Creating better national cultural statistics with Eurobarometer datasets and ESSNet-Culture technical recommendations

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Problem definition
In the past decade interest for the Cultural and Creative Industries (CCIs) has been growing. This reflects a more market-oriented view of culture and the recognition that CCIs have a bigger and more crisis-resilient employment capacity than previously thought.

Technological change, digital cultural consumption, the inadequacy of traditional economic activity classification for creative value creation call for new data maps, survey harmonization and the creation of better statistics. Business leaders in the radio and television broadcasting, music and audiovisual industries require industry reports to create and execute strategy. Policy makers desire to amend the national GDP, wealth, exports and employment accounts with Culture Satellite Accounts and other tools.

Introduction and timeline
The Eurostat working group ESSNet-Culture created standards for implementing European cultural surveys that are harmonized across Eurobarometer, SILE Statistics on Income and Living Conditions, AES Adult Education Survey, ESS European Social Survey, EU-15, EU Labour Force Survey. This methodological work is given the framework to design cross-national surveys and data comparison (2012).

The Statistical Requirements Compendium adapted the recommendations of the GNI Task Force on entertainment, literary and artistic originals (use of collective right management data) and the recommendations of ESSNet-Culture. We are building new data statistics in the Croatia, Czech Republic, Hungary, Slovakia on this basis. The Compendium is published annually.

The European Court of Auditors found that many of the requirements laid out in the Compendium were not adopted in a number of EU countries. A GDP and national wealth recalibration was needed in Hungary with respect to artistic originals and collective right management data. The recommendations were used as a primary source for official GDP and wealth accounts. Similar work is expected in Croatia, Slovakia and the Czech Republic (2013, 2014).

The Special Eurobarometer 391 Cultural Access and Participation Survey (Fieldwork: April–May 2013) carried out an EU28 survey that follows many recommendations of the ESSNet-Culture. The survey questions fulfill the 1st and 2nd statistical priorities, and allow for survey design that goes in depth in various cultural domains on a national level to 3rd level – i.e. music -> recorded music -> pop. (2013).

The Memorandum of Understanding to Create a Regional Music Database. This regional cooperation, originally for HU, SK, CR created the basis of the CEEMID Central and Eastern European Music Industry Database. Hundreds of indicators are collected for the EEA, EU28, and in-depth to more and more countries. (2014)

The Hungarian Music Industry Report (final released May 2014), the Slovak Music Industry Report (draft released July 2013), the Croatian and Czech Music Industry Reports (to be released later in 2014) and the Visegrad Region Music Industry Reports with business and policy recommendations are based on data from national cultural access surveys, career path surveys, collective right management accounts, public granting data and other, formerly not public data sources.

Mapping the music industry
The structure of musician incomes. Comparable statistics for FTE employment do not have a long history. The absence of time-series increases the value of cross-national and cross-sectional research. Our datasets involve 30 countries and our work involves about 20 institutions. Methodological publications, business and policy research publications for HU, SK, CZ, HR will be published in 2015-2016. We are looking for partners in further countries and in Pan-European research.

Comparable statistics
The Slovak Republic has two regions where cultural consumption is limited by demand, and all audiences find music events according to their budgets. In other regions travel opportunities and lack of regional supply limit access.

Consumption, participation: survey design
We are creating fact-based business strategy and public policy recommendations. How does the live performance driven music industry work? How can national film industries remain relevant at home? How can we find new input for Cultural Satellite Accounts? How can small language repositories compete in the vast new global digital streaming market?

Statistics on new forms of culture production, consumption, financing and employment do not have a long history. The absence of time-series increases the value of cross-national and cross-sectional research. Our datasets involve 30 countries and our work involves about 20 institutions. Methodological publications, business and policy research publications for HU, SK, CZ, HR will be published in 2015-2016. We are looking for partners in further countries and in Pan-European research.

References