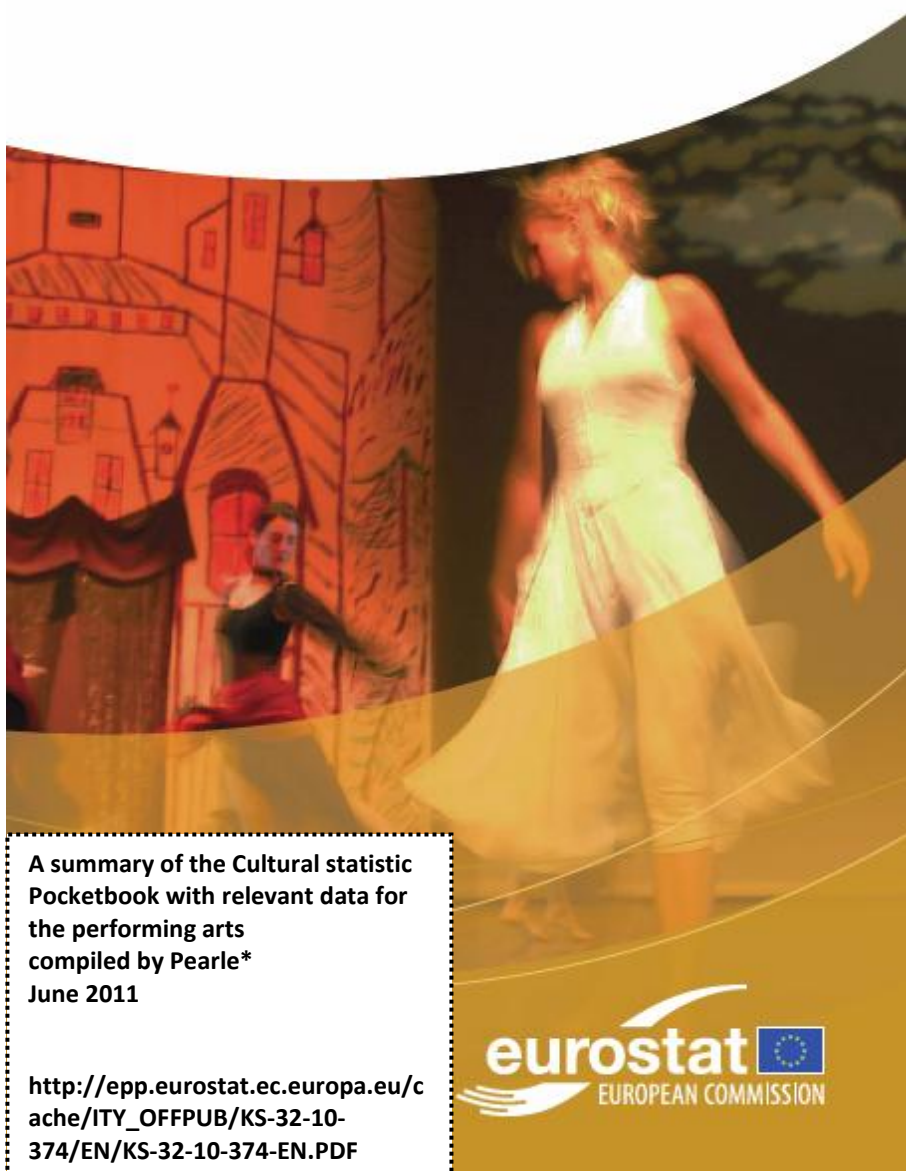


Cultural statistics



A summary of the Cultural statistic
Pocketbook with relevant data for
the performing arts
compiled by Pearle*
June 2011

http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-32-10-374/EN/KS-32-10-374-EN.PDF

Table of Contents

INTRODUCTION	4
PART I – Cultural employment and external trade	5
1. Cultural Employment.....	5
2. External trade in cultural goods.....	18
PART II – Cultural participation and private cultural expenditure	24
1. Perception of culture.....	24
2. Cultural participation.....	29
3. Private cultural expenditure.....	37

This document is a compilation of the information which you can find in:

This publication has been managed and prepared by Eurostat:

- Directorate F: Social Statistics and Information Society - Inna Šteinbuka, Director;
- Unit F-4: Education, Science and Culture Statistics - Christine Coin, Head of Unit F4.

Coordinator:

Marta Beck-Domzalska:

marta.beck-domzalska@ec.europa.eu

Eurostat, Unit F-4 — Education, Science and Culture Statistics

Eurostat

Statistical Office of the European Union

Joseph Bech Building

Alphonse Weicker, 5

L-2721, Luxembourg

Thanks for their collaboration to:

Ingo Kuhnert (Unit F2), Fabienne Montaigne, Peter Paul Borg and Patrick Pillard (Unit F3), Paolo Turchetti, Sadiq Boateng and Jean Thill (Unit F4), Heidi Seybert (Unit F6), Aleksandra Stawińska (Unit G2), Simo Pasi (Unit G3), Jean-Marie Eschenauer (Unit G5), Daniela Scirankova (Unit E4), Sylvain Pasqua (DG EAC - Unit D1), Guy Frank (EGMUS Network); and all members of the 'Cultural statistics' Working Group for their valuable comments and suggestions.

Production:

Data processing, analysis, design and desktop publishing:

Sogeti Luxembourg S.A.: Marta Zimolağ, Arnaud Desurmont, Veronica Beneitez-Pinero, Sandrine Engel, Sébastien Evans.

DISCLAIMER

The opinions expressed in this publication are those of the individual authors alone and do not necessarily reflect the position of the European Commission.

Published by: Publications Office of the European Union.

INTRODUCTION

This second edition of the 'Cultural statistics' pocketbook is more than an update of the first edition published in 2007 as it introduces content from new data sources, mainly in the domain of cultural participation. This publication is based on the European framework for cultural statistics drawn up in 2000. The ESSnet-culture, a network of countries working together on methodological issues relating to cultural statistics, is currently developing an updated framework taking into account the 2009 UNESCO Framework for Cultural Statistics. The ESSnet will present the outcomes of its work in autumn 2011, with the aim of strengthening statistical knowledge on culture and the comparability of cultural data across the European Union. It should be mentioned that the new version of the classification of economic activities (NACE Rev.2), which was implemented recently in many European surveys, allows a better coverage of cultural sectors, although the level of detail in the collected data is not always sufficient for a clear picture of all cultural activities. However, data extractions for this pocketbook were carried out in 2010, and data releases introduced thereafter have not been taken into account (e.g. data by NACE Rev.2 in Structural Business Statistics). On the other hand, this publication includes data on cultural participation and private cultural expenditure, which were taken from surveys that are not foreseen to be repeated annually (i.e. their possible updating could be done only in some years). As in the previous edition, this pocketbook presents complementary information on cultural issues of a less statistical nature, but which can provide additional insight: information on cultural heritage has been included to fill the lack of harmonised data in this domain and data on the perception of culture have been taken from a Eurobarometer opinion poll. Statistics on culture cover many aspects of economic and social life. With the adoption of the Europe 2020 strategy, a policy approach that will help Europe find innovative solutions to current challenges, it is more than ever essential to underline the importance of culture in the European Union's objective of smart, sustainable and inclusive growth. Against this background, cultural statistics can serve to support the growing interest of policy-makers in culture and its role in society, the economy and the cohesion of Europe.

PART I - Cultural employment, enterprises and external trade.

1. Cultural Emploment

In the first edition of the 'Cultural statistics' pocketbook, published in 2007, data on cultural employment based on the EU-LFS were calculated using a matrix crossing cultural economic activities ('sectors') with cultural occupations. This method counted all jobs in cultural activities (classified by NACE) and all cultural occupations (classified by ISCO) found in other (non-cultural) sectors. This matrix was based on the NACE Rev.1.1 and ISCO-88 classifications. Since then, both classifications have been revised, but only the classification of economic activities (NACE Rev.2) has been already implemented in the LFS (starting from 2008). The new ISCO-08 classification will be implemented from 2011 onwards. Additionally, discussions are still ongoing within ESSnetculture, which deals with the methodology applied to cultural statistics, including the scope of 'cultural economic activities' and 'cultural occupations'. For these reasons, this edition of the pocketbook adopts a transitional solution and presents statistics on cultural employment not as an aggregate, but separately for cultural sectors (NACE) and for cultural occupations (ISCO). Furthermore, these data concern only selected cultural sectors and selected cultural occupations which have been identified as entirely composed of cultural headings (such as NACE Rev.2 code 91 or ISCO-88 code 245) and therefore do not cover the whole spectrum of cultural employment. More complete data on cultural employment will be available from 2012.

Due to the adoption of a different and transitional approach, data on cultural employment presented in this edition of the pocketbook cannot be compared with those published in 2007.

Employment in cultural sectors

Concerning economic sectors, as data by NACE Rev.2 at 3-digit level are not available for all countries, five 'cultural' NACE divisions at 2-digit level have been selected for analysis:

NACE 58 — Publishing activities;

NACE 59 — Motion picture, video and television programme production, sound recording and music publishing activities;

NACE 60 — Programming and broadcasting activities;

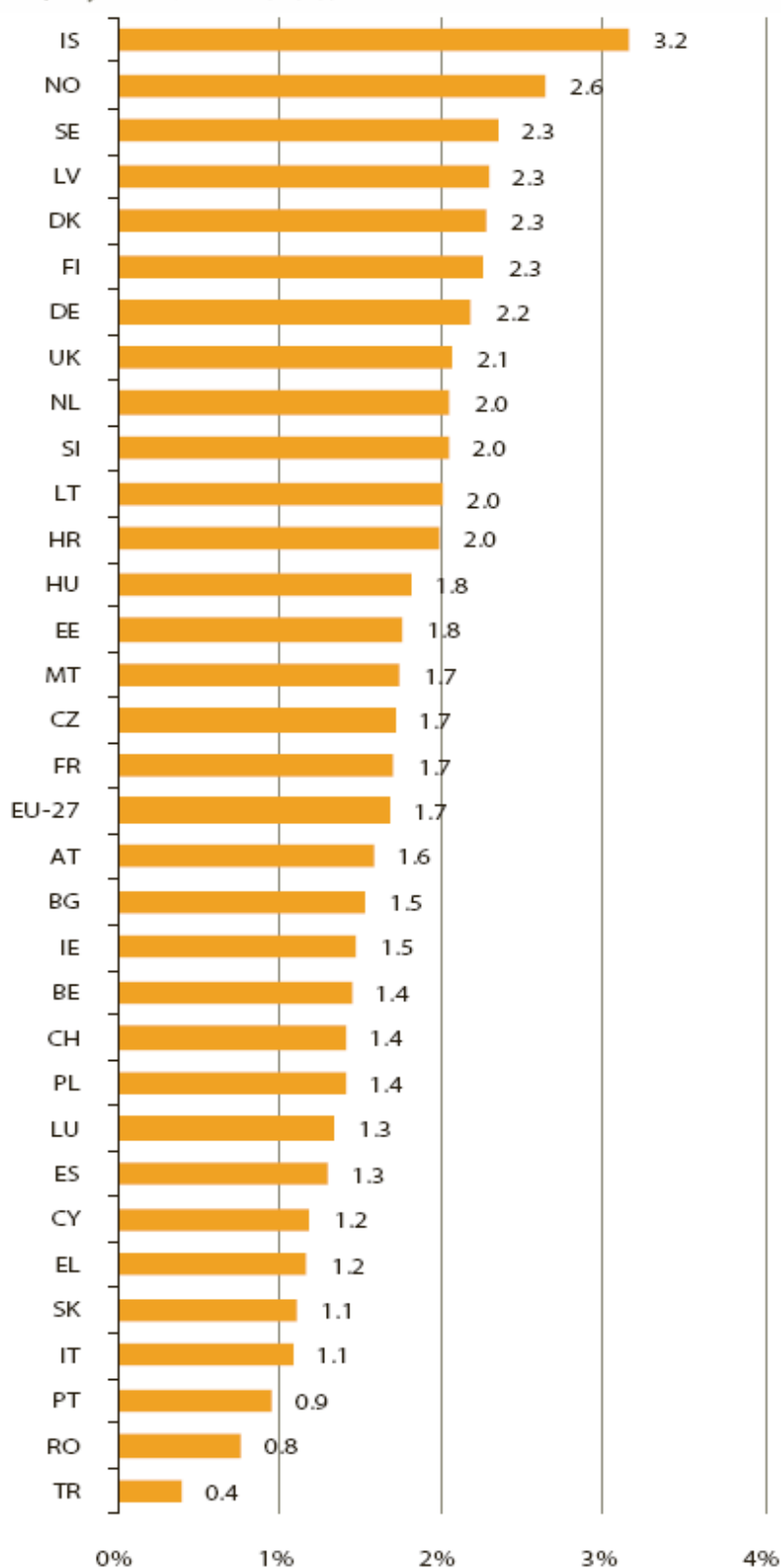
NACE 90 — Creative arts and entertainment activities;

NACE 91 — Libraries, archives, museums and other cultural activities.

With some small exceptions, these groups are entirely composed of cultural classes at 4-digit level.

- In 2009, at EU-27 level, **3.6 million people** were employed in the five main cultural sectors of economic activity presented above, representing 1.7 % of total employment. The highest shares in this respect were found in the Nordic countries and the lowest in Portugal, Romania and Turkey.
- In most countries, the **proportion of women was higher in cultural sectors than in total employment**, but these discrepancies were not substantial.
- In all the countries studied, **the percentage of persons employed with tertiary education was much higher in the cultural sectors than in total employment**. The difference between the two averaged 24 percentage points at EU level, ranging from 34 percentage points in Slovakia to 4 percentage points in Malta and Switzerland. However, the shares of people with tertiary educational attainment differ significantly across countries. In Spain, for example, 68 % of the people working in cultural sectors have tertiary education, while in Malta this was the case for only 23 % of cultural workers.
- In about half of the EU countries, **the percentage of nonemployees** in the cultural sectors was 20 % or less, while in Italy, the Netherlands, Ireland and Austria this proportion exceeded 30 %.
- As concerns **job permanence**, the situation varies from one country to another. In France and Slovenia, temporary contracts were distinctly more frequent in the cultural sectors than in the entire economy, but the opposite was observed in Poland and Turkey. At EU level, part-time employment was generally more frequent in the cultural sectors (25 %) than in total employment (19 %). This applies to almost all countries.
- **Working at home or having more than one job** can also be considered as specificities of the cultural sectors. At EU-27 level, the share of people working at home was twice as high in cultural sectors (26 %) than in total employment. Holding multiple jobs was also more frequent in the cultural sectors (6 %), than in total employment (4 %).

Figure 4.1: Employment in cultural sectors as a share of total employment, 2009 (%) ⁽¹⁾



⁽¹⁾ Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to small sample size but are publishable: MT.

Table 4.2 (Part I): Number of persons employed in selected cultural sectors, 2009 (1 000s) ⁽¹⁾

	Total employment	Cultural sectors		
		Total	% of total employment	Publishing (NACE 58)
EU-27	217 828	3 638.5	1.7	1 251.7
BE	4 421	63.5	1.4	18.4
BG	3 254	49.6	1.5	11.2
CZ	4 934	84.1	1.7	21.9
DK	2 776	63.2	2.3	18.0
DE	38 797	847.2	2.2	412.9
EE	596	10.5	1.8	2.7
IE	1 917	28.2	1.5	5.2
EL	4 509	52.6	1.2	16.1
ES	18 888	243.4	1.3	71.2
FR	25 704	437.3	1.7	145.4
IT	23 025	246.7	1.1	89.4
CY	381	4.5	1.2	u
LV	983	22.4	2.3	3.4
LT	1 416	28.3	2.0	6.6 u
LU	219	2.9	1.3	1.3 u
HU	3 782	68.2	1.8	20.4
MT	162	2.8 u	1.7 u	u
NL	8 596	176.2	2.0	56.5
AT	4 078	64.1	1.6	12.8
PL	15 868	222.0	1.4	49.1
PT	5 054	47.4	0.9	12.0
RO	9 244	69.4	0.8	22.4
SI	981	20.0	2.0	5.8
SK	2 366	26.1	1.1	7.6
FI	2 457	55.6	2.3	17.5
SE	4 499	105.3	2.3	35.8
UK	28 923	597.1	2.1	186.9
IS	166	5.2	3.2	1.7
NO	2 500	65.9	2.6	28.2
CH	4 280	59.9	1.4	19.5
HR	1 605	31.8	2.0	9.3 u
MK	:	:	:	:
TR	21 271	81.5	0.4	21.8

⁽¹⁾ Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

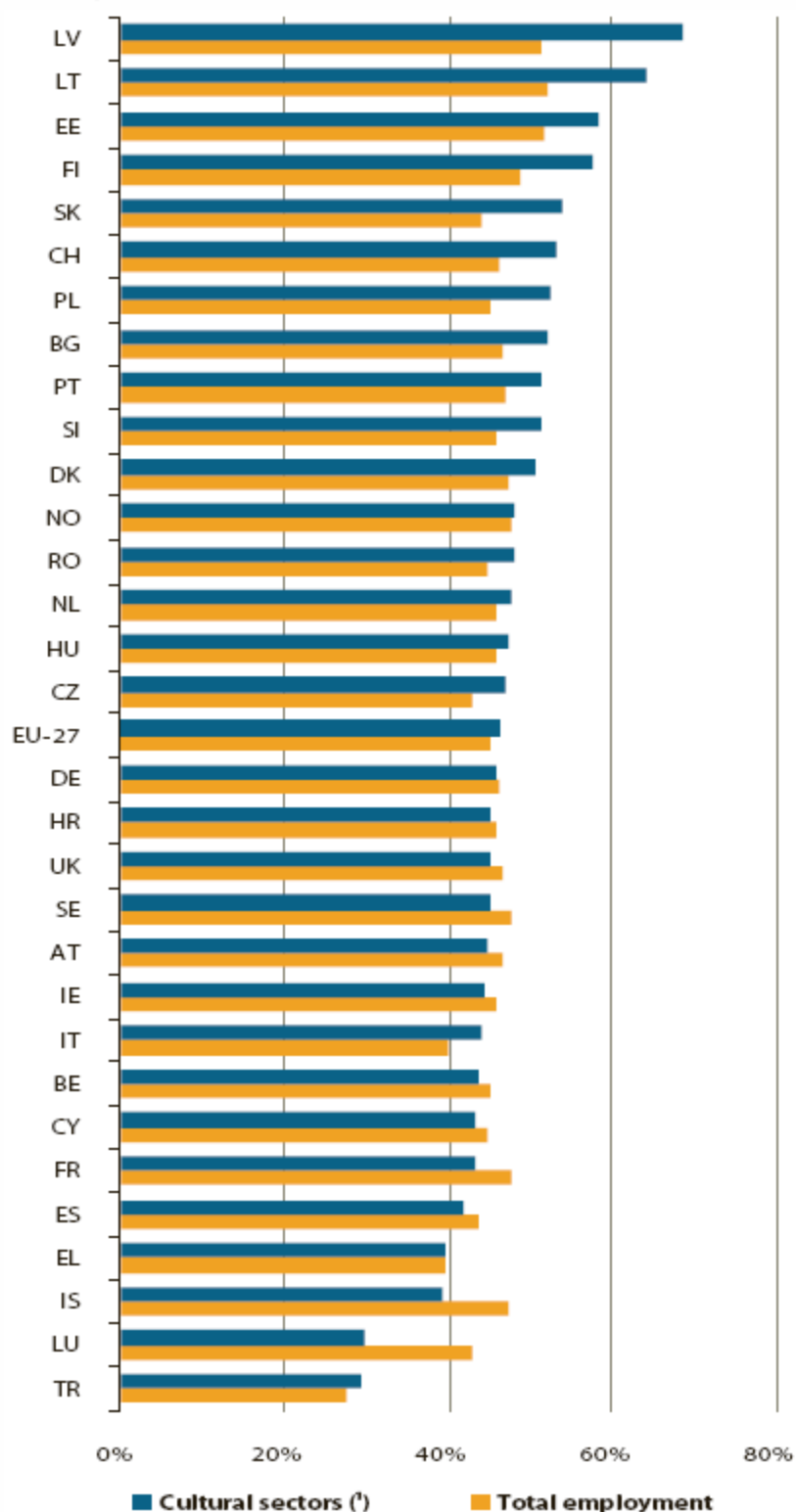
Source: Eurostat, EU-LFS

Table 4.2 (Part II): Number of persons employed in selected cultural sectors, 2009 (1 000s)

	Cultural sectors			
	Film, video, TV, music recording and publishing (NACE 59)	Programming and broadcasting (NACE 60)	Creative arts and entertainment (NACE 90)	Libraries, archives, museums and other cultural activities (NACE 91)
EU-27	402.3	348.6	1 045.6	590.3
BE	8.7	4.8	17.9	13.7
BG	u	12.4	13.7	9.7
CZ	7.5	8.7	24.5	21.5
DK	6.2	5.5	14.0	19.5
DE	78.1	55.6	223.5	77.1
EE	u	u	3.0	3.4
IE	2.5 u	4.0 u	12.5	3.9 u
EL	5.4	11.7	9.1	10.2
ES	36.1	44.1	59.0	33.0
FR	57.7	33.4	148.6	52.1
IT	27.9	12.3	79.2	37.9
CY	u	2.0	0.9 u	0.9 u
LV	u	1.4 u	9.1	7.8
LT	u	u	7.8	10.7
LU	u	u	0.7 u	u
HU	5.0	6.5	19.6	16.6
MT	u	u	u	u
NL	26.1	u	64.2	28.8
AT	6.7	8.0	27.5	9.1
PL	14.7 u	27.2	72.3	58.8
PT	5.7	6.4	17.3	6.1
RO	u	16.3	12.5	12.2
SI	1.0 u	3.8 u	4.3	5.0
SK	u	2.6 u	7.3	7.0
FI	5.9	5.7	15.5	10.9
SE	14.1	8.3	26.9	20.2
UK	79.7	63.5	154.0	112.9
IS	u	u	1.4	u
NO	u	7.3	16.1	9.9
CH	6.9	7.8	11.9	13.8
HR	u	8.1 u	6.3 u	5.8 u
MK	:	:	:	:
TR	7.2	18.1	22.7	11.7

Source: Eurostat, EU-LFS

Figure 4.3: Percentage of women among all persons employed, 2009



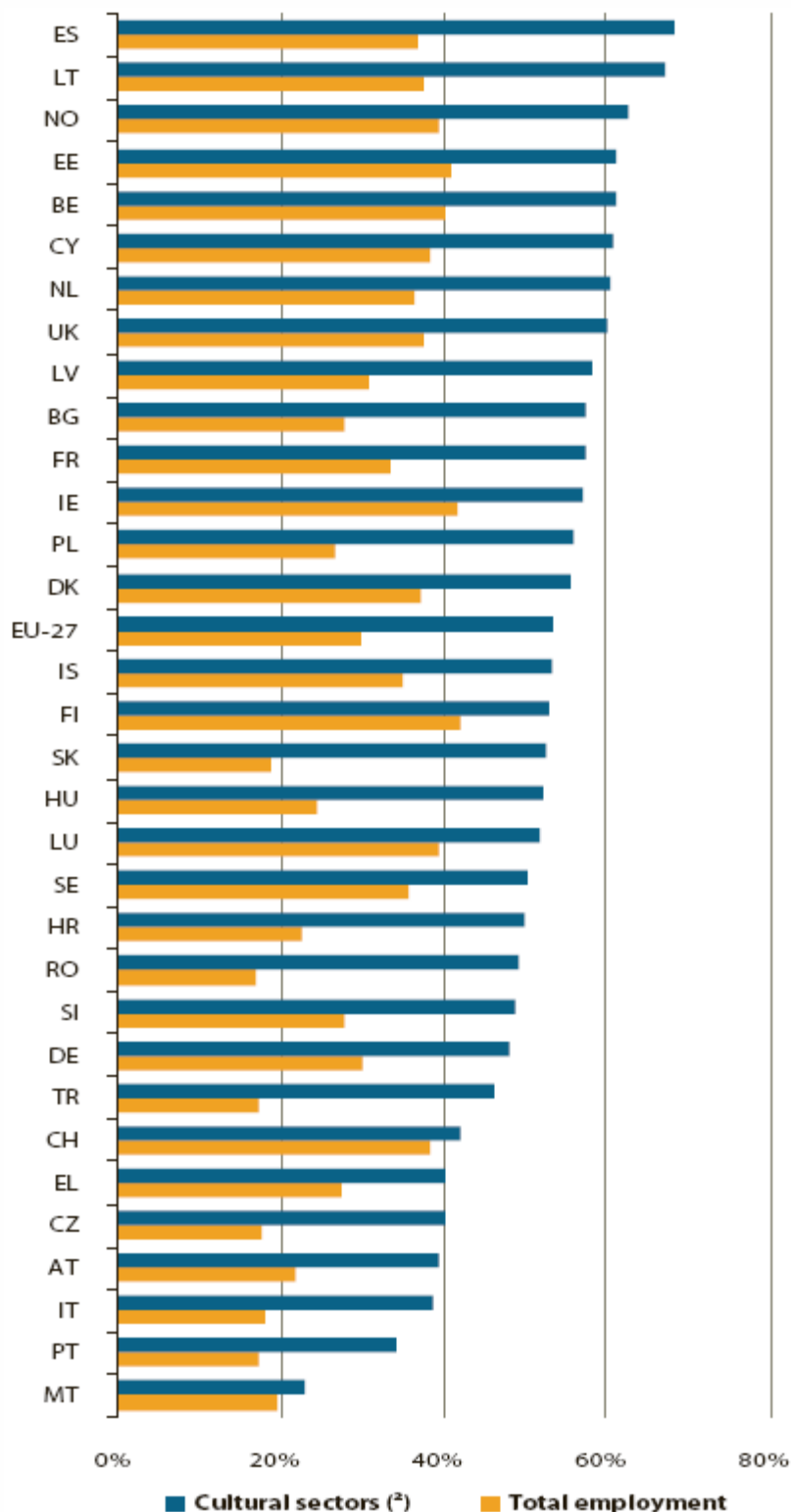
(¹) Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to small sample size but are publishable: LU and HR.

Data are not published for MT because of lacking reliability due to small sample size.

Figure 4.4: Percentage of persons with tertiary educational attainment among all persons employed, 2009 ⁽¹⁾



⁽¹⁾ Reference age group: 25–64 years.

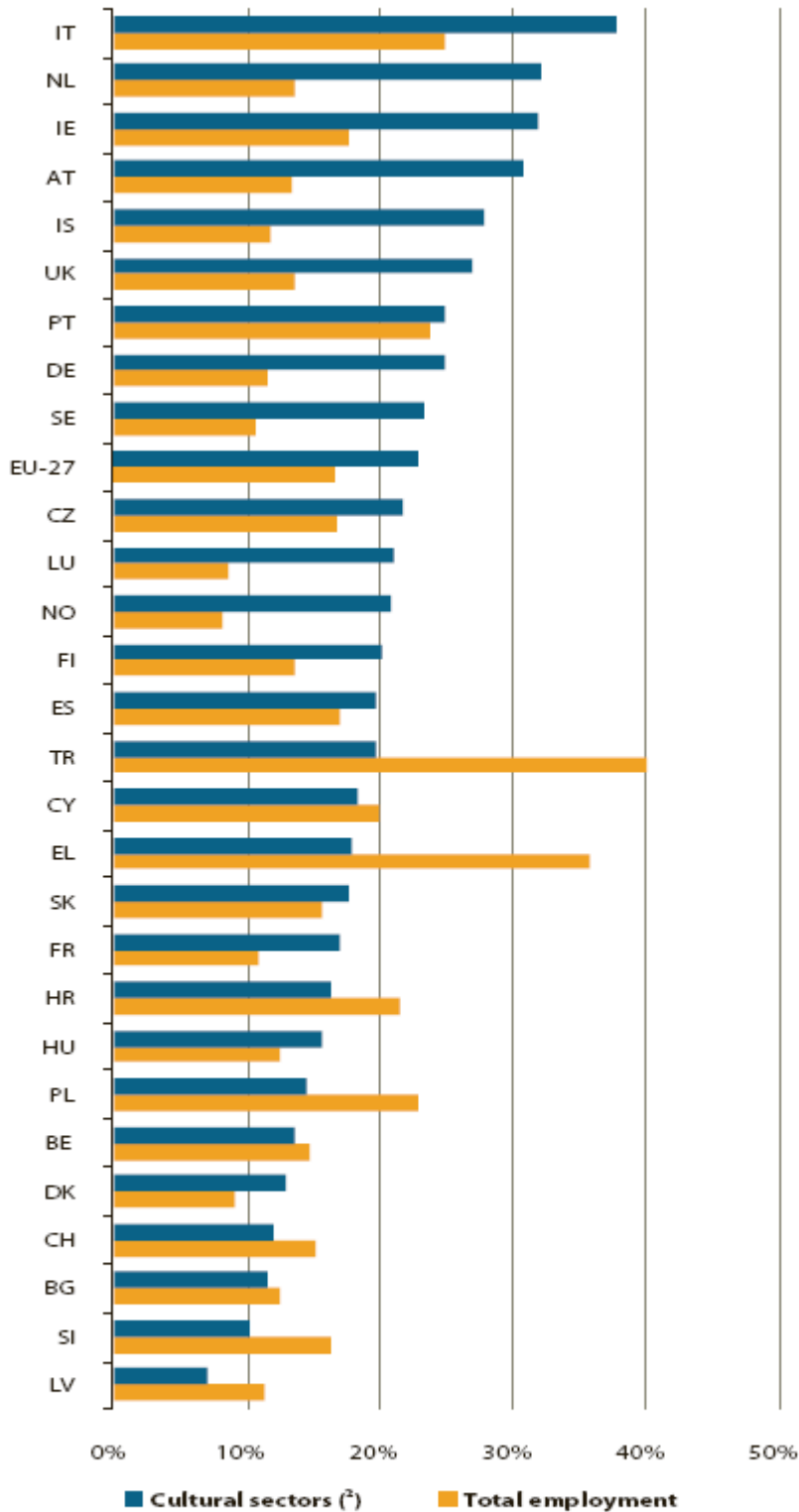
⁽²⁾ Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to small sample size but are publishable: HR and LU.

Data for cultural sectors are not published for MT because of lacking reliability due to small sample size.

Figure 4.5: Percentage of non-employees among all persons employed, 2009 ⁽¹⁾



⁽¹⁾ Non-employees = self-employed and family workers.

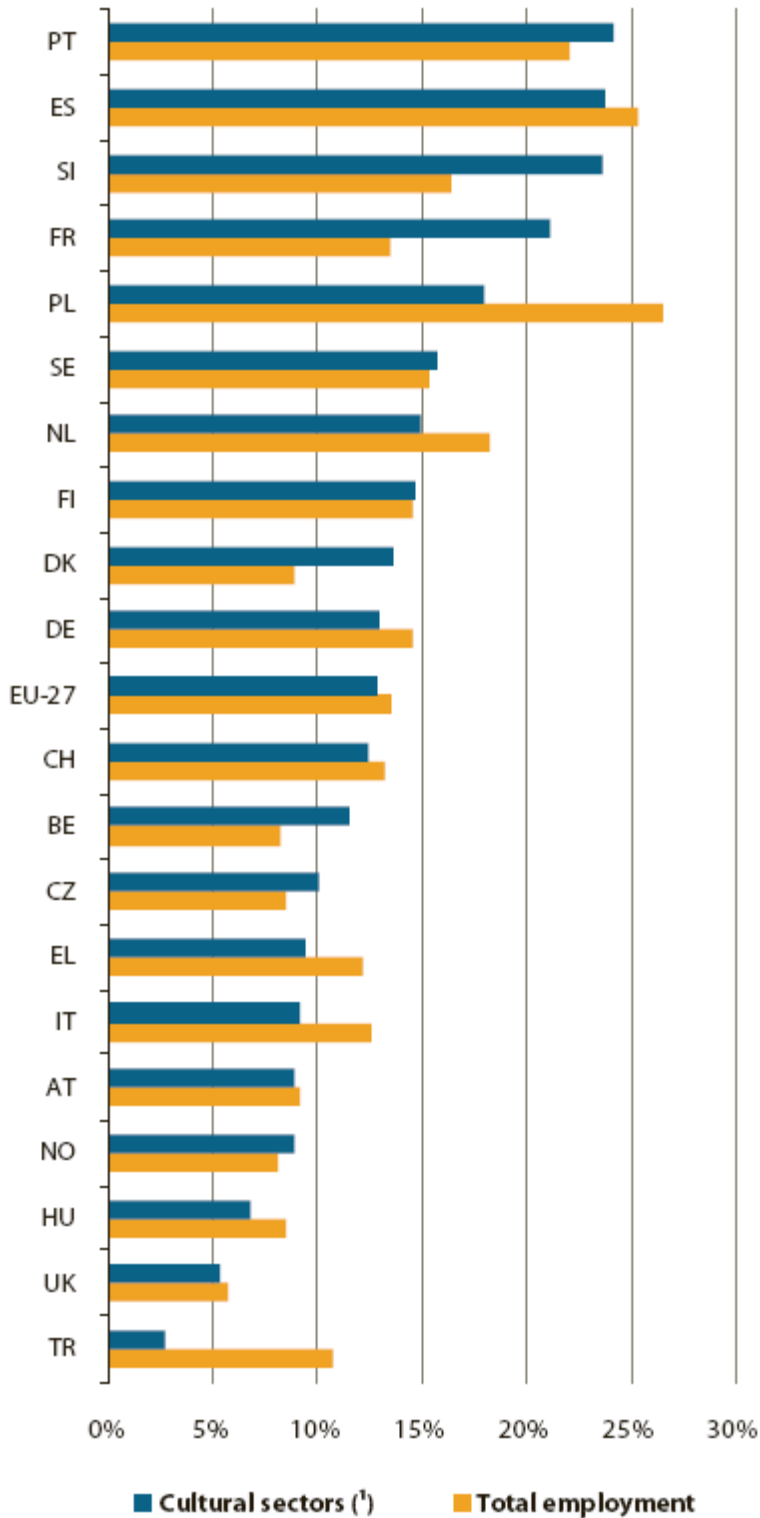
⁽²⁾ Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to reduced sample size but are publishable: BG, CY, LV, LU, SI, TR and HR.

Data for cultural sectors are not published for EE, LT, MT and RO because of lacking reliability due to small sample size.

Figure 4.6: Percentage of persons employed having a temporary job, 2009



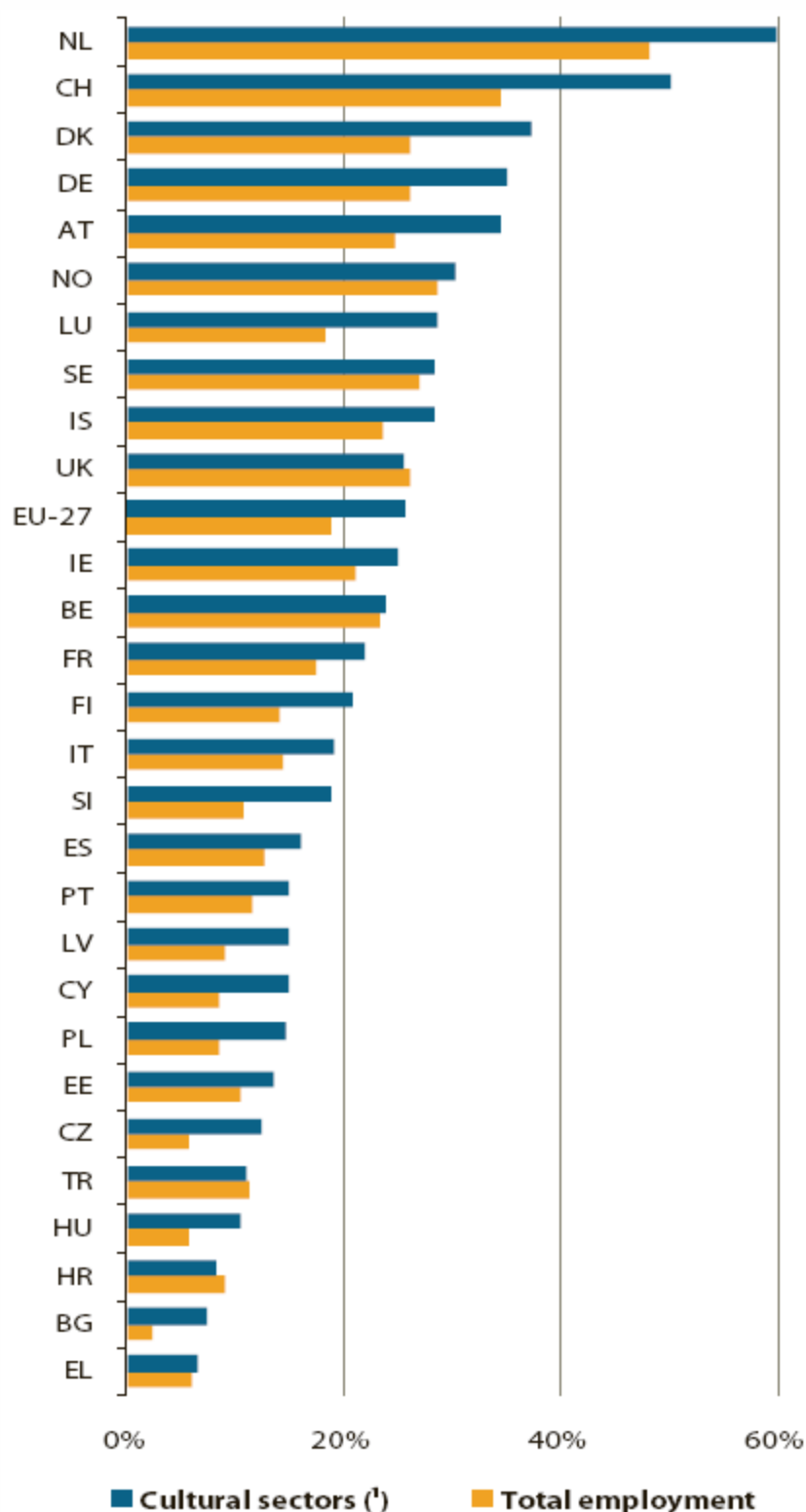
(¹) Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to small sample size but are publishable: AT.

Data for cultural sectors are not published for BG, EE, IE, CY, LV, LT, LU, MT, RO, SK, HR and IS because of lacking reliability due to small sample size.

Figure 4.7: Percentage of persons employed having a part-time job, 2009



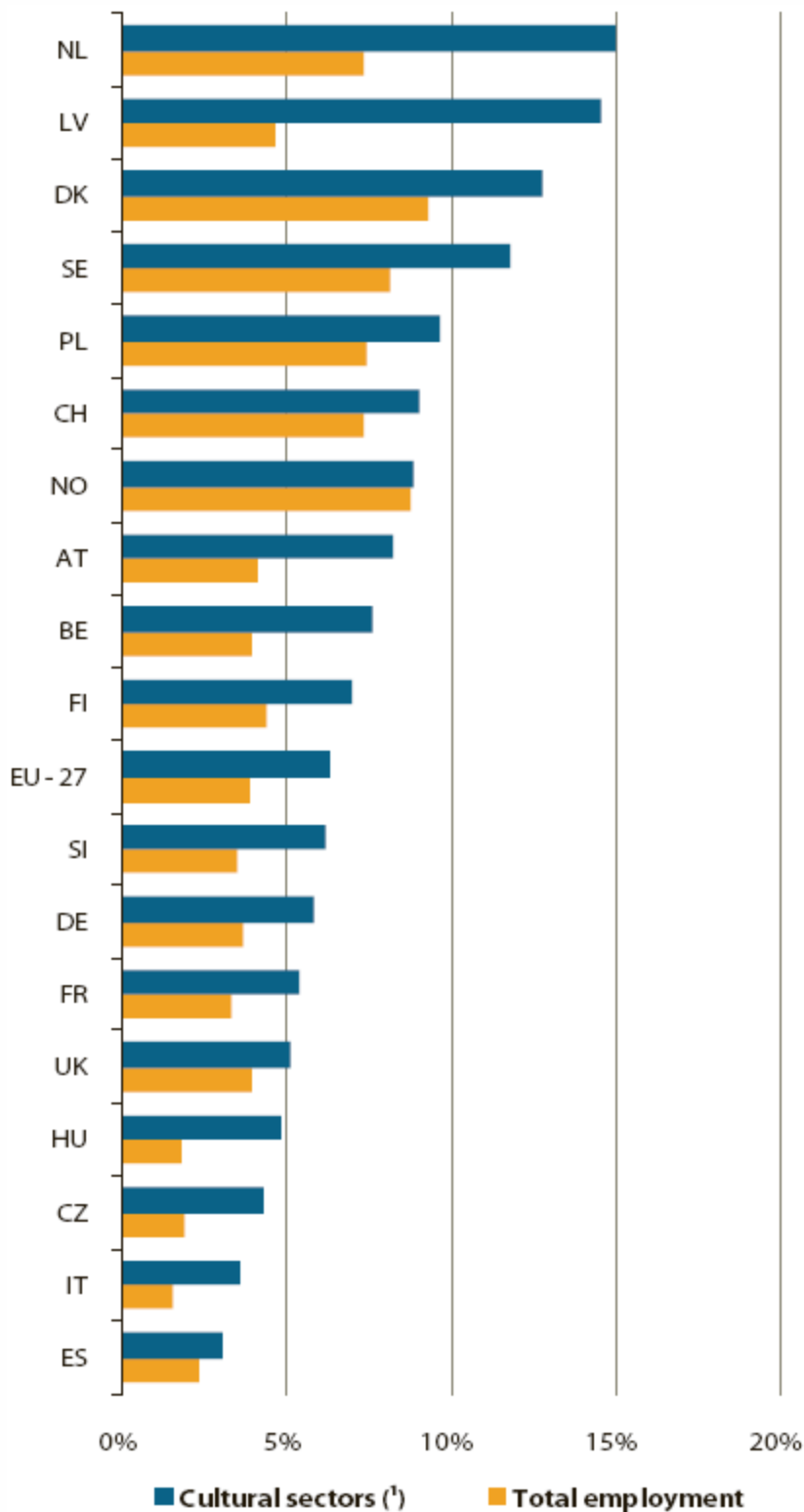
(¹) Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to small sample size but are publishable: EL, BG, HR, EE, CY, SI and LU.

Data for cultural sectors are not published for LT, MT, RO and SK because of lacking reliability due to small sample size.

Figure 4.9: Percentage of persons employed with more than one job, 2009



(¹) Cultural sectors comprise the following NACE Rev.2 codes: 58, 59, 60, 90, 91.

Source: Eurostat, EU-LFS

Data lack reliability due to small sample size but are publishable: HU, SI, FI and AT.
Data for cultural sectors are not published for BG, EE, IE, EL, CY, LT, LU, MT, PT, RO, SK, HR, TR and IS because of lacking reliability due to small sample size.

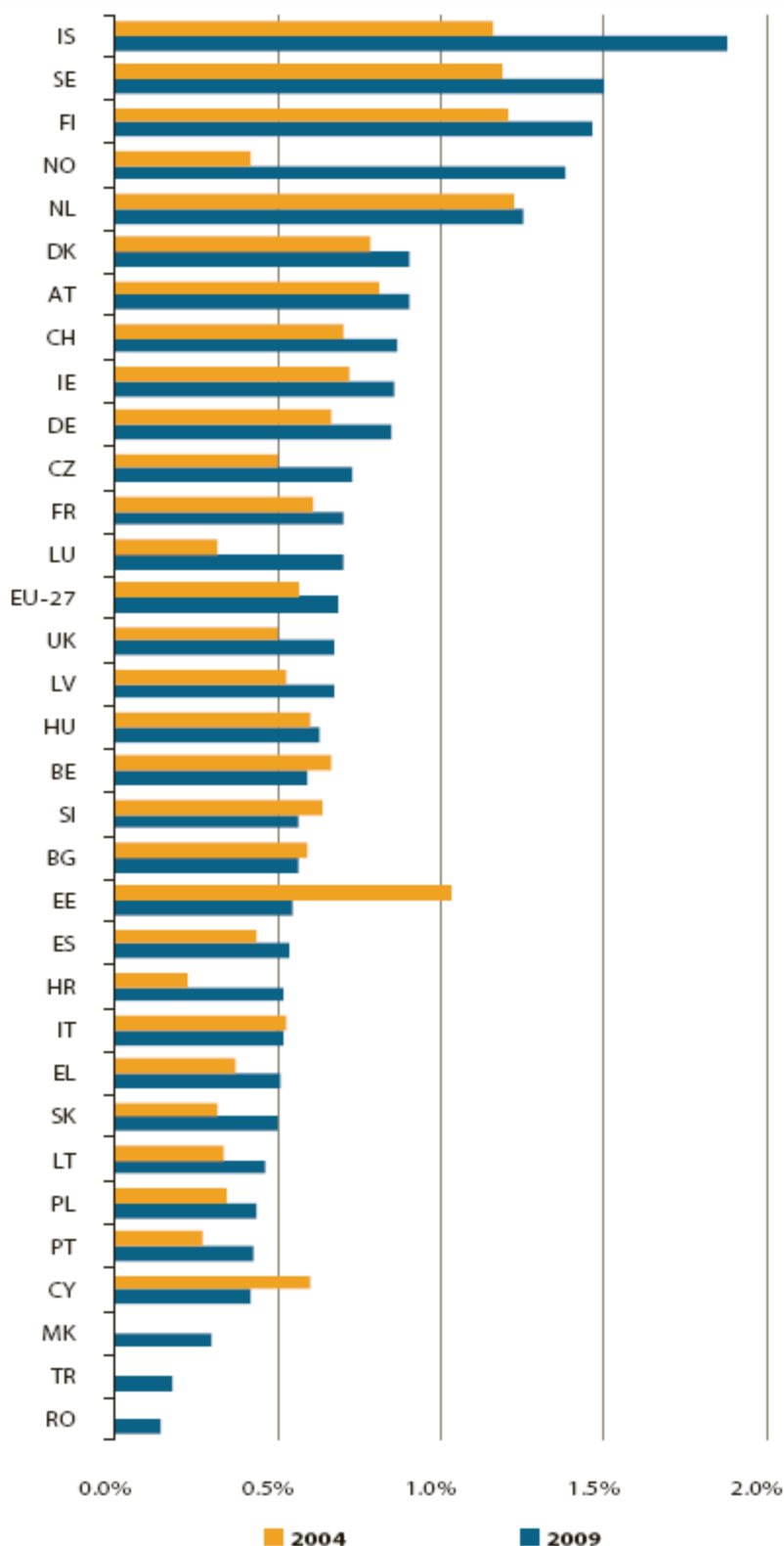
Table 4.10: Number of persons employed in selected cultural occupations, 2004 and 2009, in thousands and as a share of total employment (%) ⁽¹⁾

	2004		2009			
	Archivists and librarians	Writers and creative artists	Archivists and librarians		Writers and creative artists	
	1 000s		1 000s	%	1 000s	%
EU-27	252	1 166	272	0.1	1 482	0.7
BE	3.4 u	27.7	6.1	0.1	26.3	0.6
BG	3.9 u	17.4	8.7	0.3	18.4	0.6
CZ	4.9	23.4	11.0	0.2	36.0	0.7
DK	5.0	21.5	7.4	0.3	25.1	0.9
DE	32.8	235.0	33.4	0.1	327.8	0.8
EE	2.0 u	6.1	u	:	3.2	0.5
IE	4.0 u	13.2	2.7 u	0.1	16.5	0.9
EL	u	16.2	u	:	22.9	0.5
ES	24.6	77.6	23.1	0.1	101.5	0.5
FR	26.2	150.5	25.7	0.1	180.2	0.7
IT	24.1	118.3	25.5	0.1	119.1	0.5
CY	u	2.0	u	:	1.6	0.4
LV	3.5	5.4	2.2	0.2	6.6	0.7
LT	8.0	4.7 u	u	:	6.5 u	0.5
LU	u	0.6 u	u	:	1.5	0.7
HU	12.1	23.4	9.1	0.2	23.8	0.6
MT	u	u	u	:	u	:
NL	6.8	99.3	6.9	0.1	107.5	1.3
AT	u	29.7	u	:	36.7	0.9
PL	19.5	47.0	17.7	0.1	68.8	0.4
PT	u	13.7	u	:	21.3	0.4
RO	:	:	u	:	12.8	0.1
SI	3.8 u	6.0	2.5 u	0.3	5.6	0.6
SK	4.1	6.7	6.4	0.3	11.7	0.5
FI	4.6	28.8	7.0	0.3	36.0	1.5
SE	11.9	51.3	12.5	0.3	67.7	1.5
UK	40.7	140.5	47.5	0.2	195.6	0.7
IS	u	1.8	u	:	3.1	1.9
NO	u	9.4	u	:	34.7	1.4
CH	7.4	27.9	10.7	0.3	37.0	0.9
HR	u	3.5 u	2.9 u	0.2	8.3 u	0.5
MK	:	:	u	:	1.9	0.3
TR	:	:	2.3	0.0	37.1	0.2

⁽¹⁾ ISCO-88 occupations presented here: archivists, librarians and related information professions (ISCO 243) and writers and creative or performing artists (ISCO 245).

Source: Eurostat, EU-LFS

Figure 4.13: Share of writers and creative artists in total employment, 2004 and 2009 (%)



Source: Eurostat, EU-LFS

2004: data lack reliability due to small sample size but are publishable for LT, LU and HR.
 2009: data lack reliability due to small sample size but are publishable for LT and HR.
 Data are not published for MT because of lacking reliability due to small sample size.
 2004: data not available for MK, TR and RO.

2. External trade in cultural goods

Data on external trade in cultural goods are extracted from the Eurostat Comext database, which contains trade data for the EU Member States, candidate and EFTA countries (internal EU trade and trade with countries outside the EU). The most detailed results published by Eurostat are broken down according to the subheadings of the Combined Nomenclature (CN), comprising around 10 000 eightdigit codes. This chapter presents data on the import and export of cultural goods such as books, newspapers, musical instruments, works of art and collectors' pieces.

Please note that these statistics concern only tangible goods and do not include external trade in licences or copyrights, although such intellectual property rights are important in the literary, musical and audiovisual fields. Unfortunately, data on trade in licences and copyrights are not available, and the balance of payments does not allow a distinction between industrial patents, franchises, copyrights and licences.

Moreover, when a publisher from an EU Member State, or from a non-EU country but with a seat in the EU, releases a DVD of an American movie or a CD of an Asian band, the DVD or CD in question is considered as an EU product and the export of this DVD or CD to another EU country is considered as intra-EU trade.

- In 2009, **the EU-27 exported more cultural goods to the rest of the world than it imported**, recording a trade surplus of around EUR 1.9 billion. The main products exported and imported were books and works of art (mainly paintings). The highest export/import ratio was recorded for newspapers, journals and periodicals (3.7), meaning that the EU exported nearly four times as many such publications as it imported.
- Nearly half of **the EU Member States reported a trade surplus in cultural goods**. The ratio of exports to imports ranged from 2.8 to 1.8 in Poland, Estonia, Lithuania and Germany, while it stood below 0.5 in Ireland, Cyprus, Greece, Luxembourg, Portugal and Romania.
- The general decrease in value and structural shifts in the trade of cultural goods reflect changes in cultural participation patterns, in particular a **wider use of information and communication technologies**.
- Works of art and antiques also represented the largest share in extra-EU imports, followed by books and **musical instruments**. At national level, books were the main imported cultural items. However, newspapers accounted for a majority of imports in Ireland, Cyprus, Lithuania, Portugal, Slovenia and Slovakia. In Germany and Sweden,

DVDs accounted for the greater part of cultural imports, while works of art and antiques were the main import items in the United Kingdom.

- Altogether, 54 % of EU exports of **musical instruments** went to the United States (27 %), Japan (18 %) and Switzerland (9 %). Almost three quarters of EU imports of musical instruments came from China (40 %) and other Asian countries such as Japan, Indonesia, Taiwan and South Korea.

Table 6.1: EU-27 ⁽¹⁾ external trade in cultural goods in million EUR, 2009

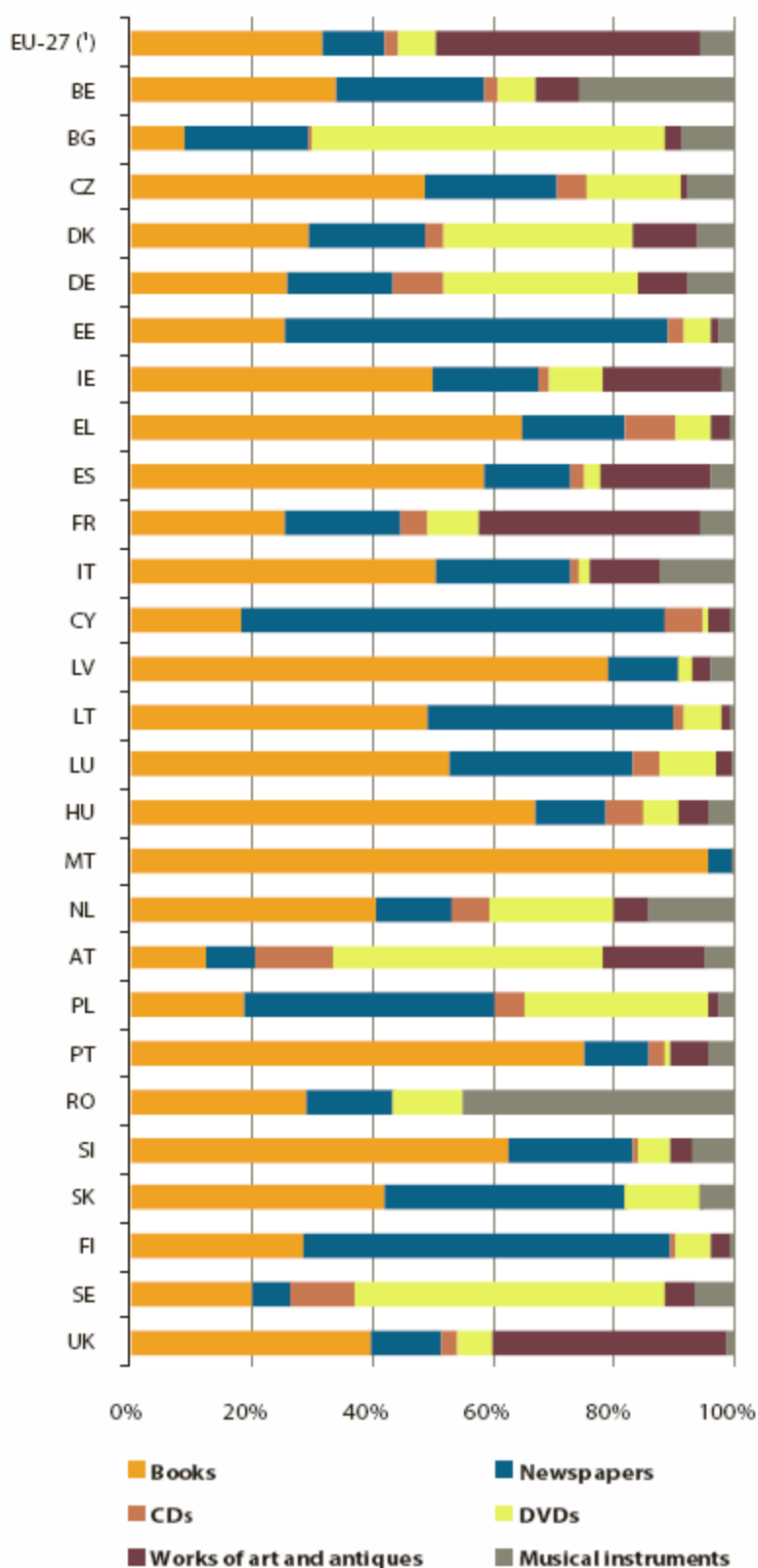
Cultural goods	Statistics on trade of cultural goods in million EUR			
	Exports	Imports	Balance	Ratio EXP/IMP
Books	2 221	1 651	570	1.3
Newspapers, journals and periodicals	718	194	524	3.7
CDs	153	65	88	2.4
DVDs	421	146	275	2.9
Musical instruments				
Pianos	64	87	-23	0.7
Guitars, violins, etc.	45	127	-82	0.4
Clarinets, trumpets, keyboards, etc.	107	98	9	1.1
Percussion instruments	25	82	-57	0.3
Electronic instruments	40	350	-310	0.1
Musical boxes	7	15	-9	0.4
Parts and accessories	107	157	-51	0.7
Total	394	917	-523	0.4
Works of art, collectors' pieces and antiques				
Paintings	1 770	1 181	589	1.5
Engravings	54	48	6	1.1
Sculptures	574	243	332	2.4
Postage stamps	37	32	5	1.2
Collections	141	334	-193	0.4
Antiques	471	244	227	1.9
Total	3 047	2 082	965	1.5
Total of cultural goods	6 955	5 055	1 899	1.4

⁽¹⁾ EU-27: excluding intra-EU trade.

Source: Eurostat, Comext

These statistics cover only external trade in tangible goods and do not include external trade in licences and copyrights.

Figure 6.4: Exports of cultural goods by product, 2009 (%)

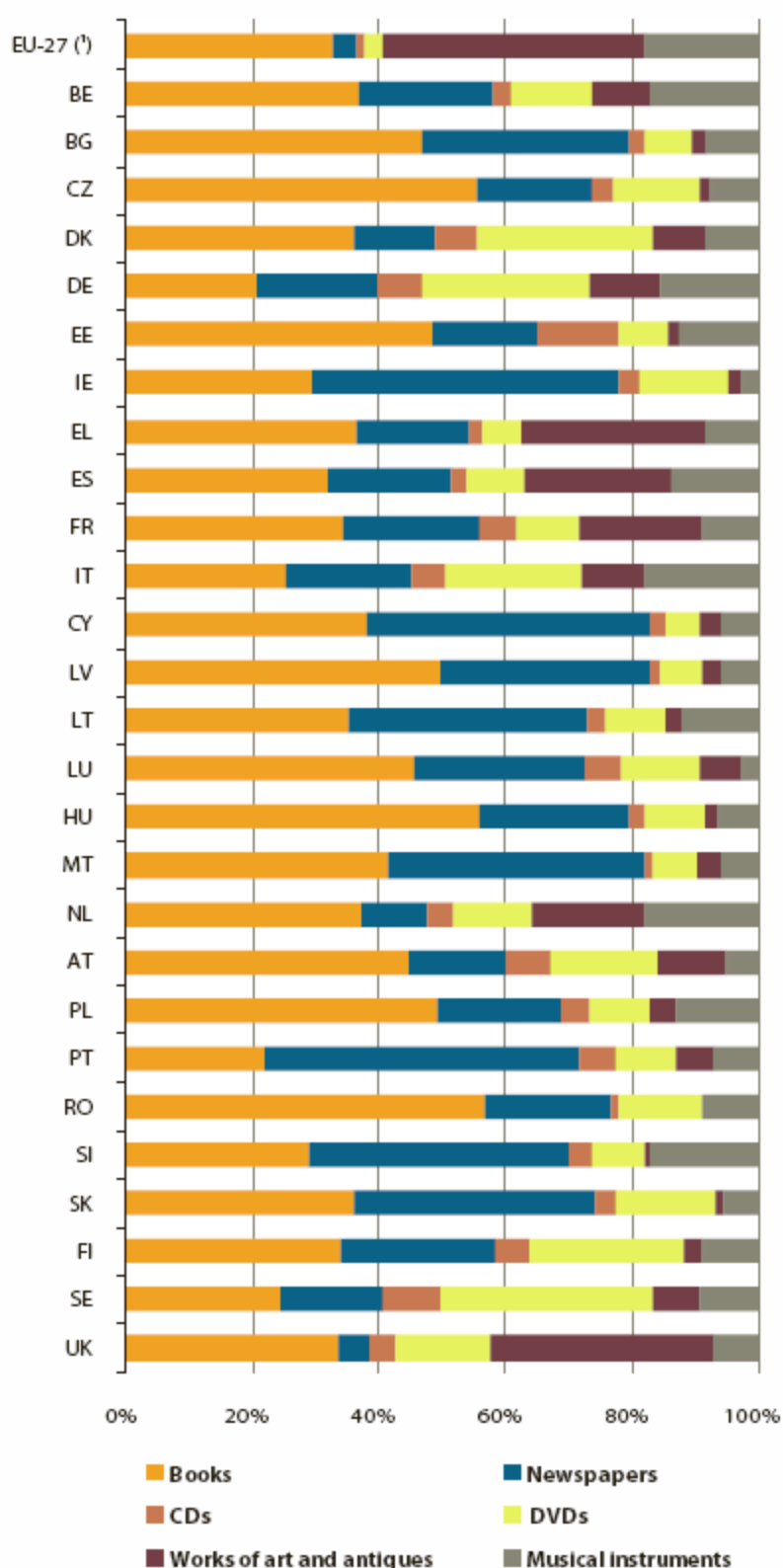


(¹) EU-27: excluding intra-EU trade.

Source: Eurostat, Comext

These statistics cover only external trade in tangible goods and do not include external trade in licences and copyrights.

Figure 6.5: Imports of cultural goods by product, 2009 (%)

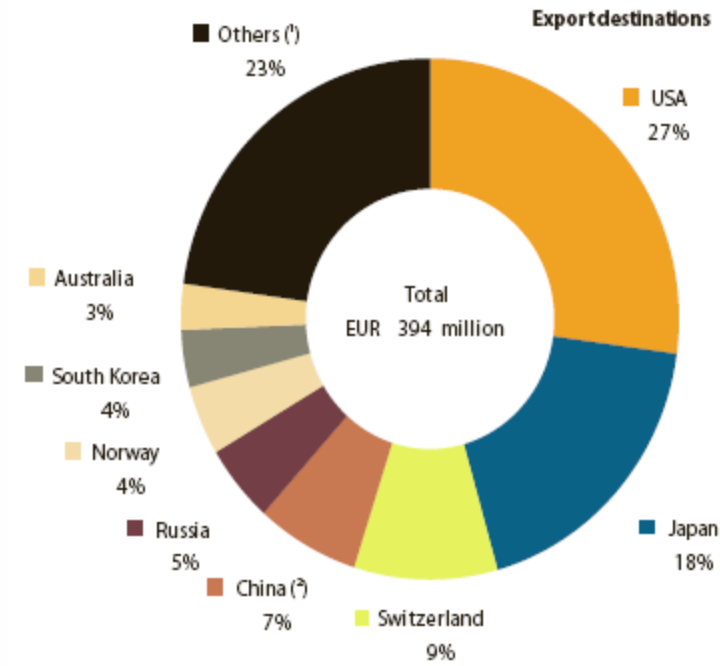


(*) EU-27: excluding intra-EU trade.

Source: Eurostat, Comext

These statistics cover only external trade in tangible goods and do not include external trade in licences and copyrights.

Figure 6.15: EU-27 external trade in musical instruments, export destinations, 2009 (%)

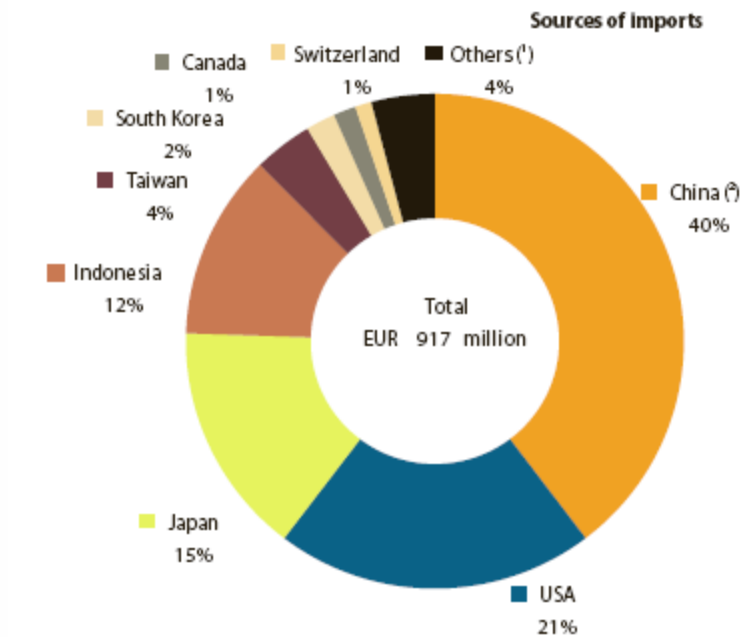


(¹) Others: 154 trading partners, none with > EUR 10 million.

(²) CN: excluding Hong Kong.

Source: Eurostat, Comext

Figure 6.16: EU-27 external trade in musical instruments, sources of imports, 2009 (%)



(¹) Others: 114 trading partners, none with > EUR 10 million.

(²) CN: excluding Hong Kong.

Source: Eurostat, Comext

PART II - Cultural Participation and private cultural expenditure.

1. Perception of culture

The data source used in this chapter is the special Eurobarometer on European Cultural Values (67.1), an opinion poll conducted in 2007. Eurobarometer is a series of surveys performed regularly on behalf of the European Commission since 1973. It was originally conceived as a way to track and analyse public opinion in all European Member States (subsequently also in candidate and third countries) and to improve the information and communication policy of European decision-makers. Alongside the Standard Eurobarometer survey carried out each autumn and spring, special modules are attached to handle specific topics such as agriculture, gender roles, family, youth, environment, culture, etc. The special Eurobarometer on cultural values was conducted in 2007 and aimed at **querying respondents on their perception of culture**, as well as its role and importance. Individuals were interviewed across the EU-27 countries.

The data presented in this chapter are shown at aggregated EU- 27 level. It should be emphasised that Eurobarometer is not a statistical survey, but an opinion tool based on subjective responses.

- Regardless of how it is defined, culture holds a prominent place in the lives of Europeans. **Over three quarters (77 %) of all persons surveyed answered that culture was important to them**, while 22 % considered that culture was unimportant. A key socio-demographic factor in the assessment of the relevance of culture is educational attainment (expressed here in terms of length of education attended): culture was considered as important by 89 % of respondents educated to the age of 20 and beyond, and by 66 % of respondents educated to the age of 15 or below.
- Among the responses to the question ‘What comes to mind when you think about the word ‘culture’?’, **the most common answer of Europeans was ‘Arts (performing and visual arts)’**, with 39 % of all persons surveyed. In second place came ‘literature, poetry and playwriting’, together with ‘traditions, languages and customs’, each accounting for 24 % of respondents. Less than 10 % of persons surveyed associated culture with ‘values and beliefs’.
- The concept of culture changes with age. Most Europeans aged 15–39 years relate culture to the arts, but for people aged 40–54 culture is more often associated with ‘literature, poetry and playwriting’. The concept of culture as traditions, languages and customs is more prevalent among young people (28 % of respondents aged 15–24) than among their elders (20 % of respondents aged 50 and over). Respondents in all occupational groups primarily associated culture with arts. Managers (33 %) and retired people (25 %) were more likely

to rank 'literature, poetry and playwriting' in second place, whereas respondents in the remaining occupational fields ranked 'traditions, languages and customs' second. Self-employed respondents ranked literature and traditions equally in second place (25 %).

- A majority of respondents expressed interest in both national arts and culture (69 %) and foreign arts and culture (for European countries: 57 %; rest of the world: 56 %). Around 63 % of persons surveyed replied that they were very or fairly interested in meeting people from other European countries.
- While 77 % of Europeans attribute importance to culture, 91 % of them agree that culture and cultural exchanges contribute to greater understanding and tolerance and **92 % consider that culture and cultural exchanges should have an important place in the EU.**
- A majority of respondents (50 %) consider that national governments are in the best position to implement programmes to strengthen culture and cultural exchanges and promote cultural diversity, followed by EU institutions (44 % of respondents), European citizens (37 %), regional authorities (25 %) and non-governmental organisations (23 %).
- **Lack of time** was considered as the main barrier to access culture, as expressed by 42 % of respondents. Moreover, 29 % of people surveyed answered that culture was too expensive and 27 % showed a lack of interest in culture.
- Free access to cultural activities was considered as a good idea by 82 % of respondents, as it gives more people the opportunity to access culture. However, 9 % consider that free content means low cultural quality.

Table 7.1: Importance of culture by selected characteristics of interviewees, EU-27, 2007 (%)

	Important	Not important	Don't know
EU-27	77	22	1
End of education (Age)			
15 (¹)	66	32	2
16–19	75	24	1
20 and more	89	10	1
Still studying	82	17	1
Subjective urbanisation			
Rural village	72	26	2
Small/mid-size town	79	20	1
Large town	80	19	1
Fulfilment in private life			
Totally and/or fairly	79	20	1
Not very/not at all	66	32	2
Personal identity			
More European than national	83	16	1
More national than European	76	23	1

(¹) Educated to the age of 15 or below.

Source: Eurobarometer 67.1, 2007

QA3: How important is culture to you personally?

Important = very + fairly important.

Not important = not very + not at all important.

Table 7.2: Concept and understanding of culture, EU-27, 2007 (%)

	% of respondents
Arts (performing and visual arts) (¹)	39
Traditions, languages, customs and social or cultural communities	24
Literature, poetry, playwriting, authors	24
Education and family (upbringing)	20
Knowledge and science (research)	18
Lifestyle and manners	18
Civilisation (Western, Asian, African, Arab, etc.)	13
History	13
Museums	11
Leisure, sport, travel, fun	9
Values and beliefs (including philosophy and religion)	9
Not interested, not for me	2
Too elite, snobbish, posh, boring (negative things)	1
Other	7
Don't know	5

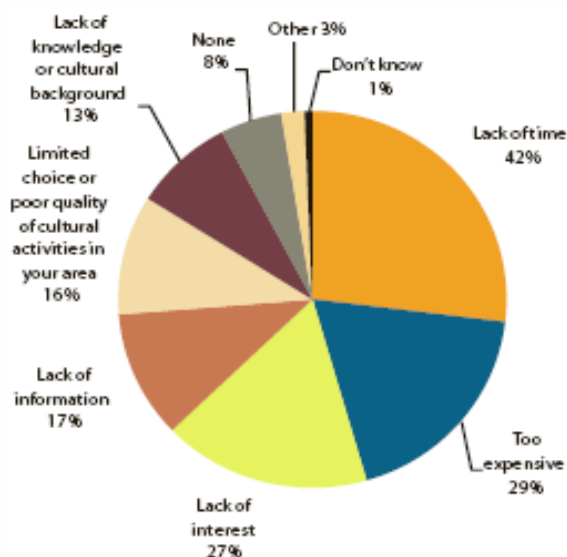
(¹) Performing arts include music, theatre, cinema, ballet, opera, etc. Visual arts include architecture, painting, art galleries, etc.

Source: Eurobarometer 67.1, 2007

Reading note: 39% of respondents associate the word 'culture' with arts.

Q2A: What comes to mind when you think about the word 'culture'? (spontaneous, multiple choice)

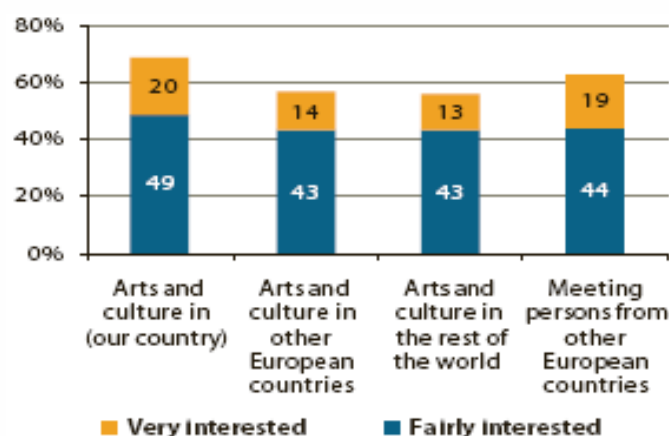
Figure 7.4: Barriers in access to culture, EU-27, 2007 (%)



Source: Eurobarometer 67.1, 2007

QA8: Sometimes people find it difficult to access culture or take part in cultural activities. Which of the following, if any, are the main barriers for you? (multiple choice)

Figure 7.10: Interest in arts and culture and in meeting people from other European countries, EU-27, 2007 (%)



Source: Eurobarometer 67.1, 2007

QA11: To what extent do the following topics interest you? Would you say you are very interested, fairly interested, not very interested or not at all interested in...?

QA12: How interested would you say you are in meeting in person people from other European countries?

Table 7.12: Opinions on benefits of cultural exchanges by age of end of education and personal importance given to culture, EU-27, 2007 (%) ⁽¹⁾

	Culture and cultural exchanges should have an important place in the EU	Culture and cultural exchanges can contribute to greater understanding and tolerance	Europe is well-placed to contribute to greater tolerance
EU-27	89	88	84
End of education (Age)			
15 ⁽²⁾	83	81	78
16–19	90	88	85
20 and more	93	92	89
Still studying	92	91	83
Personal importance of culture			
Very/fairly	92	91	87
Not very or not at all	78	78	74

⁽¹⁾ % of persons who totally agree and tend to agree.

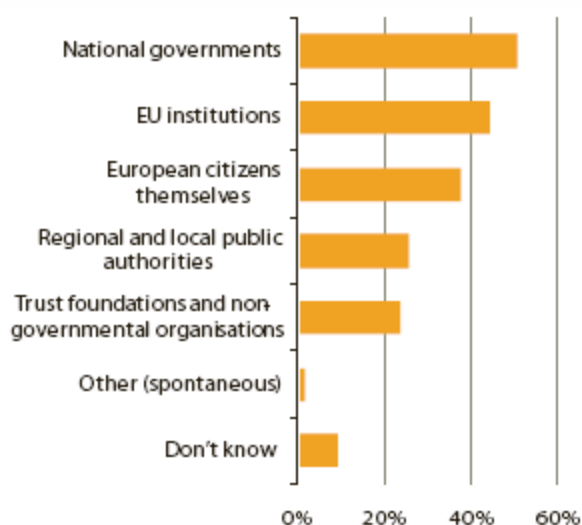
⁽²⁾ Educated to the age of 15 or below.

Source: Eurobarometer 67.1, 2007

Reading note: 92% of those who say culture is important to them also say that it should have an important place in the EU.

Q18: For each of the following opinions and statements, please tell me whether you totally agree, tend to agree, tend to disagree or totally disagree.

Figure 7.17: Role of institutions in launching cultural activities and promoting cultural diversity, EU-27, 2007 (%)



Source: Eurobarometer 67.1, 2007

Reading note: the figure presents the cumulative number of answers in first, second and third position.

QA19: Among the following, who is best placed to launch new initiatives aimed at reinforcing the position of culture and cultural exchanges in Europe (first, second and third position)?

2. Cultural participation

This chapter aims to provide an overview of cultural participation in the EU by using data on a variety of cultural practices (including going to the cinema, attending live performances and visiting cultural sites), involvement in artistic cultural activities, as well as book and newspaper reading patterns. This is followed by indicators on Internet access and its increasing role in obtaining and sharing cultural content, and on purchasing cultural goods online. The final tables comprise Eurobarometer data presenting the importance of culture for holidaymakers.

The section on cultural participation includes data from the following sources:

- EU-SILC — European Union Statistics on Income and Living Conditions, ad hoc module 2006.
- AES — Adult Education Survey, wave 2007 (data not available for all EU-27 countries).
- ICT — Community Survey on Information and Communication Technologies (ICT) usage in households and by individuals.
- Media Salles — Statistics on cinema collected in the framework the EU MEDIA Programme.

Cultural practices

- In 2006, about **45 % of Europeans aged 25–64 years declared having participated in cultural activities** such as going to the cinema, attending live performances and visiting cultural sites at least once in the last 12 months. However, the intensity of those three activities varied considerably from one country to another, with the highest rates observed in northern countries such as Sweden, Denmark, Finland, Iceland, Norway, the United Kingdom and Germany.
- **Education remains the most determining sociodemographic factor having impact on cultural participation** — people with a high education level generally participate more in cultural activities. Age is also a defining factor for cinema and live performance attendance: young people tend to participate much more in these activities than their elders. By contrast, age seems to have little impact regarding visits to cultural sites.
- Cultural participation according to gender does not present significant disparities, except for reading books and newspapers: a higher proportion of women read books compared to men, while the reverse was generally observed for reading newspapers.
- Another dimension of cultural participation is involvement in amateur cultural activities like singing, dancing, acting, playing music and painting. Compared to ‘passive’ cultural participation (going to the

cinema, live performances or museums), only a fairly low share of respondents took part in public performances (less than 15 %) in the observed countries, with the exception of Estonia (40 %) and Italy (24 %). Artistic activities like painting, drawing, sculpture or computer graphics attracted even fewer enthusiasts — only in Austria and Finland these shares were above 20 %. Educational attainment is the most differentiating factor in practising artistic activities. In most countries, factors such as age and gender appear to have a limited influence on participation in such cultural activities.

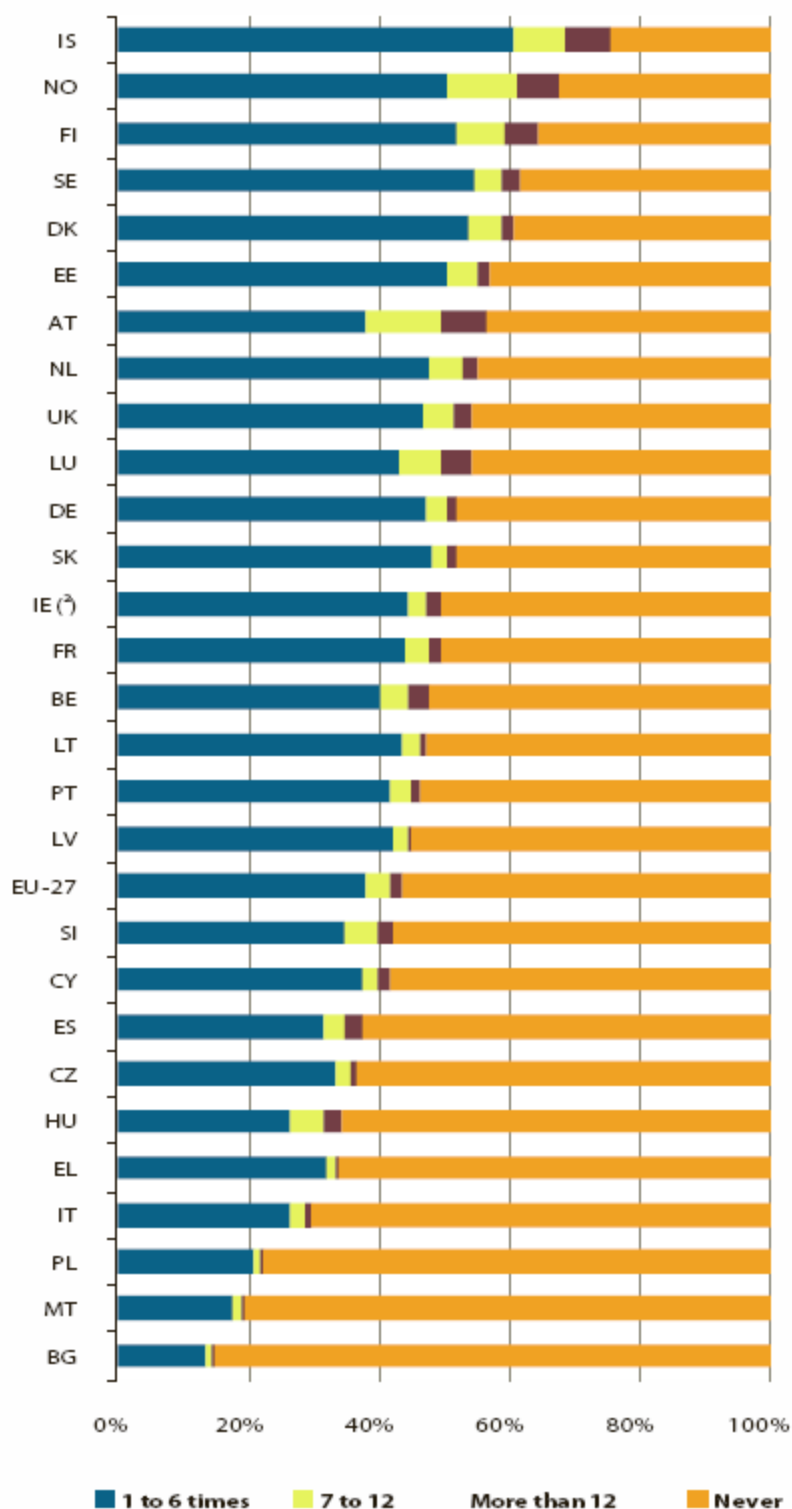
Use of ICT

- Modern information and communication technologies have a considerable impact on the way people socialise and spend their free time. New practices and forms of cultural participation have emerged in step with new technologies, in particular the Internet. **In 2009, 65 % of EU households had an Internet connection**, up from 49 % in 2006. Significant differences still exist between northern European countries and new Member States, but the progression of Internet access in the latter is clearly visible.
- The Internet also serves as a platform to obtain and share audiovisual content. In 2008, 38 % of Internet users in the EU-27, downloaded or listened to music, 29 % downloaded or watched films and 33 % listened to the radio. Using the Internet for leisure activities mainly concerned young people, students and more men than women.
- Online shopping has gained popularity in recent years. In 2009, 32 % of European Internet users purchased films, music, books, newspapers, magazines, e-learning material or computer software online. This form of purchase is particularly frequent in the United Kingdom, Luxembourg, Germany, Denmark and Norway.

Tourism and culture

- According to the 2009 Eurobarometer survey, cultural attractiveness is the second motivation for Europeans (after value for money) when deciding on a holiday destination or accommodation.
- If European tourists had to reduce their spending during their holidays in 2009, they did it primarily for restaurants and shopping, but rarely for cultural and entertainment activities.

Figure 8.7: Frequency of going to live performances in the last 12 months, 2006 (%) ⁽¹⁾



⁽¹⁾ Reference age group: 25–64 years.

⁽²⁾ Results for IE are unreliable due to high percentage of missing values for the ad hoc module variables (because no proxy interviews were done in this country for the module).

Source: Eurostat, EU-SILC

Live performance: plays, concerts, operas, ballets and dance performance.

Table 8.8: Percentage of persons who have attended a live performance at least once in the last 12 months by gender, age group and educational attainment, 2006 ⁽¹⁾

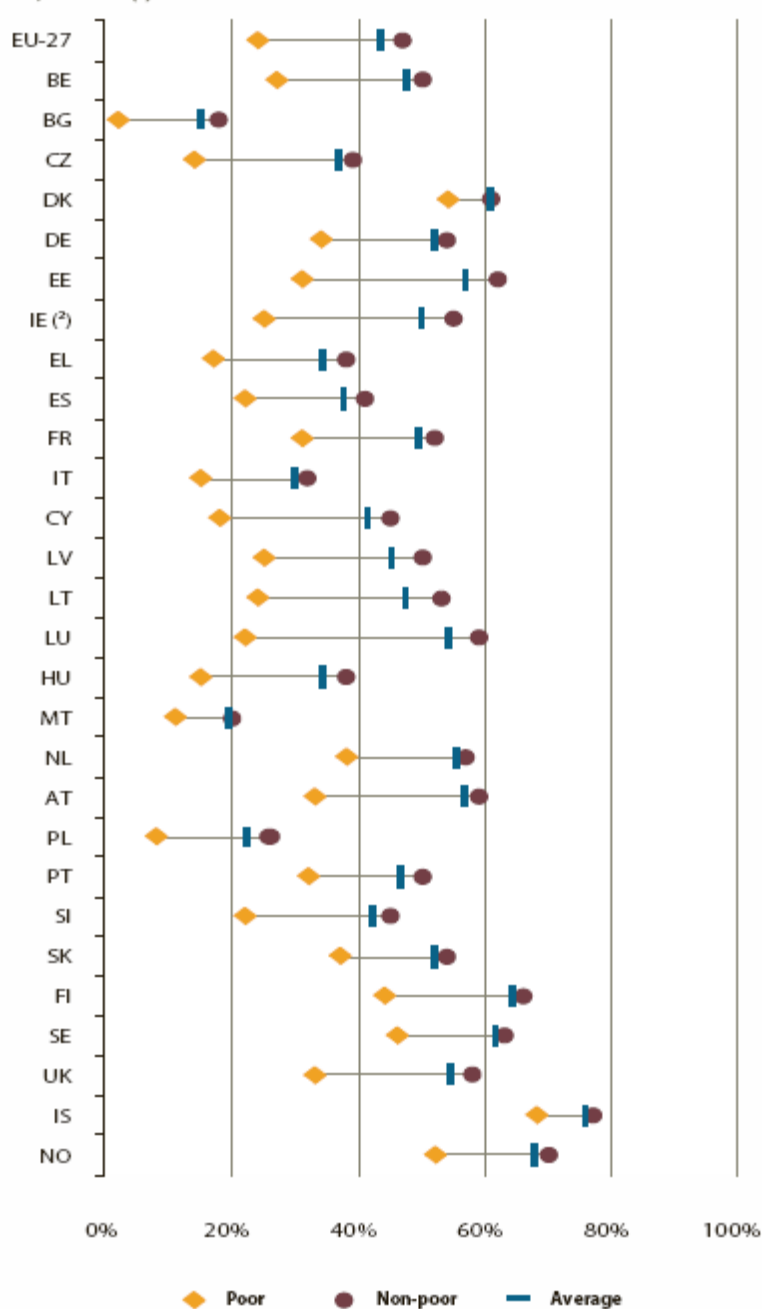
	Total	Gender		Age				Educational attainment		
		Women	Men	25-34	35-44	45-54	55-64	Low	Medium	High
EU-27	44	46	41	47	45	42	39	25	44	66
BE	48	49	46	53	47	46	44	28	45	66
BG	15	17	13	22	17	11	7	1	13	39
CZ	37	43	31	40	39	36	31	12	34	71
DK	61	63	58	64	59	62	58	44	60	73
DE	52	56	48	48	51	53	55	33	51	67
EE	57	63	50	67	60	51	46	28	51	78
IE⁽²⁾	50	53	47	52	49	54	u	30	58	70
EL	34	37	33	44	38	28	21	16	39	63
ES	38	39	36	46	37	33	30	24	44	59
FR	50	53	47	53	53	47	45	33	49	72
IT	30	31	28	36	31	27	23	17	37	57
CY	42	45	38	53	47	33	28	22	41	62
LV	45	52	37	51	50	41	37	17	41	76
LT	47	54	40	52	50	47	36	21	41	74
LU	54	56	52	54	54	55	54	35	57	76
HU	34	37	31	44	36	29	26	10	32	71
MT	19	20	18	25	23	17	13	13	32	43
NL	55	57	54	63	57	52	47	37	55	71
AT	57	61	53	56	55	57	59	30	59	75
PL	22	24	21	30	23	18	16	5	17	56
PT	47	46	47	62	47	41	30	39	66	77
RO	:	:	:	:	:	:	:	:	:	:
SI	42	46	38	48	44	38	39	19	42	77
SK	52	56	47	61	55	47	43	29	49	74
FI	64	71	58	68	64	64	61	46	59	81
SE	62	64	60	63	59	59	64	46	58	75
UK	54	58	51	58	56	55	49	34	54	69
IS	76	79	72	79	73	79	73	64	75	90
NO	68	71	64	71	69	68	63	52	66	84

⁽¹⁾ Reference age group: 25–64 years.

⁽²⁾ Results for IE are unreliable due to high percentage of missing values for the ad hoc module variables (because no proxy interviews were done in this country for the module).

Source: Eurostat, EU-SILC

Figure 8.9: Percentage of persons who have attended a live performance at least once in the last 12 months by income level, 2006 ⁽¹⁾



⁽¹⁾ Reference age group: 25–64 years.

⁽²⁾ Results for IE are unreliable due to high percentage of missing values for the ad hoc module variables (because no proxy interviews were done in this country for the module).

Source: Eurostat, EU-SILC

RO: data not available.

Poor: share (%) of the population assessed to be at-risk-of-poverty following the concept of relative poverty adopted in the European Union.

Non-poor: share (%) of the population assessed not to be at-risk-of-poverty following the concept of relative poverty adopted in the European Union.

Relative poverty: individuals living in households where equivalised disposable income is below the threshold of 60% of the national equivalised median income.

Table 8.24: Use of the Internet for leisure activities related to obtaining and sharing audiovisual content, 2008 (% of Internet users) ⁽¹⁾⁽²⁾

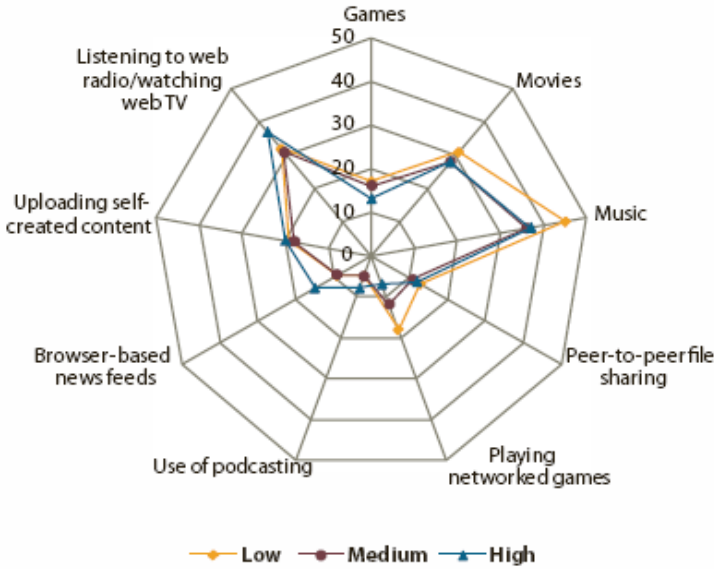
	Downloading/listening to/ watching				Peer-to-peer file sharing	Use of Podcasting	Browser-based news feeds	Uploading self- created content
	Music	Movies	Web radio/TV	Games				
EU-27	38	29	33	15	11	6	10	19
BE	31	15	22	9	6	3	5	8
BG	51	51	37	18	16	2	2	7
CZ	28	22	23	8	2	1	4	3
DK	36	27	44	13	6	7	11	16
DE	26	30	27	24	3	6	4	19
EE	34	31	28	17	14	8	11	32
IE	28	14	21	8	5	6	5	13
EL	46	28	41	15	13	4	4	12
ES	52	42	41	13	34	9	20	14
FR	49	30	35	9	8	4	19	25
IT	33	22	21	9	10	7	9	16
CY	38	26	30	17	13	4	8	15
LV	47	49	39	21	25	7	8	32
LT	55	50	36	22	22	3	7	14
LU	45	32	45	11	9	8	9	19
HU	47	33	30	22	8	4	10	29
MT	56	29	43	25	19	8	5	11
NL	46	33	52	18	11	4	5	22
AT	23	13	18	8	4	3	6	11
PL	38	29	37	14	17	7	12	15
PT	42	28	41	17	23	5	8	17
RO	52	40	24	26	16	6	5	19
SI	44	42	47	16	27	8	14	18
SK	39	30	26	17	10	3	12	7
FI	39	16	40	9	7	5	23	11
SE	34	23	48	9	12	5	11	17
UK	39	24	35	13	12	9	12	24
IS	33	31	63	10	9	11	9	22
NO	44	22	47	16	19	8	32	13
HR	41	22	23	13	16	7	17	14
MK	65	41	36	23	9	5	29	13

⁽¹⁾ Reference age group: 16–74 years.

⁽²⁾ Reference population: percentage of individuals who used the Internet in the last 3 months.

Source: Eurostat, Special module of ICT survey 2008: Individuals — Use of advanced services, (online data code: [isoc_cias_av](#))

Figure 8.26: Use of the Internet for leisure and entertainment activities by educational attainment, EU-27, 2008 (% of Internet users) ⁽¹⁾⁽²⁾

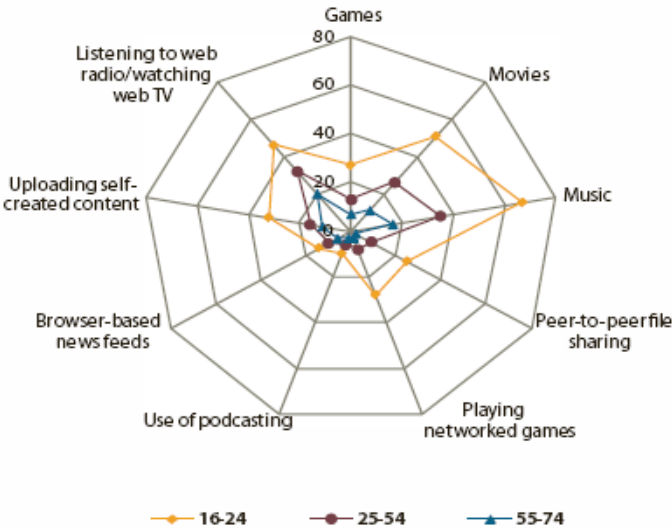


⁽¹⁾ Reference age group: 16–74 years.

⁽²⁾ Reference population: percentage of individuals who used the Internet in the last 3 months.

Source: Eurostat, Special module of ICT survey 2008: Individuals — Use of advanced services, (online data code: [isoc_cias_av](#))

Figure 8.28: Use of the Internet for leisure and entertainment activities by age group, EU-27, 2008 (% of Internet users) ⁽¹⁾⁽²⁾



⁽¹⁾ Reference age group: 16–74 years.

⁽²⁾ Reference population: percentage of individuals who used the Internet in the last 3 months.

Source: Eurostat, Special module of ICT survey 2008: Individuals — Use of advanced services, (online data code: [isoc_cias_av](#))

Table 8.29: Use of the Internet for purchasing cultural goods and services, 2009 (%) ⁽¹⁾

	Items purchased by Internet users ⁽²⁾						
	Films, music, books, magazines, e-learning material and/or computer software ⁽³⁾	Books, magazines or e-learning material		Films and/or music		Tickets for events	
		2009	2006	2009	2006	2009	2006
EU-27	32	18	18	16	18	14	19
BE	19	7	10	6	5	9	17
BG	4	4	3	3	2	1	1
CZ	11	8	8	3	3	8	9
DK	45	19	25	19	26	28	45
DE⁽⁴⁾	47	36	35	24	26	22	27
EE	10	3	7	1	2	4	10
IE	28	16	16	16	15	20	31
EL	9	5	5	4	3	2	4
ES	13	7	7	5	4	11	13
FR	40	12	22	12	17	11	20
IT	12	6	7	5	5	4	4
CY	11	9	8	4	4	1	2
LV	4	2	2	2	2	3	11
LT	6	4	4	2	3	3	5
LU	48	34	39	22	27	26	30
HU	14	6	11	3	4	4	6
MT	33	15	21	14	16	4	10
NL	42	20	29	14	20	18	30
AT	30	23	23	13	12	11	13
PL	17	10	12	7	7	2	6
PT	13	7	9	4	4	4	7
RO	4	3	3	2	2	1	1
SI	16	8	10	5	6	4	9
SK	14	6	9	4	7	4	8
FI	38	13	25	10	20	11	33
SE	40	17	24	16	22	12	28
UK	57	25	32	35	40	24	29
IS	33	21	21	18	18	21	27
NO	49	28	28	27	27	37	42
MK	3	3	1	2	1	1	0

⁽¹⁾ Reference age group: 16–74 years.

⁽²⁾ Reference population: percentage of individuals who used the Internet within the last year.

⁽³⁾ The categories of items purchased are not exclusive and do not add up. Computer software includes video games and other software.

⁽⁴⁾ Exception to the reference year 2009 for Books, magazines, e-learning material: 2008.

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

Reading note: in the EU-27, 32 % of individuals who used the Internet within the last year purchased at least one of the following items: films, books, music, e-learning material, magazines and computer software.

3. Private cultural expenditure

Household cultural expenditure

Data on household expenditure on cultural goods and services are taken from the Household Budget Survey (wave 2005). HBS data are collected according to the COICOP classification adapted to HBS needs (COICOP-HBS). Total household cultural expenditure can be assessed by measuring expenditure on a range of cultural goods and services, including books, newspapers, cinema, theatres, concerts, museums, recording media, TV and radio taxes, and goods used in amateur artistic activities like drawing materials, musical instruments or photographic and cinematographic equipment. Purchasing power standards (PPS) were used as a fictitious currency to eliminate differences in purchasing power. Cultural spending reflects differences in cultural practices across countries, but it is also influenced by wealth, price structures and other factors like the availability of cultural facilities. Cultural expenditure is highly dependent on income level: the higher the income, the more households dedicate to culture.

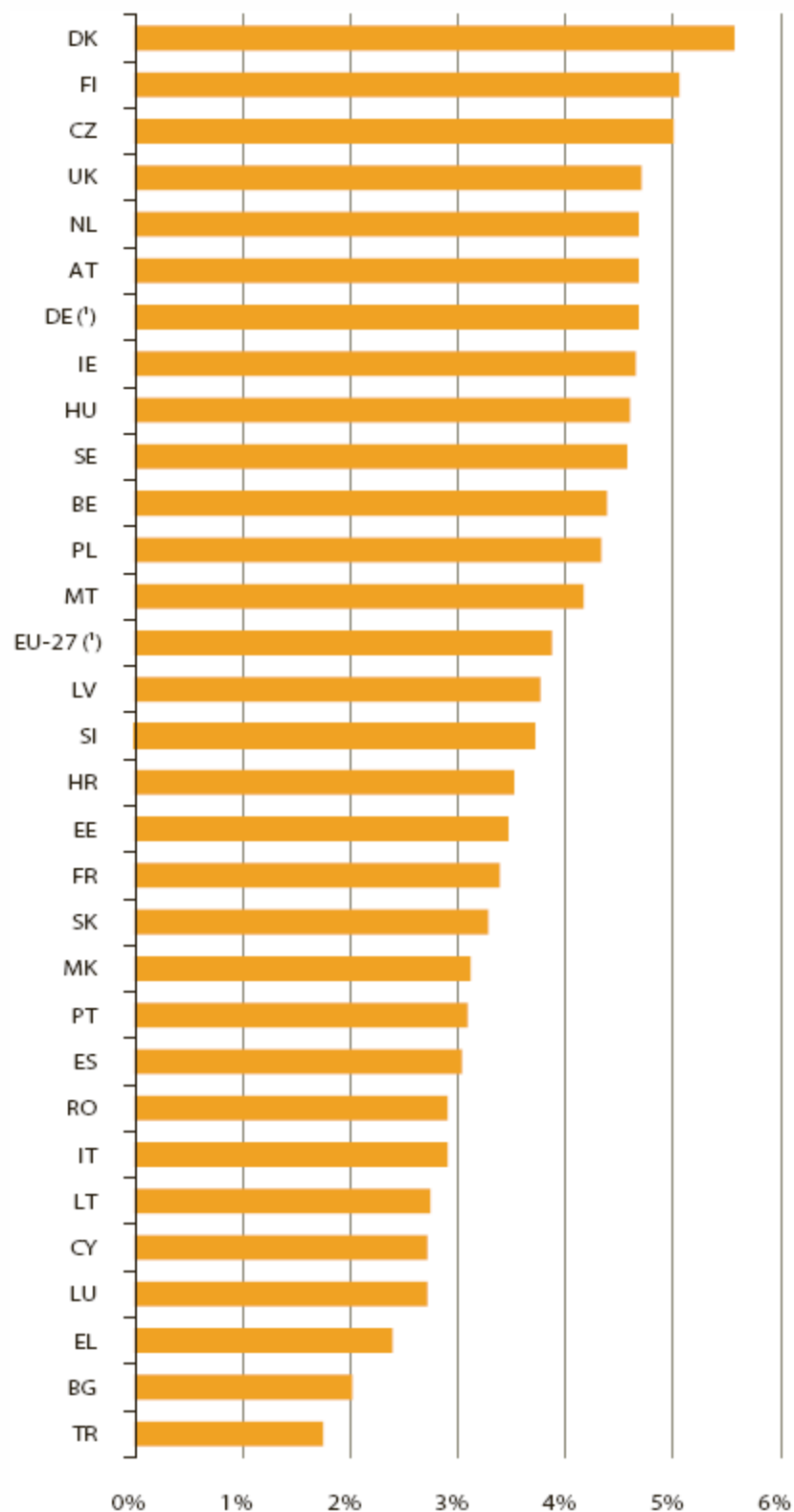
- In 2005, annual household spending on cultural goods and services (in PPS) varied considerably across countries, with the highest expenditure observed in Ireland, Norway, the United Kingdom, Austria and Luxembourg, and the lowest in Bulgaria, Romania and Turkey. On average, culture accounted for 3.9 % of total expenditure in EU-27 households. This share was the highest in Denmark, Finland and the Czech Republic, with more than 5 % of total expenditure devoted to cultural goods and services. In Germany, the United Kingdom, the Netherlands, Austria, Ireland, Hungary, Sweden, Belgium, Poland and Malta, cultural activities accounted for between 4 % and 5 % of household spending. Households in Turkey, Bulgaria, Greece, Luxembourg, Cyprus, Lithuania, Italy and Romania devoted less than 3 % of total expenditure to culture.
- Differing patterns were observed in the distribution of cultural expenditure by type of good or service across countries. At EU level, 7 of the 14 selected goods and services accounted for 80 % of total cultural expenditure. TV and radio taxes and hire of equipment accounted for the biggest share in total cultural spending (18 %), followed by newspapers (16 %), information processing equipment (12 %), books (11 %), and televisions sets, video players and recorders (8 %). **Cinema, theatres and concerts and recording media for pictures and sound each accounted for 7 % of total cultural expenditure.** The remaining 20 % were shared between other durable goods like musical instruments, photographic and cinematographic equipment and other services.

Harmonised Indices of Consumer Prices

HICPs are economic indicators constructed to measure price evolutions of consumer goods and services acquired by households. The indices are constructed using the COICOP classification of goods and products adapted to HICP needs (COICOP-HICP), with 2005 as the base year. The available 4-digit level of disaggregation of goods and products by COICOP allows the presentation of annual indices for the following cultural items: books, newspapers and periodicals, cultural services, equipment for the reception, recording and reproduction of picture and sound and recording media.

- Between 2005 and 2009, price indices in the EU-27 for books, newspapers and periodicals and **cultural services** grew at a level comparable to those for all goods and services. In contrast, a significant decrease was observed in price indices for recording media and equipment for the reception, recording and production of sound and pictures.
- The index for **cultural services** increased in all countries except Malta.

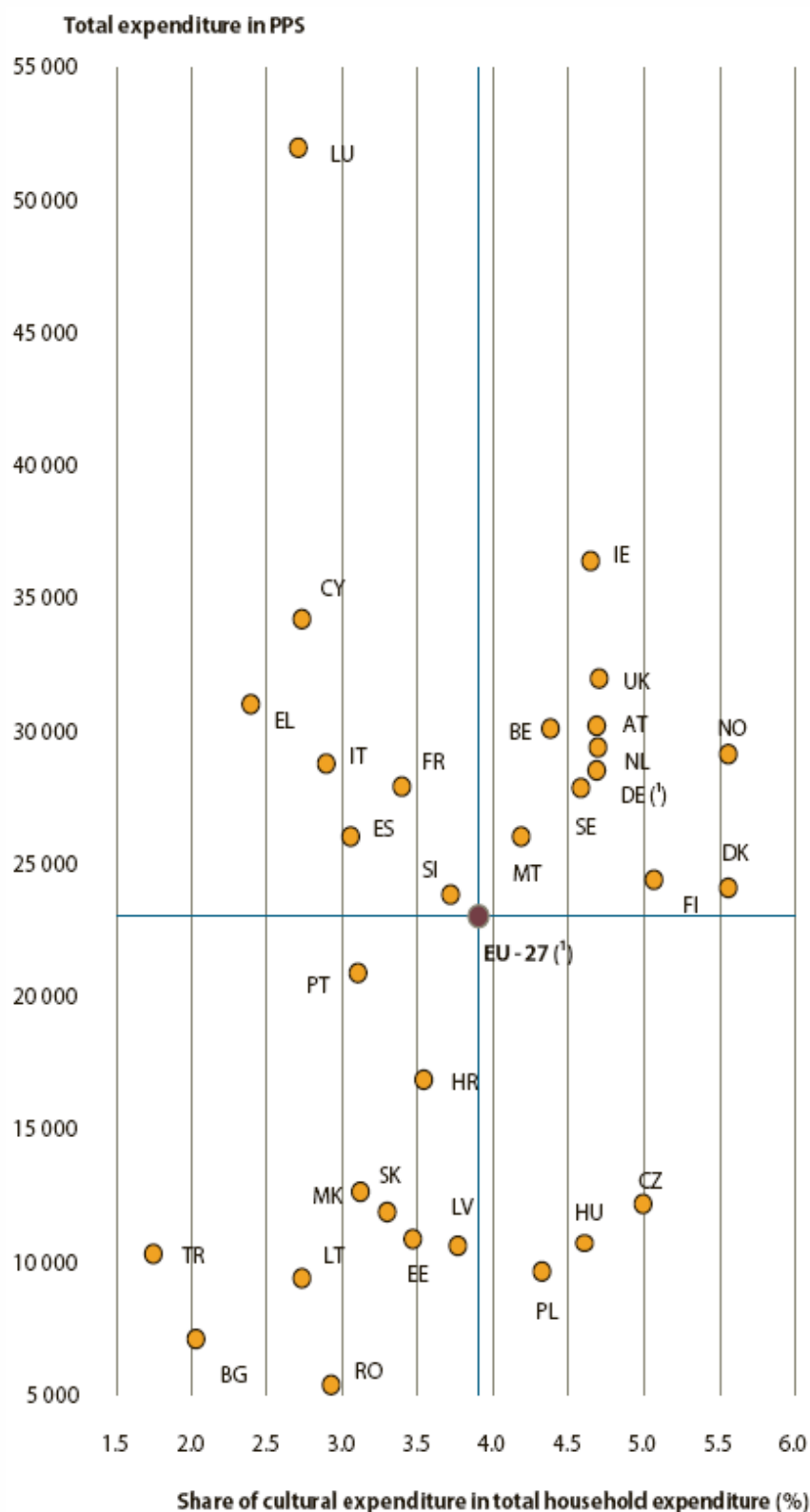
Figure 9.1: Share of cultural expenditure in total household expenditure, 2005 (%)



⁽¹⁾ Eurostat estimation.

Source: Eurostat, Household Budget Survey

Figure 9.2: Total household expenditure (PPS) and share of cultural expenditure in total household expenditure (%), 2005



(1) Eurostat estimation.

Source: Eurostat, Household Budget Survey

Table 9.3 (Part I): Average annual expenditure on cultural goods and services per household, 2005 (PPS)

	Total	Culture	Television and radio taxes and hire of equipment	Newspapers	Information processing equipment	Books
EU-27	22 990	888 s	163	144	107	102
BE	30 048	1 316	215	181	143	165
BG	7 099	144	57	19	12	16
CZ	12 142	607	135	97	68	60
DK	24 062	1 338	323	176	206	103
DE	28 501	1 334 s	200	211	172	170
EE	10 848	376	45	50	64	35
IE	36 373	1 690	332	301	96	159
EL	30 975	740	109	146	43	169
ES	26 028	794	70	155	81	136
FR	27 886	945	211	158	93	86
IT	28 770	833	104	213	28	120
CY	34 208	932	115	147	108	126
LV	10 589	399	56	72	73	35
LT	9 378	256	35	46	53	25
LU	51 932	1 406	103	126	273	236
HU	10 694	493	152	86	39	61
MT	26 028	1 088	288	100	214	121
NL	29 368	1 378	24	264	212	190
AT	30 167	1 415	231	224	177	130
RO	5 324	155	84	28	7	10
PL	9 604	415	141	50	29	58
PT	20 869	646	184	64	88	105
SI	23 806	884	271	184	94	85
SK	11 855	390	99	76	49	33
FI	24 360	1 234	180	311	170	95
SE	27 853	1 275	290	179	186	124
UK	31 959	1 501	362	211	113	107
NO	29 106	1 619	235	273	191	194
HR	16 840	596	153	120	49	119
MK	12 622	393	33	25	33	77
TR	10 291	180	9	15	19	22

Source: Eurostat, Household Budget Survey

Table 9.3 (Part II): Average annual expenditure on cultural goods and services per household, 2005 (PPS)

	Television sets, video cassette players and recorders	Cinema, theatres, concerts	Recording media for pictures and sound	Stationery and drawing materials	Photographic and cinematographic equipment		
EU-27	73	63	s	59	43	s	37
BE	94	125		104	81		45
BG	16	3		3	9		2
CZ	16	30		34	18		35
DK	143	74		108	29		46
DE	95	77	s	92	51	s	71
EE	40	47		18	21		18
IE	57	153		145	100		141
EL	56	52		60	46		8
ES	64	88		51	42		28
FR	78	66		87	54		41
IT	30	65		95	35		42
CY	108	92		44	79		17
LV	51	27		15	15		24
LT	23	14		8	19		5
LU	170	65		62	116		95
HU	42	26		18	27		10
MT	90	79		26	68		30
NL	87	89		135	48		56
AT	124	110		117	76		67
RO	12	1		2	0		1
PL	31	10		11	21		8
PT	43	59		37	30		12
SI	42	35		33	45		27
SK	32	12		11	18		15
FI	159	80		70	21		44
SE	167	105		48	33		63
UK	110	106		173	51		54
NO	140	100		120	31		67
HR	40	38		15	29		8
MK	154	14		7	23		0
TR	47	6		5	17		8

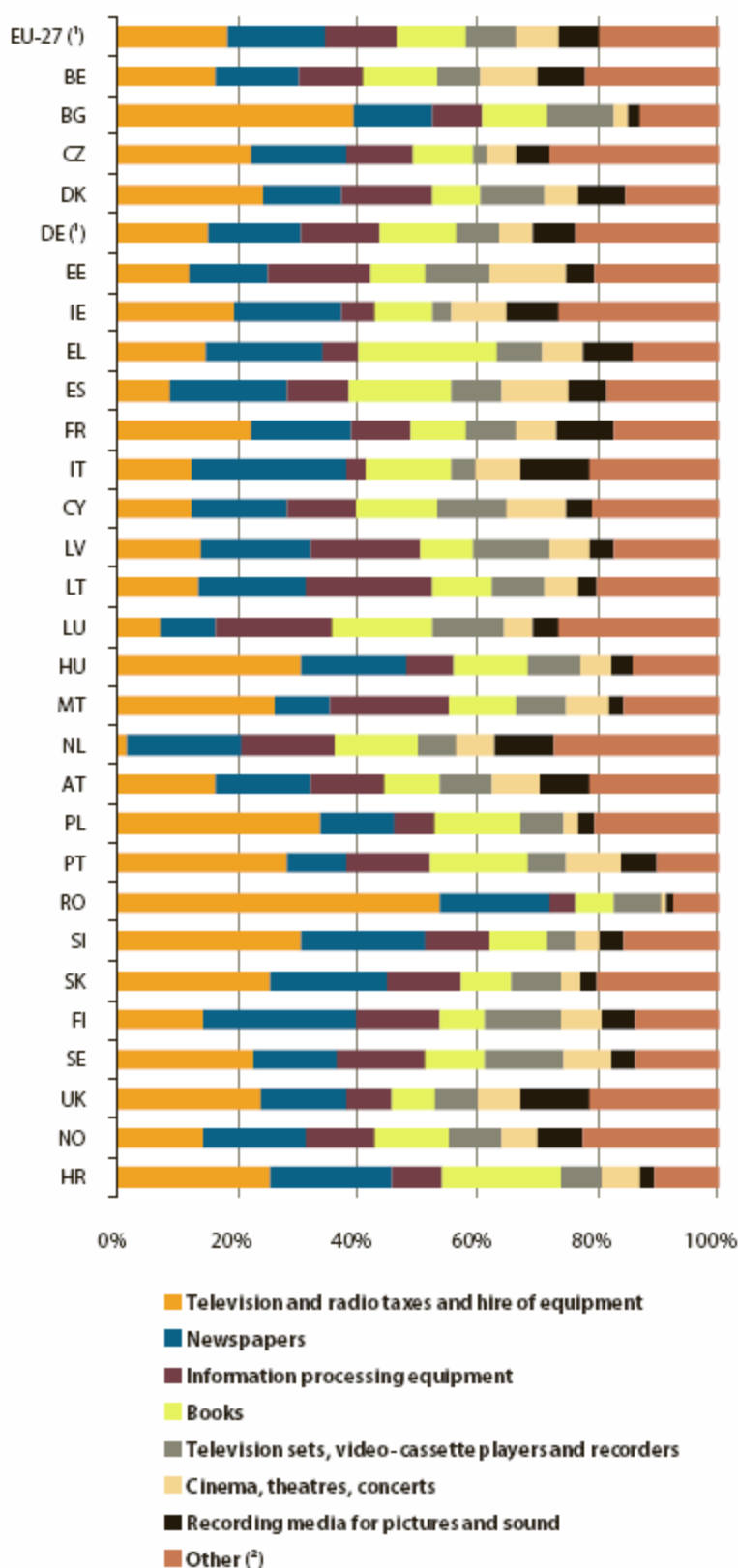
Source: Eurostat, Household Budget Survey

Table 9.3 (Part III): Average annual expenditure on cultural goods and services per household, 2005 (PPS)

	Other services	Equipment for reception, recording and reproduction of sound	Museums, zoological gardens and the like	Musical instruments	Repair of audio-visual, photographic and information processing
EU-27	36	28	14	11	9
BE	75	32	30	16	9
BG	2	3	0	1	2
CZ	29	67	11	2	7
DK	30	57	14	21	8
DE	99	45	17	14	19
EE	23	9	2	3	2
IE	98	35	65	5	5
EL	16	26	1	5	3
ES	39	15	10	6	9
FR	31	14	9	8	9
IT	10	8	25	0	57
CY	47	19	7	17	6
LV	9	15	3	1	3
LT	7	12	1	2	4
LU	75	36	0	40	8
HU	4	18	6	1	4
MT	17	26	:	:	31
NL	47	105	84	27	8
AT	48	38	14	44	15
RO	5	3	0	0	1
PL	40	9	1	2	4
PT	12	7	:	4	2
SI	26	16	7	9	11
SK	11	12	1	16	4
FI	28	35	11	21	9
SE	35	28	6	4	7
UK	102	63	23	15	10
NO	63	132	38	27	8
HR	14	4	2	3	0
MK	7	4	0	7	8
TR	19	8	0	1	4

Source: Eurostat, Household Budget Survey

Figure 9.5: Breakdown of household cultural expenditure by type of product, 2005 (%)



⁽¹⁾ Eurostat estimation for certain goods and services.

⁽²⁾ Other includes the seven remaining categories of cultural goods and services (please see methodological notes).

Source: Eurostat, Household Budget Survey

Table 9.10: Harmonised indices of consumer prices for cultural services (2005 = 100)

	2005	2006	2007	2008	2009
EU-27	100	103	106	108	111
BE	100	102	105	108	112
BG	100	105	119	129	138
CZ	100	110	117	125	126
DK	100	103	108	112	117
DE	100	101	103	104	107
EE	100	108	120	132	141
IE	100	103	106	110	112
EL	100	104	112	114	116
ES	100	101	105	109	112
FR	100	102	104	106	108
IT	100	100	103	105	107
CY	100	101	104	107	110
LV	100	106	120	144	175
LT	100	105	111	123	136
LU	100	102	104	108	110
HU	100	107	115	121	126
MT	100	95	96	96	96
NL	100	102	105	109	113
AT	100	102	104	107	110
PL	100	104	105	106	108
PT	100	103	105	108	110
RO	100	106	108	109	112
SI	100	102	104	107	112
SK	100	104	107	110	111
FI	100	102	106	110	115
SE	100	102	103	105	107
UK	100	104	108	111	115
IS	100	104	109	116	123
NO	100	104	110	115	122
CH	100	101	102	104	105
HR	100	104	106	110	115
TR	100	105	111	117	123

Cultural services include following COICOP codes:

09.4.2.1 — Cinemas, theatres, concerts;

09.4.2.2 — Museums, zoological gardens and the like;

09.4.2.3 — Television and radio taxes and hire of equipment;

09.4.2.4 — Other services.

Source: Eurostat - HICP (online data code: [prc_hicp_aind](#))