museums, libraries, zoological gardens, television and radio fees, hiring of equipment and accessories for culture and other cultural services) rose at a modest pace, following closely the developments observed for the all-items price index;
- the price of newspapers and periodicals increased at a much faster pace, with uninterrupted year-on-year price increases.

**Figure 8.6: Harmonised indices of consumer prices for selected cultural goods and services, EU, 2010-2018**
(2010 = 100)




Note: average indices reflecting changes in EU membership (when a Member State joins the EU, its HICPs are chained with the aggregate index at the time of the accession).

(1) Includes cinemas, theatres, concerts; museums, libraries, zoological gardens; television and radio fees, hire of equipment and accessories for culture; and other cultural services.

(2) Includes records, CDs, DVDs, tapes, cassettes and so on.

(3) Includes TV sets, CD players, stereo systems, radios and so on.

*Source:* Eurostat (online data code: prc_hicp_aind)

***Between 2010 and 2018 there was a considerable increase (up 34 %) in the prices of newspapers and periodicals in the EU and an even larger fall (down 41 %) in the prices of information processing equipment***

Between 2010 and 2018, the EU inflation rate was relatively subdued: the annual average growth rate (AAGR) of the all-items HICP was 1.4 % per year during the period under consideration, with year-on-year increases recorded in every year except for 2015 (when prices were stable).

During the same period, the price of newspapers and periodicals in the EU rose by an average of 3.7 % per year, which was more than twice as fast as for any of the other cultural goods or services shown in Figure 8.6. The next highest price increases were recorded for cultural services, (up 1.7 % on average per year between 2010 and 2018), while the price of books increased by an average of 1.1 % per year. By contrast, the price of information processing equipment in the EU fell at a rapid pace between 2010 and 2018 (falling on average by 6.3 % per year), with the price of reception, recording and reproduction of sound and vision equipment also falling at a fast pace (down 5.9 % per year); there was also a reduction in the price of recording media, although at a much more modest pace (down 0.9 % per year).

A more detailed analysis of harmonised indices of consumer prices is presented in Table 8.2; it shows how the prices of selected cultural goods and services have developed from 2010 (when the index was = 100) to 2015 and then to 2018. Inflation in the EU — as measured by the all-items HICP — increased, on average, by 1.4 % per year between 2010 and 2018. The fastest average price increases among the EU Member States were recorded in Estonia (2.6 % per year), while the slowest price increases were recorded in Greece (0.3 % per year on average).

During the period from 2010 to 2018, the price of newspapers and periodicals rose in each of the EU Member States, with the exception of Cyprus. The highest price increases were recorded in Malta and Lithuania, with average increases of 8.2 % and 6.9 % per year, while prices fell on average by 0.6 % per year in Cyprus.

The price of cultural services in the EU rose, on average, by 1.7 % per year between 2010 and 2018. Prices in Estonia rose at a much faster average pace (6.2 % per year) than in any of the other EU Member States. There were three Member States where the price of cultural services fell — the reductions were modest in Greece and Bulgaria, while the largest price falls were recorded in Romania (−1.5 % per year on average).

As for cultural services, Estonia recorded the fastest rate of increasing prices for books. Between 2010 and 2018 the price of books in Estonia rose, on average, by 5.7 % per year (which was more than five times as high as the EU average; 1.1 % per year). There were seven Member States that reported falling prices for books: in six of these, prices fell by no more than 1.2 % per year, while in Hungary the price of books fell, on average, by 5.0 % per year).

The price of three remaining cultural goods and services that are shown in Table 8.2 fell within the EU between 2010 and 2018. This pattern was repeated among each of the EU Member States both for equipment for the reception, recording and reproduction of sound and picture and for information processing equipment, while there were four Member States where the price of

**Table 8.2: Harmonised indices of consumer prices for selected cultural goods and services, 2015 and 2018**
(2010 = 100)

| | All-items HICP | | Newspapers and periodicals | | Cultural services (1) | | Books | |
|---|---|---|---|---|---|---|---|---|
| | 2015 | 2018 | 2015 | 2018 | 2015 | 2018 | 2015 | 2018 |
| **EU-28** | 108.0 | 112.2 | 119.5 | 133.9 | 111.3 | 114.6 | 106.5 | 108.7 |
| Belgium | 108.6 | 115.6 | 124.9 | 142.6 | 117.5 | 120.0 | 103.0 | 109.2 |
| Bulgaria | 103.5 | 106.0 | 114.1 | 130.5 | 96.0 | 97.3 | 117.0 | 129.0 |
| Czechia | 108.0 | 113.5 | 118.2 | 122.9 | 108.0 | 116.5 | 108.2 | 113.3 |
| Denmark | 106.3 | 108.2 | 120.8 | 137.1 | 118.1 | 130.1 | 121.1 | 133.4 |
| Germany | 107.3 | 111.6 | 124.1 | 141.7 | 105.2 | 108.0 | 105.0 | 109.5 |
| Estonia | 113.7 | 122.8 | 131.9 | 157.3 | 135.9 | 161.4 | 141.1 | 156.0 |
| Ireland | 104.0 | 104.8 | 106.3 | 111.2 | 106.5 | 107.6 | 109.8 | 112.0 |
| Greece | 100.7 | 102.7 | 101.9 | 101.6 | 93.6 | 98.4 | 93.4 | 91.4 |
| Spain | 106.3 | 110.0 | 110.1 | 115.9 | 113.2 | 114.7 | 105.5 | 109.5 |
| France | 106.3 | 110.2 | 113.2 | 128.2 | 109.4 | 112.9 | 106.7 | 107.4 |
| Croatia | 108.0 | 110.5 | 101.6 | 119.1 | 107.3 | 108.4 | 98.3 | 97.9 |
| Italy | 108.0 | 110.7 | 115.3 | 121.0 | 109.4 | 110.4 | 103.8 | 107.2 |
| Cyprus | 105.2 | 105.4 | 96.2 | 95.0 | 105.4 | 112.0 | 110.0 | 107.2 |
| Latvia | 107.6 | 113.6 | 120.7 | 131.6 | 108.6 | 118.9 | 107.7 | 119.7 |
| Lithuania | 108.2 | 115.8 | 129.1 | 171.0 | 121.0 | 139.7 | 106.1 | 114.0 |
| Luxembourg | 109.4 | 114.0 | 117.2 | 135.2 | 111.2 | 114.8 | 105.1 | 104.5 |
| Hungary | 111.8 | 118.3 | 139.2 | 166.9 | 112.8 | 120.7 | 97.2 | 66.3 |
| Malta | 108.9 | 113.2 | 162.0 | 187.5 | 100.4 | 109.3 | 116.1 | 90.4 |
| Netherlands | 108.6 | 111.9 | 118.9 | 134.9 | 118.4 | 124.1 | 114.5 | 121.8 |
| Austria | 110.9 | 116.9 | 120.2 | 138.1 | 115.8 | 125.3 | 101.8 | 106.2 |
| Poland | 107.9 | 110.7 | 127.9 | 140.0 | 111.4 | 101.1 | 113.4 | 90.7 |
| Portugal | 107.3 | 110.9 | 108.5 | 123.6 | 113.7 | 119.1 | 106.2 | 98.5 |
| Romania | 114.0 | 118.6 | 137.0 | 161.0 | 106.1 | 88.4 | 106.6 | 109.2 |
| Slovenia | 106.5 | 110.1 | 117.6 | 125.1 | 104.7 | 119.4 | 96.9 | 94.2 |
| Slovakia | 109.1 | 112.8 | 122.7 | 142.3 | 108.7 | 111.6 | 114.8 | 118.7 |
| Finland | 110.1 | 112.8 | 121.2 | 133.0 | 117.7 | 128.8 | 110.0 | 110.0 |
| Sweden | 103.7 | 109.0 | 129.6 | 155.1 | 107.3 | 111.9 | 104.2 | 115.5 |
| United Kingdom | 111.9 | 118.5 | 127.9 | 148.1 | 118.2 | 129.2 | 109.3 | 126.0 |
| Iceland | 116.5 | 116.3 | 143.1 | 174.2 | 97.0 | 108.2 | 118.9 | 125.0 |
| Norway | 107.8 | 117.5 | 135.3 | 157.5 | 114.0 | 128.4 | 97.9 | 102.9 |
| Switzerland | 98.6 | 99.6 | 116.6 | 126.2 | 102.4 | 103.4 | 86.9 | 92.8 |
| North Macedonia (4) | 108.0 | 113.1 | 100.0 | 100.0 | 106.8 | 114.4 | 94.8 | 108.5 |
| Serbia (4) | 133.5 | 142.6 | 108.3 | 131.0 | 116.1 | 133.6 | 143.9 | 161.7 |
| Turkey (4) | 146.3 | 203.6 | 144.0 | 232.0 | 143.8 | 173.9 | 141.4 | 186.8 |

(1) Includes cinemas, theatres, concerts; museums, libraries, zoological gardens; television and radio fees, hire of equipment and accessories for culture; and other cultural services.
(2) Includes records, CDs, DVDs, tapes, cassettes and so on.
(3) Includes TV sets, CD players, stereo systems, radios and so on.
(4) Definition differs, see metadata (https://ec.europa.eu/eurostat/cache/metadata/en/prc_hicp_esms.htm).

*Source:* Eurostat (online data code: prc_hicp_aind)

recording media increased during the period under consideration. Prices fell at their most rapid pace for recording media and for information processing equipment in Ireland (down on average 6.2 % and 19.5 % per year respectively), and for equipment for the reception, recording and reproduction of sound and picture in Sweden (down 10.7 % per year on average).

**Table 8.2 (continued): Harmonised indices of consumer prices for selected cultural goods and services, 2015 and 2018**
(2010 = 100)

| | Recording media (2) | | Equipment for the reception, recording and reproduction of sound and picture (3) | | Information processing equipment | |
|---|---|---|---|---|---|---|
| | 2015 | 2018 | 2015 | 2018 | 2015 | 2018 |
| **EU-28** | 92.8 | 93.3 | 69.1 | 61.7 | 65.5 | 59.3 |
| Belgium | 89.3 | 88.2 | 74.6 | 68.1 | 63.6 | 59.4 |
| Bulgaria | 91.1 | 93.6 | 58.6 | 43.2 | 64.4 | 60.4 |
| Czechia | 87.5 | 80.1 | 57.1 | 43.8 | 68.4 | 60.3 |
| Denmark | 96.2 | 92.9 | 82.2 | 62.8 | 55.8 | 44.3 |
| Germany | 99.9 | 101.7 | 75.2 | 67.0 | 74.0 | 72.2 |
| Estonia | 105.2 | 93.5 | 70.1 | 63.6 | 61.3 | 48.3 |
| Ireland | 77.9 | 59.9 | 63.6 | 45.4 | 42.1 | 17.7 |
| Greece | 74.6 | 65.7 | 73.5 | 61.6 | 83.7 | 72.0 |
| Spain | 80.0 | 76.2 | 62.2 | 55.2 | 58.9 | 46.8 |
| France | 83.3 | 77.7 | 61.7 | 55.1 | 64.9 | 57.0 |
| Croatia | 85.2 | 84.5 | 85.0 | 82.6 | 81.0 | 80.2 |
| Italy | 92.2 | 96.1 | 78.6 | 67.9 | 60.2 | 60.3 |
| Cyprus | 77.3 | 73.3 | 63.2 | 53.4 | 81.1 | 67.5 |
| Latvia | 85.5 | 78.0 | 69.1 | 64.0 | 77.4 | 77.0 |
| Lithuania | 88.6 | 86.6 | 57.2 | 52.9 | 82.0 | 74.9 |
| Luxembourg | 100.5 | 100.7 | 70.0 | 53.9 | 92.1 | 89.6 |
| Hungary | 85.7 | 81.9 | 72.0 | 64.5 | 79.7 | 74.3 |
| Malta | 138.6 | : | 78.6 | 71.5 | 96.8 | 92.7 |
| Netherlands | 88.9 | 87.4 | 77.2 | 68.4 | 72.0 | 65.7 |
| Austria | 86.0 | 95.2 | 90.5 | 89.3 | 73.5 | 70.8 |
| Poland | 90.1 | 84.6 | 63.7 | 56.9 | 78.4 | 71.0 |
| Portugal | 83.5 | 82.0 | 64.8 | 53.5 | 66.4 | 56.2 |
| Romania | 104.1 | 105.0 | 100.1 | 97.6 | 101.3 | 99.4 |
| Slovenia | 70.6 | 70.3 | 72.9 | 63.0 | 89.1 | 79.0 |
| Slovakia | 94.8 | 99.0 | 72.4 | 65.8 | 83.0 | 84.7 |
| Finland | 74.8 | 60.4 | 62.7 | 48.7 | 63.8 | 55.6 |
| Sweden | 99.4 | 96.8 | 47.0 | 40.4 | 53.3 | 45.6 |
| United Kingdom | 101.1 | 109.5 | 70.0 | 67.3 | 58.8 | 50.6 |
| Iceland | 91.9 | 92.2 | 69.7 | 49.3 | 66.3 | 55.2 |
| Norway | 102.7 | 117.1 | 84.7 | 87.7 | 90.3 | 89.5 |
| Switzerland | 84.8 | 86.3 | 56.7 | 47.1 | 61.1 | 56.8 |
| North Macedonia (4) | 75.7 | 71.5 | 66.4 | 113.7 | 90.2 | 101.3 |
| Serbia (4) | 95.3 | 93.1 | 102.6 | 89.2 | 97.1 | 90.3 |
| Turkey (4) | 139.6 | : | 62.9 | 78.6 | 102.5 | 137.5 |

(1) Includes cinemas, theatres, concerts; museums, libraries, zoological gardens; television and radio fees, hire of equipment and accessories for culture; and other cultural services.

(2) Includes records, CDs, DVDs, tapes, cassettes and so on.
(3) Includes TV sets, CD players, stereo systems, radios and so on.
(4) Definition differs, see metadata (https://ec.europa.eu/eurostat/cache/metadata/en/prc_hicp_esms.htm).

*Source:* Eurostat (online data code: prc_hicp_aind)

## Methodological notes

Eurostat compiles data on cultural expenditure from the household budget survey (HBS), while data on the development of prices is derived from harmonised indices of consumer prices (HICPs).

Household consumption expenditure on cultural goods and services reflects the level of cultural participation and may be influenced by a range of factors, including: household composition, age, wealth/income, the availability of cultural facilities and price structures. Data on household consumption expenditure are available in national currencies, euros and PPS; the latter are used to eliminate price level differences between countries (the use of data in PPS terms ensures that information is valued at a uniform price level and thus reflects only volume differences in the economy, as opposed to price level differences).

Data are collected using national surveys in each participating country. The collection process involves a combination of one or more interviews and diaries or logs maintained by households and/or individuals, generally on a daily basis (recording their consumption over time). The HBS is carried out approximately every five years, with the most recent survey being conducted in 2015 and the next wave foreseen for 2020. In the 2015 survey, the geographical coverage of the survey was extended to cover all 28 of the EU Member States; however, information for France and Denmark were not available at the time of writing for the 2015 reference year.

Data on household expenditure can be used to analyse expenditure patterns of specific types of household or expenditure patterns for particular groups of goods and services (such as cultural items, as covered in this chapter). This information is mainly used at an EU level in the context of policy on consumer protection. HBS statistics have also been used in conjunction with HICPs to develop a consumer market scoreboard that tracks how markets in various sectors of the economy have been performing from a consumer's perspective.

The HICP provides a comparable measure of inflation for EU Member States and for various products and services. These indices are economic indicators that measure changes over time for prices of consumer goods and services acquired by households. In other words, they are a set of consumer price indices calculated according to a harmonised approach and a set of definitions as laid down in EU law. Starting with the release of January 2016 data, HICP data are produced and published using the common index reference period (2015 = 100).

The household budget survey and harmonised indices of consumer prices both use the COICOP classification. Culture-related goods and services within COICOP cover cultural goods such as books and newspapers, the manufacture of various articles that enable artistic creation (for example, musical instruments, photo and video cameras, or drawing materials) or the equipment that allows various forms of culture to be consumed (TV and stereo equipment, information and communication technologies (ICTs), as well as the actual media on which some cultural products can be delivered (CDs, DVDs or blu-rays).

In an ESSnet-Culture final report (2012), the following COICOP items were identified as relating to culture (for the consumption expenditure of households):

- books;
- newspapers and periodicals;
- cinemas, theatres and concerts;
- museum, libraries and zoological gardens;
- musical instruments;
- photographic and cinematographic equipment;
- stationery and drawing materials;
- services of photographers and performing artists;
- television and radio fees, hire of equipment and accessories for culture;
- 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.

# 9 Government expenditure on culture

# Did you know...

**1.0 %**
of general government expenditure in the EU-28 devoted to cultural services


Latvia: 3.0 %,
Estonia and Hungary: both 2.6 %

**0.4 %**
of general government expenditure in the EU-28 devoted to broadcasting and publishing services


Croatia, Hungary and Ireland: all 0.8 %

**100 billion euros**
of government expenditure on cultural services, broadcasting and publishing services in the EU Member States

(EUROSTAT, 2017)

This chapter presents data related to general government expenditure on cultural services as well as broadcasting and publishing services in the European Union (EU). It is based on data gathered by Eurostat as part of the data collection exercise on government expenditure by the classification of functions of government (COFOG).

## General government expenditure on culture

**In the European system of national and regional accounts (ESA 2010), the general government sector is defined as consisting of *institutional units which are non-market producers whose output is intended for individual and collective consumption, and are financed by compulsory payments made by units belonging to other sectors, and institutional units principally engaged in the redistribution of national income and wealth*. The general government sector comprises central government, state government, local government and social security funds.**

**The main functions of general government units include organising and redirecting flows of money, goods and services or other assets among corporations, among households, and between corporations and households (examples include the redistribution of national income and wealth), or the production of goods and services to satisfy households' needs (for example, the provision of state health care or culture to the whole community).**

**Data are presented here for two COFOG groups (see *Methodological notes* for more details):**

- **cultural services (08.2); and**
- **broadcasting and publishing services (08.3).**

**It should be noted that apart from these two groups of the COFOG classification, some expenditure on culture may also be included in other COFOG groups, mainly Groups 08.5 (R&D related to recreation, culture and religion) and 08.6 (recreation, culture and religion not elsewhere classified) but their cultural components cannot be distinguished. Consequently, the data presented here are an approximation of total government expenditure on culture.**

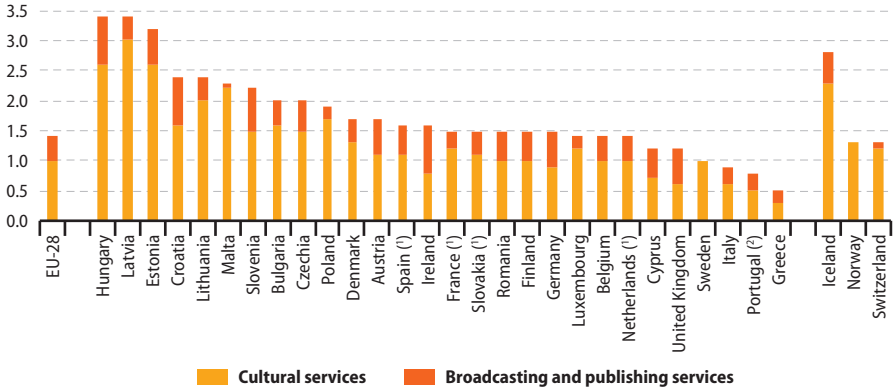
## General government expenditure on culture

In 2017, across the EU-28, approximately 1.4 % of general government expenditure was allocated to cultural services as well as to broadcasting and publishing services.

The share of expenditure that was devoted to cultural services as well as to broadcasting and publishing services remained relatively stable over time within the EU-28, although there were considerable differences when analysing the results for individual EU Member States.

In 2017, the highest proportions of general government expenditure on cultural services, broadcasting and publishing services were recorded in Hungary (3.4 %), Latvia (3.4 %) and Estonia (3.2 %), while the lowest shares were recorded in Greece (0.5 %), Portugal (0.8 %) and Italy (0.9 %).

**Figure 9.1: Share of general government expenditure on cultural services, broadcasting and publishing services, 2017**
(%)




(1) Provisional.
(2) Estimate.

*Source:* Eurostat (online data code: gov_10a_exp)

In absolute terms, EU-28 general government expenditure on cultural services, broadcasting and publishing services was almost equal to EUR 100 billion in 2017.

Table 9.1 shows general government expenditure on cultural services in 2012 and 2017, while Table 9.2 shows similar information for broadcasting and publishing services (data are shown in absolute values and as a share of all general government expenditure for both reference years).

In 2012 and 2017, the share of EU-28 general government expenditure that was accounted for by cultural services (see Table 9.1) was 1.0 %. There were also relatively small changes reported in a majority of the EU Member States. The principal exceptions were: Hungary where the share of cultural services in general government expenditure was almost twice as high at the end of this five-year period as at the beginning (increasing from 1.4 % to 2.6 %), and Malta where the share of cultural services rose from 1.5 % to 2.2 %. In a similar vein, there were also notable increases in the shares of general government expenditure devoted to cultural services in Croatia, Lithuania and Bulgaria.

**Table 9.1: General government expenditure on cultural services, 2012 and 2017**

| | (million EUR) | | (% share of general government expenditure) | |
|---|---|---|---|---|
| | 2012 | 2017 | 2012 | 2017 |
| **EU-28** | 63 628.9 | 67 256.7 | 1.0 | 1.0 |
| Belgium | 1 994.3 | 2 287.5 | 0.9 | 1.0 |
| Bulgaria | 170.7 | 289.5 | 1.2 | 1.6 |
| Czechia | 989.7 | 1 090.0 | 1.4 | 1.5 |
| Denmark | 1 741.7 | 1 923.6 | 1.2 | 1.3 |
| Germany | 10 511.0 | 12 430.0 | 0.9 | 0.9 |
| Estonia | 175.6 | 242.6 | 2.5 | 2.6 |
| Ireland | 608.7 | 616.5 | 0.8 | 0.8 |
| Greece | 236.0 | 267.0 | 0.2 | 0.3 |
| Spain | 4 837.0 | *5 044.0* | 1.0 | *1.1* |
| France | 16 067.0 | *15 430.0* | 1.3 | *1.2* |
| Croatia | 223.8 | 353.6 | 1.1 | 1.6 |
| Italy | 5 364.0 | 5 262.0 | 0.7 | 0.6 |
| Cyprus | 59.7 | 48.8 | 0.7 | 0.7 |
| Latvia | 240.5 | 301.7 | 2.9 | 3.0 |
| Lithuania | 183.9 | 284.1 | 1.5 | 2.0 |
| Luxembourg | 215.7 | 296.6 | 1.1 | 1.2 |
| Hungary | 686.3 | 1 515.3 | 1.4 | 2.6 |
| Malta | 46.2 | 90.3 | 1.5 | 2.2 |
| Netherlands | 3 205.0 | *3 005.0* | 1.0 | *1.0* |
| Austria | 1 854.1 | 1 918.5 | 1.1 | 1.1 |
| Poland | 2 478.6 | 3 227.2 | 1.5 | 1.7 |
| Portugal | 488.9 | *485.7* | 0.6 | *0.5* |
| Romania | 548.8 | 651.0 | 1.1 | 1.0 |
| Slovenia | 286.1 | 279.0 | 1.6 | 1.5 |
| Slovakia | *339.8* | *375.7* | *1.2* | *1.1* |
| Finland | 1 091.0 | 1 164.0 | 1.0 | 1.0 |
| Sweden | 2 376.0 | 2 403.8 | 1.1 | 1.0 |
| United Kingdom | 6 609.0 | 5 973.7 | 0.7 | 0.6 |
| Iceland | 119.2 | 220.0 | 2.4 | 2.3 |
| Norway | 2 187.3 | 2 304.5 | 1.3 | 1.3 |
| Switzerland | 2 133.8 | 2 511.8 | 1.2 | 1.2 |

*Source:* Eurostat (online data code: gov_10a_exp)

As concerns the share of EU-28 general government expenditure devoted to broadcasting and publishing services, this increased marginally between 2012 and 2017, rising from 0.3 % to 0.4 %. There were relatively few EU Member States that reported any notable change in the relative weight of broadcasting and publishing services. The biggest decrease occurred in Hungary (down from 1.2 % to 0.8 % of general government expenditure). On the other hand, the highest increases were reported in Germany and Finland (note that in both cases, public broadcasting companies were reclassified in the general government sector).

**Table 9.2: General government expenditure on broadcasting and publishing services, 2012 and 2017**

| | (million EUR) | | (% share of general government expenditure) | |
|---|---|---|---|---|
| | 2012 | 2017 | 2012 | 2017 |
| **EU-28** | 19 483.9 | 30 902.8 | 0.3 | 0.4 |
| Belgium | 921.4 | 914.5 | 0.4 | 0.4 |
| Bulgaria | 66.5 | 72.4 | 0.5 | 0.4 |
| Czechia | 352.2 | 345.7 | 0.5 | 0.5 |
| Denmark | 655.7 | 655.6 | 0.4 | 0.4 |
| Germany | 410.0 | 9 287.0 | 0.0 | 0.6 |
| Estonia | 41.2 | 52.2 | 0.6 | 0.6 |
| Ireland | 500.1 | 585.0 | 0.7 | 0.8 |
| Greece | 268.0 | 151.0 | 0.3 | 0.2 |
| Spain | 2 651.0 | *2 213.0* | 0.5 | *0.5* |
| France | 3 811.0 | *3 521.0* | 0.3 | *0.3* |
| Croatia | 170.3 | 175.9 | 0.8 | 0.8 |
| Italy | 449.0 | 2 657.0 | 0.1 | 0.3 |
| Cyprus | 47.4 | 40.0 | 0.6 | 0.5 |
| Latvia | 42.0 | 45.3 | 0.5 | 0.4 |
| Lithuania | 22.2 | 53.8 | 0.2 | 0.4 |
| Luxembourg | 41.2 | 55.2 | 0.2 | 0.2 |
| Hungary | 580.9 | 437.4 | 1.2 | 0.8 |
| Malta | 2.9 | 2.9 | 0.1 | 0.1 |
| Netherlands | 1 300.0 | *1 330.0* | 0.4 | *0.4* |
| Austria | 1 067.2 | 1 129.5 | 0.7 | 0.6 |
| Poland | 168.7 | 393.7 | 0.1 | 0.2 |
| Portugal | 258.3 | *230.1* | 0.3 | *0.3* |
| Romania | 237.8 | 288.9 | 0.5 | 0.5 |
| Slovenia | 153.6 | 131.4 | 0.9 | 0.7 |
| Slovakia | *118.8* | *144.0* | *0.4* | *0.4* |
| Finland | 2.0 | 578.0 | 0.0 | 0.5 |
| Sweden | 68.5 | 61.5 | 0.0 | 0.0 |
| United Kingdom | 5 076.0 | 5 350.9 | 0.5 | 0.6 |
| Iceland | 32.6 | 45.9 | 0.6 | 0.5 |
| Norway | 43.6 | 41.0 | 0.0 | 0.0 |
| Switzerland | 120.0 | 123.0 | 0.1 | 0.1 |

*Source:* Eurostat (online data code: gov_10a_exp)

## Methodological notes

Government finance statistics are collected by Eurostat on the basis of the European System of Accounts (ESA 2010) transmission programme. EU Member States are requested to transmit, among other tables, table 1100 on the 'Expenditure of general government by function' 12 months after the end of the reference period. Table 1100 provides information about expenditure of the general government sector divided into main COFOG functions and ESA 2010 categories.

### Classification of government expenditure by function

The classification of the functions of government (COFOG) has three levels of detail. At its most aggregate level it classifies government expenditure into 10 main functions (divisions or COFOG level I breakdowns): general public services; defence; public order and safety; economic affairs; environmental protection; housing and community affairs; health; recreation, culture and religion; education; social protection. These divisions may be further broken down into groups (COFOG level II) and classes (COFOG level III).

**COFOG Division 08 for recreation, culture and religion** consists of the following COFOG groups:

- 08.1: recreational and sporting services;
- 08.2: cultural services;
- 08.3: broadcasting and publishing services;
- 08.4: religious and other community services;
- 08.5: R&D related to recreation, culture and religion;
- 08.6: recreation, culture and religion not elsewhere classified.

Among these six groups, cultural services and broadcasting and publishing services are those which account for a majority of culture-related government expenditure in the EU-28. Culture-related items cannot be distinguished in data for Groups 08.5 and 08.6.

**Cultural services** covered by COFOG Group 08.2 include:

- the provision of cultural services;
- administration of cultural affairs;
- supervision and regulation of cultural facilities;
- operation or support of facilities for cultural pursuits (libraries, museums, art galleries, theatres, exhibition halls, monuments, historic houses and sites, zoological and botanical gardens, aquaria, arboreta, and so on);
- production, operation or support of cultural events (concerts, stage and film productions, art shows, and so on);
- grants, loans or subsidies to support individual artists, writers, designers, composers and others working in the arts or to organisations engaged in promoting cultural activities.

**Broadcasting and publishing services** covered by COFOG Group 08.3 include:

- administration of broadcasting and publishing affairs;
- supervision and regulation of broadcasting and publishing services;
- operation or support of broadcasting and publishing services;
- grants, loans or subsidies to support the construction or acquisition of facilities for television or radio broadcasting;
- the construction or acquisition of plant, equipment or materials for newspaper, magazine or book publishing;
- the production of material for broadcasting and its presentation;
- the gathering of news or other information;
- the distribution of published works.

Further information is available in Eurostat's manual on sources and methods for the compilation of COFOG statistics — 2011 edition.

# Annex

## Data presentation

Eurostat online databases contain a large amount of metadata that provide 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, figures and maps that form part of this publication. The following symbols are used, where necessary:

| | |
|---|---|
| *Italic* | data value is forecasted, provisional or estimated and is likely to change; |
| : | not available, confidential or unreliable value; |
| – | not applicable |

## Geographical aggregates

| | |
|---|---|
| EFTA | European Free Trade Association |
| EU | European Union |
| EU-28 | European Union of 28 Member States |

## Units of measurement

| | |
|---|---|
| % | per cent |
| EUR | euro |
| PPS | purchasing power standard |

## Other abbreviations

| | |
|---|---|
| CN | combined nomenclature |
| ESS | European statistical system |
| Eurostat | Statistical Office of the European Union |
| EU-SILC | EU statistics on income and living conditions |
| FAO | Food and Agriculture Organisation |
| HBS | household budget survey |
| HICP | harmonised indices of consumer prices |
| HS | harmonised system |
| ICJ | International Court of Justice |
| ICT | information and communication 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 Cooperation and Development |
| PDF | portable document format |
| PPS | purchasing power standard |
| SBS | structural business statistics |
| SME | small and medium-sized enterprise |
| UN | United Nations |
| UNESCO | United Nations Educational, Scientific and Cultural Organisation |
| UNSCR | United Nations Security Council Resolution |
| UOE | UNESCO-OECD-Eurostat data collection |
| WHL | World Heritage List |

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# Culture statistics
# 2019 edition

This publication presents a selection of indicators on culture pertaining to cultural employment, international trade in cultural goods, cultural enterprises, cultural participation and the use of the internet for cultural purposes, as well as household and government cultural expenditure. It presents also data on tertiary students in cultural fields of study, learning foreign languages and international tertiary students' mobility. In addition, one chapter is devoted to cultural heritage.

This publication may be viewed as an introduction to European culture 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.

**For more information**
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