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Towards a "European Cultural Vitality Index"?

FEASIBILITY STUDY

**Prepared for the European Cultural Foundation (ECF)
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based on:

a Conceptual Framework paper,

a preliminary Indicator Mapping,

Seminars organised by the ECF with Boekmanstichting and
an Experts' Survey conducted for this study.

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NOTE: The original intention of this study has been, first of all, to check the feasibility of the concept of a European Cultural Vitality Index (ECUVIX), including its ca. 55 potential indicators covering both the dynamics and the sustainability of cultural systems. Due to the results of some of the assessments and of the Experts' Survey, this concept has been enlarged and the study now covers – especially in its section D and E – additional indexing approaches, some of which have already been discussed in the Conceptual Framework paper.

The analyses presented as well as the conclusions and proposals derived from them are those of the author and do not necessarily represent positions of the European Cultural Foundation.

EXECUTIVE SUMMARY

Exploratory meetings held 2013 and 2014 in Amsterdam revealed: A European cultural index that is to develop into a – regularly updated – reference and orientation tool would mean *entering new territory*. Functioning models don't exist yet and most of the indicators of national indexes (e.g. in the NL, USA) cannot simply be adopted in other European countries due to missing or inconsistent data resources.

A Conceptual Framework paper prepared by the ERICarts Institute for the European Cultural Foundation led to an agreement, that the main issue (or "dimension") of a new Index could be to monitor and compare *"Cultural Vitality" in Europe*. The concept of a European Cultural Vitality Index (ECUVIX) included ca. 55 potential indicators covering both the *dynamics* and the *sustainability* of cultural systems.

Potential stakeholders suggested, in the exploratory meetings, different indexing objectives, such as:

- fostering *"evidence-based" (cultural) policy making*;
- strengthening *multi-stakeholder democratic governance practice*, with strong civil society participation;
- running an *"awareness-raising tool"* (e.g. for advocacy); or
- maintaining an *"Early Warning System" (EWS)* with monitoring, predicting and response functions.

However, a *special Experts' Survey* (part of this study) revealed that all of these and even additional functions could be relevant. While the Survey found most of the 18 participating countries ready to provide necessary data resources for an Index, some of the proposed indicators and methods were considered ambiguous. As well, a number of alternative approaches found the approval of many experts.

As a consequence, this study tests, in addition to the original ECUVIX concept, also some other indicator-based models or tools. The following overview provides the main results (scores) of the exercise:

FEASIBILITY FACTOR	MODELS / SCENARIOS						
	I	II	III	IV	V	VI	VII / VIII
	Euro-DUTCH	COMP 18	TEST 5	SATELLITE	SURVEYS	C-TRENDS	INDICATORS
1. European 'political' relevance	F	P	P	F	F	F	P / P
2. 'Cultural vitality' context validity	P	P	N	P	F	F	P / P
3. Usability & impact probability	P	F	P	F	F	P	P / P
4. Data resources feasibility/reliability	N	P	P	F	F	F	F / P
5. Human resources & partnership f.	P	F	F	F	P	P	F / P
6. Methodological and technical f.	N	P	F	F	F	P	P / P
7. Financial viability	N	P	F	F	N	P	F / P
8. Operational f. / Sustainability	N	P	F	F	P	F	F / P
9. Schedule f. (2014/15)	N	P	F	P	N	P	F / P
SCORE (F = 2 points P = 1 p.; N = 0 p.)	6	11	13	16	12	13	14 / 9

ABBREVIATIONS: **F** = Feasible, relevant, manageable (within a reasonable time frame and resources allocation);
P = Potentially or partly feasible etc.; **N** = Not feasible etc.

- I. **Euro-DUTCH:** Applying the ca. 80 "Dutch Arts Index" indicators in main countries or the whole of Europe;
- II. **COMP 18:** Implementing the ECUVIX indicator framework in 18 countries participating in the Council of Europe / ERICarts "Compendium of Cultural Policies & Trends in Europe" (www.culturalpolicies.net);
- III. **TEST 5:** As above, but testing cultural vitality with less indicators and only in 5 countries;
- IV. **SATELLITE:** Adopting the US model of an "Arts and Cultural Production Satellite Account" to European needs;
- V. **SURVEYS:** Index based on regular representative European surveys (enhanced EuroBarometer);
- VI. **C-TRENDS:** Comparative trends index (to be developed), based on relatively flexible national data/indicators;
- VII. and VIII. **INDICATORS-A or -B:** No indexes, but status and trend overviews in the form of comparative and monitoring tables (VII) or more complex "Indicator Suites" (VIII).

Even if some of the tested models/scenarios reached scores that are not far apart from each other, the detailed feasibility assessment summarised in this study permits some clear conclusions:

- First of all, the *ECUVIX model* ("COMP 18"), for which an indicator mapping and other important preparatory work had already been conducted during the pilot phase of the project, cannot fully live up to original expectations. In particular, doubts exist as regards the range and validity of some indicators of this model, the relevance of its "European dimension" as well as its financial, operational or schedule feasibility. Such concerns suggest the departure from a "one tool fits all" approach and, instead, further exploring other complementary data resources and statistical instruments (that could eventually be combined);
- In contrast, an adoption of the *US model of "Arts and Cultural Production Satellite Accounts"* ("SATELLITE") – most probably with a few modifications to better match European realities and statistical classifications – seems to be a feasible solution for an index, which could become operational in some EU/OECD countries already in 2015. However, such accounts would include mainly economic indicators and thus cover only parts of the "European cultural vitality" concept and of the societal impacts of arts and media-related activities, in general. This suggests that SATELLITE (or a similar initiative of Eurostat) should be seen mainly as a complementary element in a broader index or indicator suite. It would require an active role of official European and national agencies, which could probably also provide most of the resources for this exercise;
- The "cultural vitality" concept may be served best with a combination of two other indexing models explored so far: If the plan of a relatively "data-neutral" *trend recording instrument with more flexible indicators* ("C-TRENDS") could be realised – i.e. a software used so far in the environmental sphere be successfully adapted to the needs of the arts, media, heritage and socio-cultural activities – it could be implemented by means of *restricted trial versions* ("TEST 5"). This index tool is to compare only medium and longer-term trends instead of absolute figures. Clearly, methodological groundwork will still be needed for its realisation;
- The success of the organisers of the development strategy for the *"Dutch Arts Index"* is largely due to their ability to attract many stakeholders and a wide range of public and private data providers, whose very specific information and trend figures serve as indicators for this instrument. In principle, such strategies could also be employed in other countries aiming at *national* cultural indexes. However, using this method successfully in the construction of a comparable European index ("Euro-DUTCH") would appear almost as a miracle.

For the European Cultural Foundation – the initiator of the reflection process about problems and opportunities connected with a Europe-wide index in the domain of culture – and potentially for other stakeholders, these conclusions could suggest three next steps in the Index project:

1. *Enlarge stakeholder partnerships* for a potential European Cultural Vitality Index, including especially the Council of Europe, Eurostat, UNESCO and / or OECD, foundations, etc., some of which currently follow their own agendas regarding indicator-based information tools;
2. *Convene, together with partners, an Experts' Task Force* to further develop conceptual and methodological issues of the Index project, with preference for the C-TRENDS model. One of the first tasks of that group could be the preparation of a tender in one of the EU programmes;
3. *Begin negotiations for a European "Arts and Cultural Production Satellite Account"* (or other concepts based on official statistics) with Eurostat, OECD, national statistical offices and other potential facilitators.

Following organisational, financial and legal preparations and intensive research and development work, the official inauguration/launch of a composite European Index or indicator suite based on the above considerations could be envisaged to take place after ca. 18 months.

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The analyses presented as well as the conclusions and proposals derived from them are those of the author and do not necessarily represent positions of the European Cultural Foundation.

A. Background

1. Exploratory meetings held 2013 and 2014 at the European Cultural Foundation (ECF) and the Boekman Foundation in Amsterdam revealed: A "European Cultural Index" that is to develop into a – regularly updated – reference and orientation tool would mean *entering new territory*. For example, most of the indicators of national indexes (e.g. in the NL, USA) cannot simply be adopted in other European countries due to missing or inconsistent data resources.
2. During the meetings, prospective stakeholders suggested a range of index objectives such as:
 - fostering "*evidence-based*" (*cultural*) *policy making*;
 - strengthening *multi-stakeholder democratic governance practice*;
 - running an "*awareness-raising tool*" (e.g. for advocacy); or
 - maintaining an "*Early Warning System*" (EWS).
 In addition, some participants informed about the objectives of their own indicator-based initiatives (e.g. the planned indicator framework on "*culture's contribution to democracy*" of the Council of Europe). However, a special experts' survey revealed that such goals are no clear-cut alternatives: In the longer run, most of these and other functions could play a role, depending on the structure and outlook of the potential tool.
3. In the context of a Conceptual Framework paper prepared by the European Institute for Comparative Cultural Research (ERICarts), it was agreed with the ECF that the main issue (or "dimension") of an index could be to monitor "*Cultural Vitality in Europe* (in a comparative-integrated approach).
4. As regards definitions, the proposed "European Cultural Vitality Index" (ECUVIX) could *present European cultural systems as more or less "vital", depending on improvements (or deteriorations!) in both their dynamics and sustainability*, based on a number of indicators.
5. A *wider concept of "culture"* (including digital content development) should be the conceptual basis for an ECUVIX, but it could also be scaled down, depending e.g. on funding or data resources (e.g. measuring, in a first step, only cultural "policies" or "diversity").
6. A first ERICarts evaluation suggested a range of "*ideal ECUVIX indicators*": Measuring and comparing both dynamic socio-cultural processes and the sustainability of the European cultural system(s) could be structured along four main concerns or "pillars", all of which are in the focus of political debates since more than a decade and partly relate to the "Dutch Arts Index": Cultural
 - *Access / Participation*;
 - *(Diversity of) Expressions*;
 - *Financing / Economy*; and
 - *Governance*.
 In the course of a first indicator mapping exercise, the ERICarts Institute integrated additional issues, e.g. those related to "heritage", "language", "religion" or the development of a "European cultural space", as much as possible into the above categories. However, they could also be considered separately in an index. Another alternative could be a more general indexing model based on: Input, output, outcomes and impacts (which is currently being studied in Sweden).
7. The mapping identified *ca. 60 potential indicators* (24 with trend data, 31 with potential trends, to be based mostly on an evaluation of information in earlier versions of the Council of Europe / ERICarts "Compendium of Cultural Policies & Trends in Europe") and 46 of them *reaching beyond EU boundaries*. According to the mapping, this could enable a trial edition with 18-20 countries.
8. The choice of *target groups* and *reporting formats* should be guided by the ECUVIX objectives, definitions and "pillars" (final decisions to be postponed until first test results are available).
9. The discussions held at the exploratory meetings as well as the ERICarts Conceptual Framework paper and follow-up activities underlined the need of sound relations with *stakeholders and resource partners* of an eventual Index. Related choices should secure that ECUVIX results may not be biased politically or in other ways.
10. Creating a new composite index such as the ECUVIX could profit from *established statistical methods*, especially those proposed by the OECD and the Joint Research Centre (JRC) of the EU. The latter offered methodological assistance during a consultation with ECF and ERICarts in June 2014 (usual time frame for the development of an index: ca. two years). The visit clarified that the cultural sector seems to offer less comparable or standardised statistical variables than other domains for which index tools have been created, which will require additional research.

B. Aims of a potential Index

1) *Mission*

- Development, interpretation and dissemination of a "*European Cultural Vitality Index*" (ECUVIX) or alternative tools, based on a variety of resources and on pragmatic, applied information and research work.
- Emphasis on obtaining comprehensive, reliable and comparable data on issues of cultural vitality – covering both the *dynamics and sustainability of cultural systems* – from selected countries, at later stages potentially from all European countries and regions or cities.
- Recognition that harmonized concepts, methods and comparative indicators can only be achieved by way of a *sharing of data, methodological experience and interpretations*, in search for common ground.

2) *Guiding Principles*

(cf. details in the draft of "*Five Guiding Principles of Work*" in ANNEX 4)

- Professional and political *independence*;
- *Trans-national, multi-disciplinary and inter-cultural approach*;
- Combining official and newly developed *empirical evidence*, most of which based on official or semi-official statistics and reliable research;
- *Co-operation* with research and documentation bodies, statistical offices, professional networks or monitoring platforms and their scientific communities;
- *Openness* to proposals for new issues, indicators or data resources.

3) *Objectives*

At different meetings, prospective stakeholders suggested a range of objectives for a European index or indicator-based empirical tools, most of which have already been discussed in the Conceptual Framework paper. Main proposals include, but are not limited to:

- Fostering "*evidence-based*" (*cultural*) *policy making*;
- Strengthening *multi-stakeholder democratic governance practice*;
- Running an "*awareness-raising tool*" (e.g. for advocacy); or
- Maintaining an "*Early Warning System*" (EWS) such as those proposed by the UN, involving
 1. *Risk knowledge*;
 2. *Monitoring and predicting*;
 3. *Disseminating information*; and
 4. *Response*.

Other important functions of such tools can of course be seen in fields like research and higher education/training, but these were not main concerns at the above mentioned expert meetings.

C. Preparatory Work: Indicator Mapping and the Experts' Survey

1) Indicator Mapping

The preliminary indicator mapping of the ERICarts Institute is documented in paper STEP 1.2. The mapping addressed different "pillars" with these results:

"Pillar" (Main category)	No. of Indicators*	Sub-indices (culture-related)	Trend Data			Geographical Scope*			"Vitality" Dimension*		
			Yes	Potentially	No or ?	COMP 18	EU	Other	D	S	D + S
Access / Participation / Consumption	12 (2)	ca. 20	9	1	2	6	3	3	2	-	10
(Diversity of) Expressions / Content	19 (3)	ca. 35	3	15	1	14	3	2	3	4	12
Financing / Economy	9 (1)	ca. 25	4	4	1	6	3	-	3	2	4
Governance / Policy Frames	10 (1)	ca. 17	1	8	1	9	1	-	2	4	4
Unspecific reference data	10 (2)	ca. 28	7	3	-	5	4	1	1	2	7
TOTAL	60 (9)	ca. 125	24	31	5	40	14	6	11	12	37

*) () = Number of potential indicators that are probably of limited use, because of methodological restraints, absence of trend data etc.;

COMP 18 = Includes selected reference countries of the CoE/ERICarts "Compendium", partly also other European and World countries;

D = Indicator that refers (more) to the "dynamic" side of cultural vitality; S = Indicator that refers (more) to "sustainability" of cultural vitality

As agreed upon with the ECF, this exercise was carried out with some assumptions made in the original STEP 1.1 Conceptual Framework (and in an additional overview of "ideal indicators" covering the above objectives), namely that the ECUVIX index project – in this paper simply called "the Index" – should cover countries of different size, geographical location, history and socio-economic standing. In that context, ca. 18-20 countries were found to supply a broader array of comparative statistical information (in the above table and in the scenarios listed below, this "core" model of the project is called "COMP 18").

45% of the ca. 60 indicators classified in the first mapping were based mainly or fully on the Council of Europe/ERICarts "Compendium" as a potential data provider. This concerned especially those cases, where official statistics published by e.g. Eurostat or OECD could not be identified or did not seem to fully match the intentions of an index that is to cover "cultural vitality". Improving chances for monitoring and trend analyses – the Compendium is now published in its 15th edition – as well as facilitating the indicator collection were additional concerns.

Using standardised trend data for at least 5, or better: 10 years is indeed crucial for an index covering the dynamics and sustainability of cultural systems. 24 of the 60 indicators identified in the mapping fulfilled more or less this requirement; another 31, based mainly on "Compendium" information, could possibly be "transformed" into measurable trend data by comparing texts of earlier Compendium versions. In 5 other cases no such medium- or longer-term trends could be found or related information has not been available.

While this first fact-finding phase of the project produced already a number of interesting resources and uncovered a potential for further investigations, it also led to some *concerns or caveats*, some of which gave rise to comments from experts consulted in the course of the project and are further investigated in the later parts of this study. They include, but are not limited to, these issues:

- 1.1 The *availability and comparability of empirical data* from a sufficient number of countries depends, inter alia, on these factors: the size of a country and of its population, which affects particularly potential indicators related to economic dimensions of cultural markets (domestic productivity, trade, etc.); the economic and organisational power of countries, especially in East-West comparisons; an uneven distribution of human and financial resources within countries, including those with a federal structure; and the credibility or professionalism of reporting experts or of indexing bodies;
- 1.2 Indeed, the *scope and "technical quality"* of indicators found in the first mapping differs a lot. This could suggest a number of tests with smaller, but in the process increasing, sets of indices – or a different methodological approach altogether. Consequently, the latter solution is further explored via a number of different scenarios for indicator-based tools in Part D of the study – in line with the results of an expert meeting held at the ECF in May, 2014.

- 1.3 The indicator mapping focused on *quantitative data* (or information to be transformed into them). Assessing cultural vitality based only on quantitative evidence may be seen as problematic. As stated by one of the experts consulted in the survey: "Totalitarian systems could turn out with the best results, if only the number of books borrowed in libraries and not the value systems propagated in these books" would be of interest. However, here we are facing a general problem of statistical information which, almost as a rule, needs contextual differentiation or significant cases in order to avoid simplifications or improper conclusions.
- 1.4 The *validity of indicators for an index that is to measure "cultural vitality"* is not always obvious: In effect, many of the selected items are measuring conditions, policies, staff and turnover figures, i.e. to cultural infrastructures and related policies. But what about European (or not) mind-sets, processes of creativity, learning or enjoyment, trends in media content etc.? While these concerns are underrepresented – and would indeed require data from representative population polls – the present selection seems, nevertheless, to make sense for many stakeholders and potential users: The Dutch Arts Index already suggests that related audiences in the field of policy making and administration may be those for which an index is most valuable:
*"This overview is informative for those concerned with the field from a policy point of view, whether in governmental organisations, umbrella organisations, institutions or independently. We must be honest about the weak spots in this index and therefore stress that there are currently a number of areas with limited, or even no information available."*¹
- 1.5 A similar issue is to what extent the Index could include information of *cultural production and dissemination in the margins of society*, i.e. of an experimental, independent, non-institutional character. Indeed, the vitality of a culture cannot be mirrored with data mainly from mainstream public institutions or commercial companies, so additional efforts may be required to find alternative resources.
- 1.6 A very important concern for a "European" index is whether it adequately covers *processes of trans-national cooperation of individuals and institutions*, thus measuring tendencies towards a "European Cultural Space", including outside of EU-sponsored projects. The present indicator collection for the Index does not really live up to that expectation and, therefore, would need some fine-tuning or tests with alternative indexing approaches (cf. Part D of this study).
- 1.7 On the other hand, *differences between the socio-cultural structures and lifestyles in Europe* may be growing which should be reflected in the Index. Some experts in the survey even question the ability of a single index to reflect such processes and structures ("Some eat beans, some only meat – so on the average will everybody eat beans with meat?"). There may indeed be "the danger, that we simplify too much" and one could also ask the question, whether the proposed Index has an inherent danger of harmonising something that is –by tradition or even political agreement in the EU (cf. Art. 167 TFEU) – characterised by cultural diversity(ies), even within most of the European countries.
- 1.8 As pointed out before, over 50% of the indicator proposals are based on more *descriptive information instead of statistics*, thus requiring a transformation into measurable trend data, e.g. by comparing earlier texts on the same issue. However, such compilations can turn out to be tedious processes and may not work for all countries.

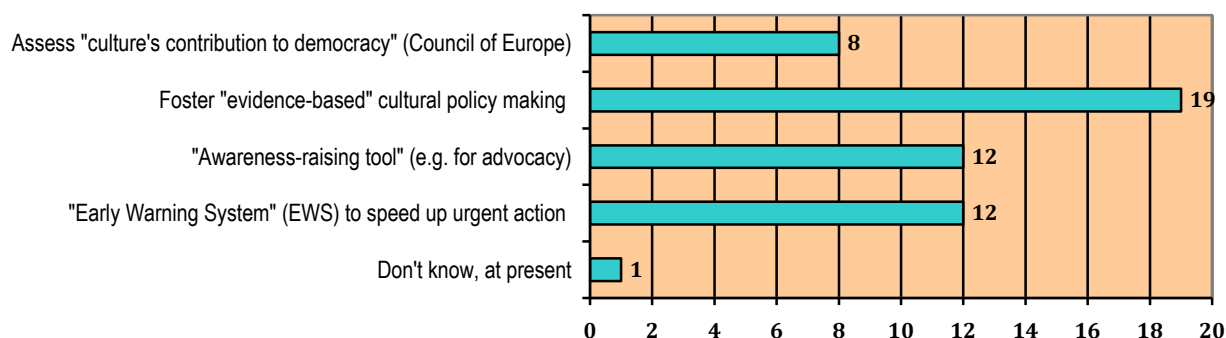
2) The Experts' Survey

As a follow-up to the indicator mapping and with the intention to better understand chances and obstacles of this challenging project, the ERICarts Institute conducted a survey among experts in the countries selected for the main project scenario ("COMP 18"). The 9 questions of the survey – cf. the questionnaire in ANNEX 1 – addressed main objectives of the proposed Index as well as e.g. issues of data availability or validity and possible benefits (or not) of such a tool or possible alternatives; most of these issues have already been discussed in the Conceptual Framework (STEP 1.1). In addition, the survey "tested" the possibility of transforming more descriptive information (such as the one found in the "Compendium") into measurable data.

While participation in this exercise suffered a bit from the fact that it had to be conducted during the holiday season, it led, nevertheless, to 25 answers from 16 countries (many of them with specific comments or suggestions), which provide the basis for this short evaluation. NOTE: In some cases, several answers were given, while other questions were not answered by all experts!

¹ *The State of Culture 2013*, Journal Boekman #97 (engl. translation of the introduction)

2.1 Most important general functions of a potential ECUVIX



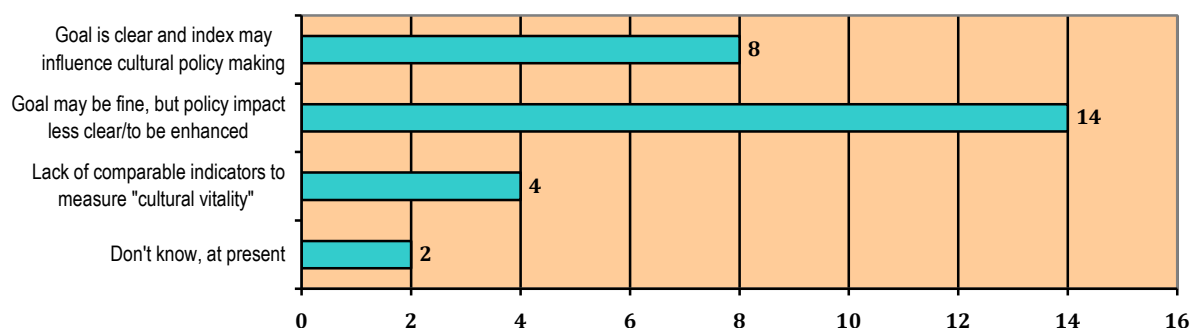
As could be expected from the results of the expert meetings held in 2013 and 2014 in Amsterdam, fostering "evidence-based" cultural policy making in participating countries received again the largest support in the survey. This had also been identified as the key function of eventual indexing tools in the preparatory paper² of the Budapest Observatory (August 2013); this paper advocated "insisting on more evidence about culture", especially "when quality of life, well-being and other aspects of European life" are at stake.

On the other hand, the survey underlines that such tools should not be seen as mono-functional or, in the words of one of the respondents:

"It could build a kind of bridge between research and decision making, and of course advocacy. So in some sense all the functions suggested might be important."

It is particularly interesting that assessing "culture's contribution to democracy", which is the main concern of a parallel, but potentially complementary exercise initiated by the Council of Europe, has been mentioned by nearly all of the respondents from Central-Eastern European countries, even if one of the experts commented that such an objective does indeed "need a special approach".

2.2 Clarity and importance of the main ECUVIX goal: Monitoring "Cultural Vitality" in Europe



While the great majority of experts supported the concept of measuring "cultural vitality" as the main goal of an eventual index, many of them were sceptical regarding its impact on cultural policies; a few even questioned the availability of comparable indicators for this goal altogether. This question prompted a number of comments, some of which suggest a less "general" approach that could focus on concrete policy objectives:

- *Cultural vitality can be defined in many different ways. The danger is that we take one (Western European) model as the basis and use it to compare countries with very different traditions and structures. An index is always in practice normative (higher value is preferred). So there is a slight flavour of cultural imperialism involved.*
- *I think the idea is fine, but words should be chosen more clearly and carefully (and maybe simpler) to make the definition clear for all.*
- *I think that the goal of devising a cultural vitality index might turn against the very idea to support cultural development in Europe (in general), as it will place countries in a sort of competition around a rather disputed concept, which could be used very non-constructively. I think that "cultural vitality" carries a very strong appreciative tone – are we vital enough, or are we dead?
In my opinion, the experience of ranking in general has shown it is useful as long as it is devised in order to highlight the achievement of some sort of threshold (low, medium or high), and this to point out*

² P. Inkei with J. Hentz: *Considerations about a European Cultural Index*, Budapest/Amsterdam 2013

some good and bad scenarios and to raise awareness, but not more. But for this the concept needs to be quite straightforward. For this reason, I would strongly support for instance a "tolerance for diversity in culture" index or "cultural governance" index, or "access to culture" index, but not an overall Cultural Vitality index.

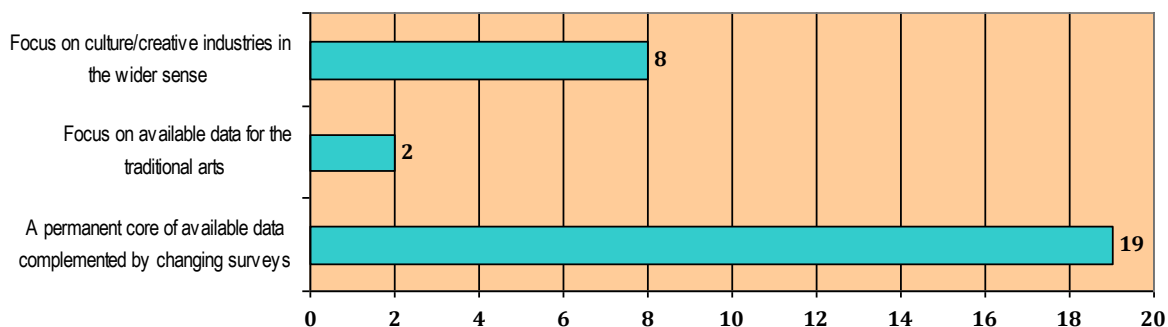
- I think that the goal may be fine, but the impact of the Index on cultural policies will depend on the selection and comparability of indicators, among other aspects, as well as on the relevance that policy-makers want to give to it. In any case, I consider this type of exercise useful to make knowledge advance.
- You may or may not accept the notion of "vitality", but if you do, I think we should not overestimate the future influence of such an index on policy making. This is not to say that it would completely lack influence, but the function of an awareness-raising tool seems to me more important

2.3 Can the 4 "pillars" and related indicators cover both dynamic processes and sustainability?

Again, the answers reveal divided opinions: While 15 experts opted for YES, 10 saw the main objective fulfilled ONLY PARTLY, thus echoing some of the concerns voiced already in the first indicator mapping paper (STEP 1.2). Among the comments:

- I would need more time in order to assess the indicators properly, but *a priori* they could seem enough to evaluate "Cultural Vitality"
- They can give hints on how dynamic and how sustainable the system is. No one must believe that the index shows a full picture, but it can still be of great interest as a tool.
- The pillars are all right. The problem will be to include in the analysis as many indicators for the pillars as possible.

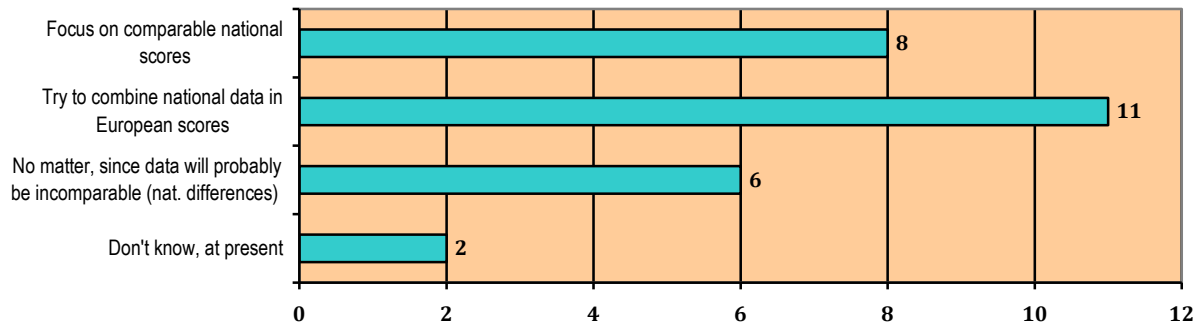
2.4 The scope: culture/creative industries, traditional arts or a flexible approach with surveys?



While a tendency towards adopting a wider definition of "culture" (incl. e.g. "digital culture") is visible, the availability of valid indicators is of greater importance for the experts (who had been familiarised with the STEP 1.2 indicator mapping). Under the present circumstances, most of them seem to prefer a flexible approach with a *permanent core* of indices, complemented by *changing surveys* for more specific issues. Comments:

- The concerns suggested are all relevant and for the most part possible to monitor. I would, however, not merge them into one single indicator and rather keep them separate.
- It doesn't matter so much which areas to cover. I think it would be best to include as many related data as possible as long as it is clear which indicators measure what and as long as the interpretations are correct.

2.5 Focus on comparing available / relevant national data or integrated, "European" scores?



The question (cf. ANNEX 1) recalled the difficulty to find standardised “cultural vitality” indicators in all European countries, due to differing national conditions, e.g. regarding size / population, economic / organisational power etc., so in the end only some countries (e.g. 18-20) may provide sufficient data resources for “European” index scores. Despite that caveat, almost half of the experts voted for efforts to determine European scores. Nevertheless, some of the respondents voiced general scepticism about the comparability of data. Comments include:

- *A score that describes only 18-20 countries sounds meaningless [for a European Index]. National data are really difficult to compare as you know. European surveys (and the Compendium) include data that are at least moderately comparable.*
- *It is worth to consider introducing the satellite accounting for culture in European countries*
- *In order to obtain reliable results, European comparable data [should be] combined with qualitative national data, which are not provided in most European sources. To use quantitative national data could lead to problems of harmonization and, therefore, of comparability among countries.*
- *Building an index could be done based on national data, from which trend figures could be calculated and compared between countries, and these trend figures are what could build the index.*
- *It will be important to combine the data in European scores with an appropriate usage of weighting and other statistical tools.*

2.6 Test: Transforming more "descriptive" Compendium information into measurable figures

NOTE: The survey tried to test such procedures with the example of policies and measures addressing linguistic diversity, for which different statistical and non-statistical information is available in the Council of Europe/ERICarts “Compendium”. If the columns A – E would be given a different weight, e.g. from 1 to 5 points, this could possibly lead to comparable country scores for that issue. Respondents were also asked to comment, if simple answers are difficult, e.g. need further specifications, or if the test took more than 5 minutes to be completed. The table summarises the marks in the respective categories provided by the participating experts:

	A. Fully recognized and implemented	B. Implemented without formal recognition	C. Formally introduced, but not fully implemented	D. Politically discussed or planned	E. Not existing / relevant in the country
1. Autochthone minorities' languages recognized	14	1	5	1	2
2. Other minorities' languages recognized	1	6	6	5	5
3. Mother tongue teaching for minorities in schools	7	4	6	3	3
4. Radio/TV broadcasts in minority languages	14	3	3	1	2
5. Special cultural facilities for minorities	8	5	5	3	2
TOTAL replies:	44	19	25	13	14
Weighted Total (5 to 1 points):	220	76	75	26	14

Despite some difficulties – see comments – almost all experts (23) made an effort to reply, only two abstained, mainly because of time constraints. The weighted total of their answers would lead to an average – or “European” – score of 3.6 for language minorities' policies and measures, which could be used as a benchmark for individual country scores.

However, what at first sight seems manageable and leading to comparative scores, does indeed en-

counter serious problems if looked at in greater detail. As the comments show, answers require additional explanations in a number of countries that are difficult to standardise. Even more important: From five countries we received 2 or 3 answers, which demonstrated a very low degree of homogeneity, i.e. none of these questionnaires showed the same results as those of their peers from the same country! Clearly, this result points to foreseeable methodological problems that will be difficult or time-consuming to overcome, if at all possible. Comments:

- *Simple and reliable tool. But there are many nuances that these questions fail to address (are the scale and the resources allocated sufficiently, etc.)*
- *As you may know, ... [country] has a right wing party that is vehemently against all that looks like giving special treatment to cultural minorities, and this has influence. So, it would ask a much wider discussion about what should be the right answer on this set of questions!*
- *Sorry to say, but it would take more than 5 minutes...*
- *I have this feeling about composite indices that in the end you are unable to say what they precisely want to tell. But gathering the comparative data is a good thing as such, and after that you can decide whether composing an index is a good idea or not.*
- *At present, many of these specifications are difficult. All options available (A, B, C, D, E) do not fit exactly with the ... [country] situation (due partly to political and economic factors) and would deserve some explanation in order to interpret them properly. In any case, more than 5 minutes are needed in order to complete the test.*
- *Although such survey data are very useful, it is not clear how will they be combined with administrative and secondary data. This is a highly important issue for the validity of the index.*
- *Very difficult to answer. XX and YY are the national languages. ZZ [autochthone minority] is fully recognised. So YY and ZZ speaking children can get instruction in their own languages, but we also have separate schools AA, BB or CC speakers... YY and ZZ speakers have their own radio and TV programmes, but there are news also for AA speakers and TV news in sign language.*

2.7 Other European indicators (in addition to the draft mapping / Compendium information)?

Once again, answers are almost evenly split between YES (13) and NO (12). Examples of the comments and suggestions:

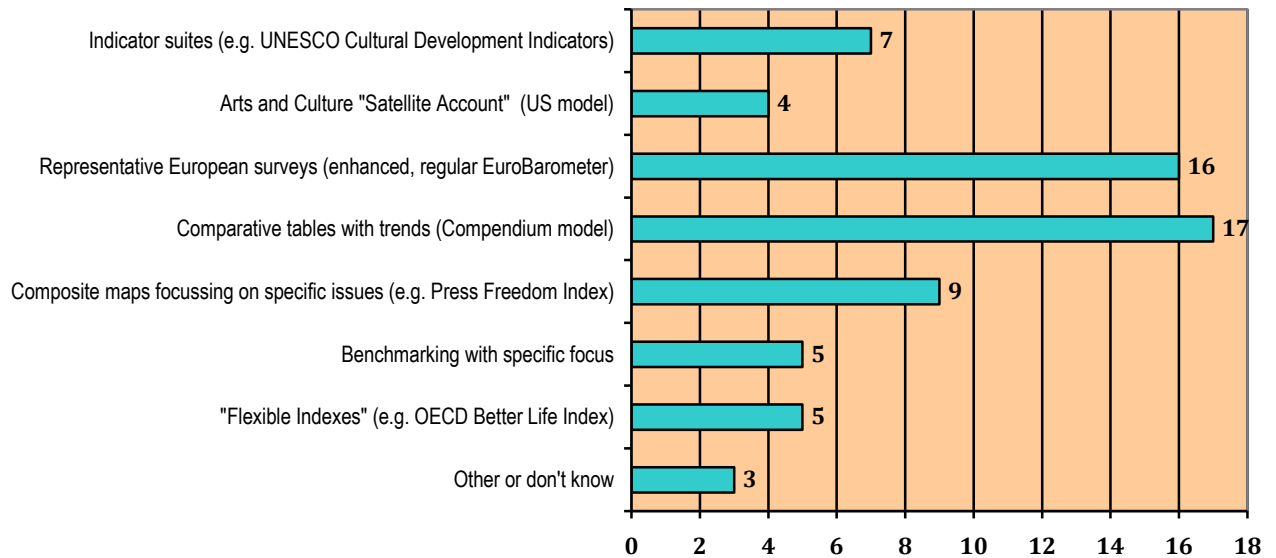
- *Creative Cities Index (Charles Landry)*
- *Music school evaluation program (infrastructure, financing, organisational developments, regional diversity etc.). We are just starting an exchange of view with EMU (European music school union)*
- *European cultural cooperation domain (or pillar)*
- *In addition to indicators that measure the economic dimension of culture (such as cultural enterprises and employment), which are included in Pillar U, cultural GDP could be also considered.*
- *All data that relate to culture and can be measured on a national comparison level. Eurostat data should be utilised as much as possible.*

2.8 Is your country ready to participate in the ECUVIX (based on current resources)?

Answers to this question provide a clearer picture, with 16 experts answering YES, 7 opting for ONLY PARTLY and 2 being undecided, at present. However, there are hints in the comments, that the principal openness for such exercises may require additional resources (credible results cannot be achieved in "quick & dirty" approaches):

- *That would probably mean employing a small research team for some time? No collection of new empirical data?*
- *Although some indicators, such as those included in question 6, will deserve more than 5 minutes to collect, in order to get a right answer.*

2.9 Alternatives to a fully-fledged index like the potential ECUVIX?



A majority of experts seems to be convinced that employing a double strategy could be successful: On the one hand, they suggest to continue with, or improve, comparative tables with trend indications such as those featured in the Council of Europe/ERICarts "Compendium", on the other hand, they show a preference for initiating representative Europe-wide population surveys, e.g. in the form of an enhanced and regularly repeated "Cultural EuroBarometer", such as those carried out by the EU/Eurostat. If seen together, both suggestions could indeed complement each other's information.

Most of the proposals in this question will be studied further in the following part of the study.

D. Alternative models / scenarios and their feasibility

1) The models or scenarios

Based on the previous findings and in order to provide the pilot project with a realistic assessment of potential indexing tools, it was decided to go beyond the original ECUVIX concept and test additional models (scenarios); except for "COMP 18", they are based on previous or ongoing exercises or on suggestions of experts, consulted for this study. Simplified for the purpose of a feasibility study, these alternative indexing concepts are characterised by different development models as regards their scope, data and financial resources and methodological design.

The Study focuses on eight different index or indicator-based models with the following acronyms:

- **Euro-DUTCH:** Applying the "Dutch Arts Index" model of ca. 80 specific – for the most part: statistical – indicators in some other countries or the whole of Europe. Since exactly comparable indicators will be difficult to find in most other European countries, the methodological approach described in the C-TRENDS model could possibly serve as an alternative;
- **COMP 18:** "Core" model of the ECUVIX project, implementing the Conceptual Framework and Indicator Mapping (cf. the STEP 1.1/1.2 documents), starting with 18 "Compendium" countries;
- **TEST 5:** As above, but conceived as a test with less indicators (ca. 25) and starting only in 5 countries;
- **SATELLITE:** Adoption of the US model of an "Arts and Cultural Production Satellite Account" (ACPSA)³ in European countries; the model is based mainly on economic indicators;
- **SURVEYS:** Index based on regular representative European surveys. For example, these could be EuroBarometer surveys with at least 10 questions relevant for cultural vitality, to be repeated e.g. every 5 years. This model could also be seen as complementary to other scenarios such as COMP 18, SATELLITE or C-TRENDS, since it will address issues that are difficult to assess in these models (e.g. changes of mind-sets; appreciation of the arts; or respondents' views of socio-cultural cohesion);
- **C-TRENDS** (suggested by Erik Peurell, Sweden and based on the TRIM software⁴ developed by Statistics Netherlands): Once adjusted to the needs of cultural stock-taking, a European comparative index of culture-related trends that is based on common as well as differing (!) national data could emerge. Missing data would not be a serious obstacle when employing this instrument. Our interpretation: Main thematic categories and possibly also sub-categories must, nevertheless, be jointly agreed upon by stakeholders and experts in the participating countries. For example: 4 indicators of cultural participation trends could be collected per country, then "neutralised" and aggregated into a "cultural participation trend score". Together with the scores for other thematic categories, this could possibly result in a comparative index of general trends;
- **INDICATORS A or B:** No indexes, but status and trend overviews either in the form of comparative or monitoring tables (Type A) or as more complex "Indicator Suites" (Type B), both of which could also be conducted as benchmarking exercises.
Examples for the **Type A** can be found in ANNEX 2 and 3: ANNEX 2 is a comparative and monitoring table on public funding of culture, prepared for the "Compendium", based on official statistics in the participating countries, which could eventually be indexed. ANNEX 3 is an experimental table covering 18 cultural policy issues, based on a "virtual Compendium average" for the whole of Europe, which may enable evidence-based, but non-statistical comparisons between countries / regions. Obviously, the latter example depends a lot on the precision of individual assessments of both Compendium authors and the final evaluator. Such exercises could probably be more precise, if carried out by a panel of different evaluators or if the comparison is based on benchmarks of a single country! For specific issues, the data material in some of the existing comparative and monitoring tables could also be converted into *composite European maps*, following the suggestion of a number of respondents in the study survey.
A recent example for a culture-related indicator suite (**Type B**) is the one proposed by UNESCO in its Methodology Manual for the "Culture for Development Indicators" (CDIS)⁵. Since its implementation in a few countries led to varying results, often due to a lack of available data cor-

³ <http://arts.gov/artistic-fields/research-analysis/data-profiles/data-profile-2/nea-guide-us-arts-and>

⁴ See <http://www.cbs.nl/en-GB/menu/themas/natuur-milieu/methoden/trim/default.htm?Languageswitch=on>

⁵ <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/programmes/culture-for-development-indicators/>

responding with the proposals of the CDIS, its first objective is highlighted by UNESCO as that of "a new advocacy and learning tool to explain how culture supports the achievement of development goals at the national level". In other words, such exercises can also be seen as instruments for the training of specialists and for the development of indicators, where they are not yet available. On behalf of the Council of Europe, another effort is currently being made by the Hertie School of Governance (Berlin), together with the University of Heidelberg. It focuses on "Culture's Contribution to Democracy" and related value systems. An interesting model is also carried out by the European University Institute (see below 2.6).

2) Feasibility tests

NOTE: While the nine factors introduced below played an important role for the examination of the above models, outcomes summarised in this paper also rely to a large extent on the data resources mapping (STEP 1.2), on the previous meetings held in Amsterdam, on methodology checks (e.g. with the JRC) and on the experts' survey conducted for this study.

In order to arrive at firm conclusions, all 8 scenarios receive, in each category, one of the following ratings:

(F) = Feasible, relevant, manageable (within a reasonable time frame and resources allocation);

(P) = Potentially or partly feasible etc.

(N) = Not feasible etc.

At the end of this examination, an overview will condense and quantify the results for each of the scenarios via a points system.

2.1 European 'political' relevance

This factor concerns the potential overall role the ECUVIX or alternative models could play in the European cultural policy landscape: Will stakeholders and European institutions accept such instruments? Can the new tool influence the further development of the "European Cultural Space"? Will it also produce an European added value by taking up new or hotly discussed issues that are not sufficiently addressed in current statistics and monitoring tools, including: current European conflicts with cultural connotations; demographic trends (ageing societies, increasing diversity); democratic deficits vs. multi-stakeholder governance (as suggested by Isabelle Schwarz at the 2014 experts' meeting in Amsterdam); the role of digitization in the wider cultural sector; cultural education and participation etc.?

Euro-DUTCH (F): No doubt, success prompts more success! The very fact that the Dutch Arts Index model has already been realised could make it attractive and relevant for other countries, especially because of the participative development approach conducted in the Netherlands. If feasible, a Europe-wide implementation of this concept could count on the support of many stakeholders and governments across our continent, even if indicators would need to be modified to take account of differing national resources and to address some of the above issues;

COMP 18 (P): As a contrast, the ECUVIX concept to be implemented first in 18 and later in additional countries would have to start from scratch. Whether it can garner broad support in these countries and beyond is an open question. On the other hand, the concept is based on a wide range of indicators, some of which with added value for addressing issues mentioned above;

TEST 5 (P): Since only a reduced number of indicators will be selected in this scenario, one can predict that its political relevance may be questioned. However, its simplicity due to a much smaller number of participating countries could make it look attractive, even for governments;

SATELLITE (F): This model has some advantages of the Euro-DUTCH approach and is much simpler to implement; it could be particularly interesting for ministries of culture, national arts councils and statistical offices. At best, it should be combined with other approaches, since it cannot address topical issues like those mentioned above;

SURVEYS (F): The opposite would be true for this approach: Representative surveys are an optimal and flexible instrument for taking up specific political or cultural issues, especially as regards their echo in opinions and experiences of broad sectors of the population. On the other hand, structural and administrative data and trends will find better sampling and evaluation tools which, again, speaks for combining it with other instruments;

C-TRENDS (F): At first sight, the long development phase and the complexity of this model could be seen as an argument against it. On the other hand, comparing not absolute figures but only trends

and enabling indicator diversity could create a "data-neutral" and truly European instrument. Once fully developed and understood, it may win sympathies in many countries, because it may be able to cover a broad range of issues, without compromising on cultural diversity or imposing "standards" not all European countries will be able – or willing – to match, at least not in the cultural domain;

INDICATORS A (P): Comparative or monitoring tables such as those provided in the Council of Europe/ERICarts "Compendium" are usually theme-specific and cannot pass as an overall index. Therefore, their "political" appeal is mostly limited to specialists for the issue at stake;

INDICATORS-B (P): Since potentially important models of culture-related indicator suites are currently in a development phase, their outcome is to be waited for. Clearly, assessing "Culture's Contribution to Democracy" could find a broad appeal, but may also prompt controversies.

2.2 'Cultural vitality' context validity

This factor leads to an assessment of the chances of different index or indicator models to address a wide range of issues connected with "cultural vitality". This would require that a tool focuses not only on common economic data or participation statistics, but is capable to include e.g. indicators on changing cultural practices and mind-sets, the implementation of specific policies or the survival of cultural traditions in the participating countries, to mention only these examples. Clearly, such checks can be done only contextually in this study, but the validity of main "pillars" and of concrete indicators will stay on the agenda of future development work, once concrete scenarios have been agreed upon.

Euro-DUTCH (P): The original Dutch Arts Index contains a number of country-specific indicators that could be associated with "cultural vitality". However, a similar coverage cannot be guaranteed in many other European countries;

COMP 18 (P): The preliminary indicator mapping provided many potential resources, but these don't appear to sufficiently cover Cultural Vitality in all its aspects (cf. the study survey and cautionary remarks in the STEP 1.2 paper);

TEST 5 (N): Due to the limited number and scope of issues covered in such test versions, the vote can only be negative. However, if another, more focused, dimension would be chosen (e.g. "Cultural Economy Index"), the chances for a positive assessment would be much greater;

SATELLITE (P): As above. Basically, this model could be considered to be a "Cultural Economy Index", thus covering only some aspects of cultural vitality;

SURVEYS (F): Feasible, because representative surveys can potentially address a wide range of issues – of course, with the already mentioned limitations of such instruments;

C-TRENDS (F): Probably feasible because of the principal openness of this approach;

INDICATORS A (P): Only combinations of such tables would allow a positive assessment, which is feasible for research, but not for broader audiences and stakeholders;

INDICATORS-B (P): cf. assessment 2.1

2.3 Usability & impact probability

This is to assess, whether the proposed instrument and its structure can successfully and with relative ease address the connected issues and thus make a difference for users and stakeholders. Could the ECUVIX or alternative models have measurable impacts on national cultural policies and measures?

Euro-DUTCH (P): Potentially, such impacts can be expected, as shown by the Dutch model;

COMP 18 (F): While there are still some imponderables to consider, there are good chances that an ECUVIX may find attention and could also impact on cultural policies in the participating countries (of course, depending on a broad participation of national stakeholders and resource bodies);

TEST 5 (P): cf. assessment 2.1;

SATELLITE (F): Easy to use and, in a longer perspective, interesting for ministries of culture, national arts councils and statistical offices;

SURVEYS (F): Experience shows that survey results are attractive for the media and civil society organisations. Frequently they also provoke reactions from policy makers and administrators. Limits

could be seen in the size of samples and in the number of questions or participating countries, since they determine the investments needed for such instruments;

C-TRENDS (P): Because of the arguments mentioned in 2.1, the usability and the probability of impacts cannot be predicted, at present;

INDICATORS A (P): Comparative or monitoring tables can have an impact in specific policy contexts, but usually do not lead to debates in a broader public;

INDICATORS-B (P): cf. assessment 2.1

2.4 Data resources feasibility/reliability

This factor reflects results of the resources mapping (STEP 1.2), including still existing "blank spaces" and potentials for an improvement of resources. As well, the scope and reliability of data resources come into the picture. Clearly, this study can only be a first assessment, since decisions on the exact scope and preferred indicators have not yet been made but results would differ anyway, depending on the model in question.

Euro-DUTCH (N): The checks carried out in the course of the indicator mapping lead to the conclusion that a 1:1 extension of this model to other European countries would have no basis, at present. In a way, this is due to the successful development strategy of the Dutch organisers, who were able to attract a wide range of public and private data providers whose very specific information and trend figures became part of the "Dutch Arts Index". While such strategies could, at least in principle, also be employed in other countries, to arrive at comparable indices would appear almost as a miracle;

COMP 18 (P): In the survey for this study, the applicability of "Compendium" data, especially for statistical analyses, has been questioned by some respondents: Due to the collaboration of experts with different access to information in the participating countries or to the varying availability of harmonised statistics, different sources (e.g. ministries, statistical offices, various surveys) are frequently used in this information and monitoring system, which could suggest that they are hardly comparable. As has been shown in the study survey, such problems may possibly be overcome, but would require a great deal of testing and revaluation;

TEST 5 (P): This option has been widely discussed in previous expert meetings and by some means or other, test runs to check the validity of indicators and the reliability of sources will be inevitable for any of the models discussed in this study. However, a main problem would probably be to fully address the main Index dimension ("cultural vitality") in such tests, despite a reduced number of indicators.

For example, Péter Inkei proposes a "minimalist option modelled on the Human Development Index", while acknowledging the difficulty "to name a key indicator for expression or governance", in that context. In his paper for the 2013 experts' meeting in Amsterdam, he had already suggested 4 main indicators.

1. Participation: theatre tickets sold + museum attendance
2. Finances: general public finances of cultural services (COFOG 08.2)
3. Capacity: permanent and temporary cultural jobs (NACE R plus C18, G47.6, J58.1.1, J58.2.1, J59, J60, M74.2)
4. Competitiveness: one sponsorship or donation figure that can be matched against total respective giving.

However, these indicators – with the exception of the third one – would not really solve, or could even reinforce, the problem that many of the already available statistics tend towards painting a rather traditional picture of "culture"...

SATELLITE (F): Since this model relies completely on official statistics, margins of error will be of lesser concern;

SURVEYS (F): A similar assessment would apply to this model, of course with the condition that representative surveys are carried out in a professional manner;

C-TRENDS (F): In this case, the availability of trend data for "cultural vitality" that cover at least 10 years could appear to be the main problem. However, there is a good potential that this could be solved due to the fact that missing data can be compensated by estimates and national indicators don't need to be 100% identical, as long as they address the same issues (see more under 2.5);

INDICATORS-A (P): The reliability of such tools could be enhanced, if evaluations were to be carried out (or confirmed) by a panel of different experts;

INDICATORS-B (P): Due to the differing objectives and current state of realisation, no clear assessment can be provided, at present. However, the "Cultural Development Indicators" exercise of UNESCO already reveals some difficulties to achieve common denominators;

2.5 Human resources & partnership feasibility

This assessment concerns the core staff and external specialists needed for running the system in the different scenarios. Could human resources be reduced, e.g. through secondments or partnership arrangements? In this context, necessary or advisable partnerships such as those originally introduced in the Conceptual Framework (STEP 1.1) will play a role, however, not overlooking potential dependencies and procedural difficulties.

Euro-DUTCH (P): The Dutch Arts Index is characterised by strong partnerships and by the collaboration between state agencies and research bodies. Potentially, this may also be achieved in a few other countries and would actually be a condition for the realisation of such a model;

COMP 18 (F): Feasible without elaborate staff, thanks to the experience gained with the "Compendium Community of Practice" and contributing experts during the last 15 years;

TEST 5 (F): Feasible for the same reason;

SATELLITE (F): This concept could probably be implemented by the existing staff of public agencies (e.g. national statistical offices or Eurostat). Nevertheless, as demonstrated in the US case, a partnership with cultural bodies would also be required in order to secure a proper interpretation and dissemination of the data and trends as well as to avoid political dependencies. Potential synergies with the Council of Europe plan to assess "Culture's Contribution to Democracy" should also be explored;

SURVEYS (P): As a rule, such surveys are being carried out by specialised companies (causing sizeable investments, cf. 2.7). There would again be a need for partnerships with cultural experts or platforms for the reasons stated before;

C-TRENDS (P): This model requires complex preparatory work and related human resources. Great care must be taken to secure a common methodology, including main and sub-categories, which suggests an experienced research team with similar partners in other countries. For example, it could function only if the thematic categories are the same across Europe and if the associated indicators, even if they may differ slightly from country to country, can make valid contributions to the thematic issues in question (e.g. "cultural participation"). As well, at least guidelines for indicators – e.g. one each for participation in the library field, in the performing arts, in the visual arts and in the digital sphere and all of them providing trend figures for at least 5 or 10 years – would have to be fixed, that could balance differing resources in the participating countries.

INDICATORS-A (F): Single comparisons can be handled with relative ease;

INDICATORS-B (P): cf. assessment 2.4.

2.6 Methodological and technical feasibility

Methodology assessments of the project scenarios rely mostly on the results of previous steps or consultations and focus on predictable difficulties as well as technical needs of the system's infrastructure.

As explained above (2.4), an in-depth analysis would first require decisions on the exact scope and preferred indicators which differ a lot among the models discussed here. However, future methodological work will profit from established statistical methods, especially those proposed by the OECD and the EU Joint Research Centre (JRC). The latter jointly published a handbook and user guide⁶, that is frequently being used for the construction of indicators and indexes, especially as concerns selecting variables, imputing missing data, conducting multivariate analyses, the normalisation of data, weighting and aggregating indicators or other issues (cf. STEP 1.1 / Conceptual Framework).

⁶ OECD/JRC: *Handbook on Constructing Composite Indicators*. Paris/OECD 2008

Euro-DUTCH (N): Finding common ground would probably be a too complex endeavour (cf. assessment 2.4). However, if carried out along the methodological lines of the C-TRENDS concept, it may have a chance;

COMP 18 (P): According to the results of the Experts' Survey, transforming more "descriptive" Compendium-type information into measurable figures will turn out to be a lengthy and difficult or at least intricate process for which, however, infrastructures are in place;

TEST 5 (F): Feasible, due to the reduced input;

SATELLITE (F): Feasible, thanks to established statistical frameworks and classifications;

SURVEYS (F): Normally not a problem for issues that can be dealt with in surveys, but see also some limitations such as those mentioned in assessments 2.1 and 2.3;

C-TRENDS (P): To be further explored. At the 2014 experts' meeting in Amsterdam, Cas Smithhuijsen had already suggested looking into trends instead of looking for a comparable index, since this could solve some of the methodological problems. While an already functioning model of an index covering different countries (!) in the cultural sphere is not yet known, examples in other domains seem to work, as shown by the TRIM method developed at Statistics Netherlands. According to Erik Peurell, it is being used to systematically follow trends in European bird populations.

INDICATORS-A (P): Potentially feasible (cf. assessment 2.4)

INDICATORS-B (P): One of the experts consulted in the survey recommended an approach that addresses culture in a more general way, the "Tolerance Indicators Toolkit" developed at the European University Institute (Florence) in the context of the ACCEPT PLURALISM project.⁷

2.7 Financial viability

While an exact estimate of total costs of the project is difficult to make at this phase, tentative budgets needed during the development phase should play a role in this assessment. In this context – and given present financial uncertainties – development costs of over 150,000 Euros could probably be considered a negative threshold. Further viability tests should include how eventual investments envisaged in the different scenarios could be financed.

Euro-DUTCH (N): Investments cannot be calculated, due to the complexity of connected tasks and processes. In order to become feasible, pro-bono work of experts and hundreds of data providing organisations or public bodies would be needed, which does not appear to be realistic, at present;

COMP 18 (P): Similar as regards the complexity of tasks, but with slightly more potential due to existing structures and experts' networks. To be in line with the above threshold, the number of indicators would probably need to be reduced to ca. 40;

TEST 5 (F): This model should need less than 1/3 of the proposed investment during the development phase and could later be managed with minimal expenses (however only within the limits mentioned in 2.1 – 2.3);

SATELLITE (F): Especially if it would be started by the EU/Eurostat, the Council of Europe, OECD or jointly by the participating states, development costs for a satellite account could probably remain below the threshold of 150,000 Euros. As well, later expenses would include mainly those for the interpretation and dissemination of results;

SURVEYS (N): In a longer perspective and provided that it can deliver valid evidence for cultural vitality issues, this model appears to be one of the most expensive solutions. However, development costs could stay below the threshold and operating costs of surveying companies incur only sporadically (e.g. every 3 or 5 years), depending on the cycle chosen for this instrument. While this could lead to a (P) assessment, we have chosen (N) because, most probably, additional costs will arise for complementary activities: As explained above, representative population surveys normally arrive at their full potential only if they are combined with other forms of empirical socio-cultural research and monitoring activities, in our case e.g. the COMP 18, SATELLITE, C-TRENDS or INDICATORS-A models;

C-TRENDS (P): Difficult to calculate, at present, but a research task force could possibly create a functioning methodology with expenses below the threshold;

⁷ <http://accept-pluralism.eu/Research/ProjectReports/ToleranceIndicatorsToolkit/ToleranceIndicators.aspx>

INDICATORS-A (F): Feasible, if the task would be limited to e.g. 8-10 of such comparative tables;

INDICATORS-B (P): Potentially feasible, e.g. if teams from different universities or research institutes would cooperate (which, however, could raise other questions such as the time frame).

2.8 Operational feasibility / Sustainability

This is to assess, whether the proposed instrument could successfully address the connected problems in a longer or at least medium-term perspective, following the development phase. Emphasis will be, inter alia, on the stability and supportability of the different models/scenarios. Perspectives for the future sustainability include the question, whether derivate products or other sources of revenues could, on a longer run, contribute to the cost.

Euro-DUTCH (N): This assessment is due to the negative outlook of factors 2.4, 2.6 and 2.7;

COMP 18 (P): While the "Compendium" – in its present form as a cultural policy information and monitoring system – has already proven its sustainability, the same cannot be guaranteed for a more elaborate Index such as the proposed ECUVIX. We opt for **(P)** because of methodological problems connected with potential indicators and the somewhat ambiguous results of the experts' survey in this study;

TEST 5 (F): Actually, such tests are not necessarily meant to be the final solution. However, if a reduced number of indicators can successfully address "cultural vitality" issues – which is not clear, at present (cf. assessment 2.4) – such an "Index light" would have good chances for operational feasibility and sustainability at limited costs;

SATELLITE (F): This model, once realised, encounters no difficulties, if run in a cooperative manner (including also civil society experts);

SURVEYS (P): As explained above (2.7), the assessment depends a bit on the role given to this instrument, e.g. in combination with others. However, as such, recurring surveys could become sustainable tools;

C-TRENDS (F): Once the indicator framework is in place, this model should work smoothly (under the condition that it is guided by a dedicated group of experts and stakeholders);

INDICATORS-A (F): cf. conditions mentioned in assessment 2.7;

INDICATORS-B (P): cf. assessment 2.7

2.9 Schedule feasibility (2014/15)

This factor is to estimate, how much time the new tool will take to reach maturity and whether previous planning parameters can be considered reasonable. In this context, a development time frame of ca. two years is considered as threshold.

Euro-DUTCH (N): Not feasible because of the arguments mentioned above;

COMP 18 (P): The majority of Compendium-based pieces of descriptive information – making up ca. 2/5 of the proposed indicator resources in the first mapping exercise (STEP 1.2) – require complex, costly and also lengthy analyses, transformations and harmonisation efforts, before one could rightfully consider them as a basis for valid indicators. Other resources, as well, necessitate normalisation, weighting, imputation or other preparatory steps before they could become part of the system. According to our estimate, such processes would take at least 2 years.

TEST 5 (F): Feasible because of the arguments mentioned above and because first tests could already be conducted within a year's time;

SATELLITE (P): Feasibility depends on the willingness of official bodies to share, re-organise and publicise their data resources (cf. assessment 2.7);

SURVEYS (N): Not feasible, at present, especially for the reasons explained in assessment 2.7. Seen together, the above arguments speak more for ad-hoc instead of recurrent surveys: They can address burning issues at relatively short notice and with limited investments, thus being able to complement other fact- or trend-finding instruments;

C-TRENDS (P): Similar to the COMP 18 model, only a potential feasibility can be attested. Whether an operational model would work within two years depends, first of all, on quick decisions of main stakeholders and then on the installation of an experienced team (task-force);

INDICATORS-A (F): As can be shown with examples of experimental types of comparative or trend overviews in ANNEX 2 and 3, different approaches already exist and could be further developed or specified;

INDICATORS-B (P): Since experiments with cultural indicator suites are ongoing, no firm conclusion regarding their schedules or longer time-frames are possible in this study.

3) Conclusions

The results of the feasibility assessment are summarised in the following table. In order to arrive at clearer options for potential stakeholders, they include a rough quantification, with 1-6 points suggesting "Not feasible", 7-12 points "Potentially feasible" and 13-18 "Feasible":

FEASIBILITY FACTOR	MODELS / SCENARIOS						
	I	II	III	IV	V	VI	VII / VIII
	Euro-DUTCH	COMP 18	TEST 5	SATELLITE	SURVEYS	C-TRENDS	INDICATORS
1. European 'political' relevance	F	P	P	F	F	F	P / P*
2. 'Cultural vitality' context validity	P	P	N	P	F	F	P / P*
3. Usability & impact probability	P	F	P	F	F	P	P / P*
4. Data resources feasibility/reliability	N	P	P	F	F	F	F / P*
5. Human resources & partnership f.	P	F	F	F	P	P	F / P*
6. Methodological and technical f.	N	P	F	F	F	P	P / P*
7. Financial viability	N	P	F	F	N	P	F / P*
8. Operational f. / Sustainability	N	P	F	F	P	F	F / P*
9. Schedule f. (2014/15)	N	P	F	P	N	P	F / P*
SCORE (F = 2 points P = 1 p.; N = 0 p.)	6	11	13	16	12	13	14 / 9*

*) Due to their different state of development, the feasibility of "INDICATORS-B" models (indicator suites) could not be assessed properly, at this stage. Therefore, all of them were characterised as "potentially feasible"

Abbreviations: **F** = Feasible, relevant, manageable (within a reasonable time frame and resources allocation)
P = Potentially (or partly) feasible etc.; **N** = Not feasible etc.

Even if some of the tested models/scenarios reached scores that are not far apart from each other, the detailed feasibility assessment summarised in this study permits some clear conclusions:

- First of all, the *ECUVIX model* ("COMP 18"), for which an indicator mapping and other important preparatory work had already been conducted during the pilot phase of the project, cannot fully live up to original expectations. In particular, doubts exist as regards the range and validity of some indicators of this model, the relevance of its "European dimension" as well as its financial, operational or schedule feasibility. Such concerns suggest the departure from a "one tool fits all" approach and, instead, further exploring other complementary data resources and statistical instruments (that could eventually be combined);
- In contrast, an adoption of the *US model of "Arts and Cultural Production Satellite Accounts"* ("SATELLITE") – most probably with a few modifications to better match European realities and statistical classifications – seems to be a feasible solution for an index, which could become operational in some EU/OECD countries already in 2015. However, such accounts would include mainly economic indicators and thus cover only parts of the "European cultural vitality" concept and of the societal impacts of arts and media-related activities, in general. This suggests that

SATELLITE (or a similar initiative of Eurostat) should be seen mainly as a complementary element in a broader index or indicator suite. It would require an active role of official European and national agencies, which could probably also provide most of the resources for this exercise;

- The "cultural vitality" concept may be served best with a combination of two other indexing models explored so far: If the plan of a relatively "data-neutral" *trend recording instrument with more flexible indicators* ("C-TRENDS") could be realised – i.e. a software used so far in the environmental sphere be successfully adapted to the needs of the arts, media, heritage and socio-cultural activities – it could be implemented by means of *restricted trial versions* ("TEST 5"). This index tool is to compare only medium and longer-term trends instead of absolute figures. Clearly, methodological groundwork will still be needed for its realisation;
- The success of the organisers of the development strategy for the "*Dutch Arts Index*" is largely due to their ability to attract many stakeholders and a wide range of public and private data providers, whose very specific information and trend figures serve as indicators for this instrument. In principle, such strategies could also be employed in other countries aiming at *national* cultural indexes. However, using this method successfully in the construction of a comparable European index ("Euro-DUTCH") would appear almost as a miracle.

For the European Cultural Foundation – the initiator of the reflection process about problems and opportunities connected with a Europe-wide index in the domain of culture – and potentially for other stakeholders, these conclusions could suggest three next steps in the Index project:

1. *Enlarge stakeholder partnerships* for a potential European Cultural Vitality Index, including especially the Council of Europe, Eurostat, UNESCO and / or OECD, foundations, etc., some of which currently follow their own agendas regarding indicator-based information tools;
2. *Convene, together with partners, an Experts' Task Force* to further develop conceptual and methodological issues of the Index project, with preference for the C-TRENDS model. One of the first tasks of that group could be the preparation of a tender in one of the EU programmes;
3. *Begin negotiations for a European "Arts and Cultural Production Satellite Account"* (or other concepts based on official statistics) with Eurostat, OECD, national statistical offices and other potential facilitators.

Following organisational, financial and legal preparations and intensive research and development work, the official inauguration/launch of a composite European Index or indicator suite based on the above considerations could be envisaged to take place after ca. 18 months.

4. A final note

Usually, feasibility studies include a *cost-benefit analysis*, which tests whether the quantifiable costs of a project stand in a positive relationship to potential benefits. We skip such a step, since most of the above scenarios are still in a planning or experimental phase and, therefore, exact parameters for investments are not yet available. However, the above summary table, together with other elements of this study, already hints towards the probable outcome of such an analysis. In particular, it confirms earlier doubts, whether the ECUVIX model (COMP 18) with its uncertain perspectives should merit further investments.

By the way, the present difficulties to conduct meaningful, Europe-wide cost-benefit analyses in the domain of culture put *the state of related empirical research* in an unfavourable light: This example demonstrates that, while a few, mostly informal research communities exist, many of them are ill-funded, work isolated or lack tested methods and instruments commonly found in other domains, e.g. in economic development, education or environmental research. Efforts aiming at the development of a meaningful and representative European index that is to cover important issues in the arts, heritage, media or related fields and reach beyond a few official (but not always precise!) statistics could, therefore, be seen as a starting point for joining forces and improving this situation.

E. Suggestions for future organisational structures and next steps

1) Organisational structures

If main stakeholders come to the same conclusion as the author, namely that the chances of a – gradually developed – Index covering issues related to "cultural vitality" in Europe outweigh eventual risks and the investments needed for full success, a "*European Cultural Index Task Force*" (working title) should be formed. This body should combine

- *Scientific excellence*: A reliable methodology and research functions to ensure credible, pragmatic and results oriented outputs;
- *Managerial leadership*: An experienced management to handle the organisational complexity of the project;
- *Supervision / Quality control*: Guarantees for financial partners of adequate delivery of the mandate and that needs of stakeholders and of all users of the Index service are taken into account.

At a later stage, once the project is operative, these three roles could be taken by

- A Scientific Committee;
- Executive Staff; and
- A Board of Trustees (with the power to establish review committees, etc.).

2) Partnership framework

What started as an initiative of the European Cultural Foundation and Boekmanstichting, with advice from the ERICarts Institute and a number of experts, could already be seen as the nucleus of a larger partnership framework. However, if the project is to continue, this more informal structure needs to be further developed in order to live up to the participative approach sketched in its Guiding Principles (ANNEX 4).

On the basis of previous experiences and with the aim to create synergies instead of useless competition seeing a number of already ongoing or planned indicator projects in the wider cultural domain, here are a few suggestions regarding the design of such an enlarged framework. In addition to the "European Cultural Index Task Force", it could consist of

- *Core partners*: Clearly, European or international bodies that are currently involved in the development or implementation of cultural indicators should be a first choice for additions to that group. This concerns the Council of Europe (indicators on "culture's contribution to democracy" project) and probably also UNESCO ("Culture for Development Indicators"). As well, the inclusion of Eurostat and / or OECD may be advisable, depending on choices made of specific Index models (however, the latter could also be seen as Resource Partners). Since the Index development could involve, at least initially, also financial investments, additional Core Partners could come from the side of foundations with a European remit (e.g. Riksbankens Jubileumsfond and / or Bosch Stiftung).
- *Other stakeholders* include e.g. organisations or platforms of artists and cultural operators, research institutes and individual experts, specialised (online) media, individual policy makers (mainly on the European level), etc., many of which have already a long relationship with the ECF, partly also through its *LabforCulture* tool. Once the instrument is in place, a key role of this group will be the dissemination and public discussion of Index results.
- *Resource bodies* are important collaborators in any indexing framework, as shown already in the case of the Dutch Arts Index. While some of them can also be considered to be (political) stakeholders, it could be advisable to differentiate between these roles, since especially data providers should follow strict rules in their deliveries and some of them may even need to be compensated (at best formalised in individual contracts). If our advice to adopt the model of a *European "Arts and Cultural Production Satellite Account"* – or a similar future instrument⁸ – as one element in a future Index would be taken up, particularly close relations should be forged

⁸ Based on the report of the ESS-Net Culture (November 2012), the EU plans to extend culture-related statistics. Starting in 2015, the new Modernization and Social Statistics Unit of Eurostat will be responsible for providing regular culture-related data on employment, business, expenditure, external trade, practice and participation, advised by a renewed Expert Group on Cultural Statistics.

with Eurostat, OECD, national statistical offices and other potential facilitators. Methodological advice should come from the EU Joint Research Centre (which has already agreed to that role).

3) Legal framework

If continued, the project may soon require a more firm legal framework that, nevertheless, retains the flexibility needed to successfully perform the tasks described in its Mission and Guiding Principles (cf. B). This could suggest either a single, medium-term project structure or a non-profit body:

Single project structure: This model presupposes that the Index development would have to be financed via a tender, e.g. in one of the EU programmes for research, culture or digital development, or via an application at one of the large science foundations. Of course, one should consider that such applications may not necessarily lead to success. Further problems may be seen in the fact that, normally, such projects end after two or three years – the Council of Europe/ERICarts "Compendium" is really an exception, in that respect! As well, this choice implies taking the legal framework of the funding body on board.

Non-profit body: Different models exist but many of them also have their pros and cons, for example:

- A foundation (complex establishment, except in NL);
- An institute related to a university (sometimes bureaucratic budgeting requirements);
- A consortium of different, independent bodies/stakeholders (could lack full commitment);
- An association (representing all stakeholders, but unclear liabilities and sustainability); or
- A limited society (gGmbH, e.g. under Austrian and German law – flexible scope of action).

4) Next steps (Roadmap)

Since all future action depends, first of all, on the ECF decision making bodies and involve choices regarding preferred Index models, it may seem a bit premature to propose a firm roadmap. However, in case of a positive decision, some important steps can be foreseen that could take the Index project into the next phase of development. Inter alia, action could include (see above for details):

During the first three months:

- ECF-decision on the Index feasibility and its potential scope;
- Informing potential partners (and participating experts) of the results of the Feasibility Study;
- Establishing partnerships;
- Setting-up organisational structures (especially the "European Cultural Index Task Force").

During the next half year:

- Initial fundraising activities or preparation of an application / tender;
- Staffing and / or consultancy advice;
- Methodological work (refining the design of instruments);
- Indicator research and validation;
- Consulting and statistical pre-tests (mainly with the EU Joint Research Centre);
- Creating an interactive Web environment;
- Public relations.

At the end of the first year and during the next 3-4 months:

- Starting first test runs (with a limited number of countries / indicators);
- Evaluation of results;
- Reviewing and improving the Index instrument(s);
- Additional indicator research and validation;
- Conduct a second round of tests (with an increased number of countries / indicators);
- Further adapting the Index instrument(s).

After ca. 18 months:

- Official inauguration/launch of the Index.



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Issues around a "European Cultural Vitality Index" (ECUVIX)

Questions for potential partners – Please send or fax until 22 August 2014!

*NOTE: This short survey will take only a few minutes of your time. It is to assist the "Feasibility Study" for a potential "ECUVIX" based on composite indicators, we are currently preparing for the European Cultural Foundation. While some of the questions below are relevant for the overall Index concept (all participating countries), your answers should reflect mainly assessments and experiences relating to **the situation in, and potential contributions from, your own country or region**, e.g. as regards data availability or validity and possible benefits (or not) of such a tool: This way we can best understand chances and obstacles of this challenging project. Of course, your name will not be linked with survey results in the Feasibility Study, so click or speak out freely... We greatly appreciate your participation, so thanks a lot in advance!*

First insert your country or region:

- Generally speaking, a "cultural" index based on indicators like the proposed ECUVIX may have **different political functions**. In your view, which of the following could turn out to be most important?
 - ☐ Assessing "culture's contribution to democracy" (as proposed by the Council of Europe).
 - ☐ Fostering "evidence-based" cultural policy making in participating countries (e.g. via benchmarks);
 - ☐ Running an "awareness-raising tool" (e.g. for advocacy, NGO's);
 - ☐ Maintaining an "Early Warning System" (EWS) to speed up action when it is urgently needed;
 - ☐ Don't know, at present

Comments (e.g. no or other functions of such an index):
- The proposed main objective of a potential ECUVIX is to monitor "**Cultural Vitality**" in Europe, that is: *European cultural systems will be characterised via a number of indicators as more or less "vital", depending on improvements (or deteriorations!) in both their dynamics and sustainability.* In your opinion, is this goal clear and politically important enough for such an ambitious exercise?
 - ☐ Yes, this goal is clear and the Index may turn out to be influential for cultural policy making;
 - ☐ The goal may be fine, but *the impact of such a general Index on cultural policies is less clear.* It could be enhanced by more precise objectives (e.g. monitor diversity or the effectiveness of policies);
 - ☐ I don't think that sufficient and comparable(!) indicators exist to significantly check "cultural vitality".
 - ☐ Don't know, at present

Comments:
- Can the **suggested four main concerns or "pillars"** – Access/Participation; (Diversity of) Expressions; Financing/Economy; Governance – **with their related indicators** (cf. draft indicator mapping) really cover both dynamic socio-cultural processes and the sustainability of European cultural systems?
 - ☐ Yes ☐ No ☐ Only partly ☐ Don't know, at present

Comments:
- As regards definitions, should the ECUVIX really **cover the whole of "culture"** (incl. e.g. "digital culture"), settle with the **traditional arts** or use a **flexible mode**, depending on the availability of indicator sources?
 - ☐ ECUVIX should cover *culture/creative industries in the wider sense*;
 - ☐ ECUVIX should focus more on the *traditional arts* for which data are available;
 - ☐ ECUVIX should have a *permanent core* based on available data, complemented by *changing surveys*.
 - ☐ Don't know, at present; Comments:

5. Should a potential ECUVIX focus on **comparing available and relevant national data**, or are **integrated, "European" scores** possible – even if finally only some countries (e.g. 18-20) with sufficient data resources may be able to participate? Please consider the difficulty to find standardised data for indicators in all European countries, differing national conditions, e.g. regarding size / population, economic / organisational power or strongly federalised states (such as Belgium, Spain, Switzerland, UK).

- ☐ ECUVIX should concentrate on *comparable national scores*;
☐ ECUVIX should also try to *combine national data in European scores*;
☐ Does not matter, since *data will probably be incomparable* anyway (due to national differences).
☐ Don't know, at present; Comments:

6. Frequently, information in the Compendium and other sources is provided in a more "descriptive" style. In order to be used for an index, this type of content would need to be further specified. The below **short test is to exemplify this procedure with information from your country on issues of languages and cultures of minorities**. If possible, please mark the appropriate boxes in the following table. Please comment if such specifications are difficult, at present, or if this test took more than 5 minutes to be completed!

	A. Fully re-cognized and im-plemented	B. Implemented with-out formal recognition	C. Formally intro-duced, but not fully implemented	D. Politically dis-cussed or planned	E. Not existing / relevant in the country
1. Autochthone minorities' languages recognized	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Other minorities' lan-guages recognized	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Mother tongue teaching for minorities in schools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Radio/TV broadcasts in minority languages	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Special cultural facilities for minorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- ☐ Don't know, at present; Comments:

7. In addition to our draft indicator mapping and Compendium information, do you see **other indicators that are Europe-wide comparable and should be tested in a potential ECUVIX exercise?**

- ☐ No ☐ Yes, in particular:

8. Should the Feasibility Study come to a positive conclusion or advocate a "test-run", would you consider **your country ready to participate in the ECUVIX** (based on the currently available empirical resources)?

- ☐ Yes ☐ No ☐ Only partly ☐ Don't know, at present

Comments:

9. Which of the following could be **alternatives to a fully-fledged index** like the potential ECUVIX?

- ☐ An "**indicator suite**" (cf. [UNESCO's CDIS](#));
☐ An "**Arts and Cultural Production Satellite Account**" (cf. [US model](#));
☐ **Representative European surveys** (like [EU's Eurobarometer](#), but enhanced and regularly repeated)
☐ **Comparative tables with trend indications** (like those in the [CoE/ERICarts "Compendium"](#));
☐ **Composite maps** focussing on specific issues (cf. [Press Freedom Index](#));
☐ Widespread "**benchmarking**" practices with a specific focus; or
☐ "**Flexible**" indexes, adapted to match different realities (cf. the OECD "[Better Life Index](#)")?

ANNEX 2

Culture Budgets and the Financial Crisis: An Experiment

Monitoring Public Cultural Expenditure in Selected European Countries 2000-2010/12

(Gross figures in € per capita and in % of total public expenditure or of GDP; all levels of government)

4th draft version, September 2014

COUNTRY	2000	2005	2009	2010, 2011 and/or 2012			Basis of Comparison (years; definitions; sources other than the "Compendium")
	€ per capita	€ per capita	€ per capita	€ per capita	% of total publ. expenditure	% of GDP	
Read/Compare:	↔↔↔ Significant budget raise / cuts				000		↔ horizontal / 0 vertical comparisons
Austria	225	250	274	278/273/286	1.55	0.82/0.76/0.79	
Azerbaijan	1.98	11	N/A	31/39/38*	ca. 2*	0.4*	*) 2012
Bulgaria	16	18	29	N/A	1.72*	0.64*	*) 2009
Croatia	N/A	N/A	77	72*/68**	1.48*/1.40**	0.68*/0.61**	*) 2011 **)2012
Czech Rep.	N/A	N/A	97	105/105/130	1.66/1.70/2.20	0.96/0.90/0.89	
Denmark	290	352*	294	300**	ca. 1**	0.7***	*) 2006 **) 2011 (Budget); ***) 2010
Estonia	80*	140	164	188/188**	3.21	1.8/1.6**	*) 2001 **) 2011
Finland	175	168	177	N/A	0.99*	0.54*	*) 2009 (+ trend, new budget design)
Georgia	3.6	7.6	11.6	9.3	N/A	0.46	
Germany	100	97	112	117	1.67	0.38	Add. Source: Kulturfinanzbericht 2012
Hungary	N/A	36*	56	N/A	1.69**	0.57**	*) 2004 **) 2009 (cuts of -18% in 2012)
Ireland	N/A	34	50*	40** / 38***	0.31***	0.11**/***	*) 2008 **) 2010 ***) 2012
Italy	101*	112	134	117/108**	0.8**	0.41**	*) Other sources: 118 € **)2011
Malta	N/A	42	55	55 / 63*	0.79/0.89*	0.39/0.43*	*) 2011 (approved budget)
Moldova	1.4	4.5	7.6	7.7	N/A	0.08	
Netherlands	196	229	267	274/267*	1.48*	0.83*	Source: Min. of Cult. (incl. media) *) 2011
Norway	296*	380	389	446/534**	1.53/1.54**	0.7/0.7**	*) 2002 **) 2012
Portugal	60	76	76	69	0.9	0.42	
Romania	N/A	N/A	50	41	2.1	0.73	
Spain	78	120	153	149/126*	1.36/1.28*	0.65/0.55*	2010 Source Min. of Culture *) 2011
Sweden	234	220	239	267/278/274	2.6*	0.68*/0.66**	*) 2011 **) 2012
Switzerland	185	183	207	235/311*	1.7/1.6*	0.45/0.44*	*) 2011
Ukraine	4.5*	8.3	12.6	12.1/12.1**	1.7/1.62**	0.6/0.57**	*) 2001 **) 2012
Median of shares 2010/11 (rough indicator for comparisons):					1.55	0.58	(excl. "Only National Govt." countries!)
Countries where (parts of) the data are for national governments only:							
Greece	38*	32*	N/A	45**	0.37**	0.23**	*) 2001/2006 **) 2011
Latvia	3.2	27	61	52	1.86	0.64	
Liechtenstein	396	590*	802	703 / 678**	ca. 3	ca. 0.65	*) 2007 **)2012
Lithuania	21	34*	N/A	44**	1.76	0.40	*) 2004 **) 2012
Poland	18	29	48	55 / 54*	0.54**	0.52	*) 2012 **) Only National Govt.!
Serbia	16.5	17	24	15*	0.65**	0.35*	*) 2011 **) Only Ministry of Culture!

Source: A. J. Wiesand 2013/14, based on Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 15th edition, 2014 (www.culturalpolicies.net), earlier versions of the *Compendium* and additional sources, where indicated

Notes: *Compendium* figures are generally based on official data for gross public expenditure by all levels of government in specific cultural domains and sub-domains (as defined in: www.culturalpolicies.net/web/files/134/en/compendium_stat_comp_zurich_2010-1.pdf). However, data corresponding to this definition may not always be available (cf. Chapter 6 of the Country Profiles for details). Countries where only data from national state budgets can be compared are marked this way. In addition, administrative traditions of public involvement in the arts, heritage and media domains can, in some cases, influence results and should be taken into account in comparisons. As well, 2000, 2005 and 2009-11 may not always represent "typical" years for public cultural spending. In some countries, the most "cruel" cuts happened after the period covered in this table, for example in the Netherlands, where national funding decreased by 22% from 2012 to 2013. Obviously, we are forced to "Making Compromises to Make Comparisons in Cross-national Arts Policy Research" (title of a legendary article published 1987 by the late Mark D. Schuster in the *Journal of Cultural Economics*)!

Additional caveats, especially as regards absolute figures (per capita expenditure): Data could not be adjusted for price changes. In some countries, e.g. in Latvia, Poland or Sweden, parities between national currencies and the Euro changed frequently during the period studied in this table (parities were adjusted for the respective year). As well, lower per capita expenses in most of the East/Central European countries (e.g. Azerbaijan, Bulgaria, Georgia, Ukraine, etc.) can be partly explained by much lower average costs of main public services in the cultural domain (which also result in lower entrance fees or service rates, cf. the *Compendium* CUIX index – www.culturalpolicies.net/web/statistics-markets.php). For these and other reasons, per capita figures should be seen mainly as a rough indicator for trends within a given country!

Draft Comparison of Important Cultural Policy Factors in Europe (Arts/Heritage/Media)

Status: very true / true average or inconsistent totally untrue / untrue; **Trends:** ▲ up ▼ down

NOTE: Due to national or regional disparities, this draft provides different indications, in some cases.

Field of Comparison:	"The North"			East-Central Europe			Some Large (West-)European Countries			
	Nordic Countries		Baltic States EE, LV, LT	PL, CZ, SK, HU, SI			Germany	France	Italy	UK
1. Strong cultural policy (= CP) role of central government	▼			▼			▲			
2. Autonomy of regional / local governments in funding / organising culture		SE, DK ▲		Cities	PL		SI	▲	5 Regions, cities	▲
3. Positive public funding trends (national-regional-local) 2009-2012		NO	EE / LT	LV		HU / SI: no data	Federal level		Some cities: ▲	
4. Arts Councils (with some autonomy) and / or strong artists' unions				▲					Unions	
5. Important role of independent cultural and heritage foundations										
6. CP and public funding mostly regulated by laws or formal procedures		DK								
7. Important restructuring of public infrastructures (incl. cost reduction)								Some cities		
8. (Independent) empirical research and constant monitoring of CP										
9. Strong CP emphasis on measures fostering cultural diversity				LT						
10. Strong CP emphasis on programmes fostering social cohesion / equality								▲	Church, Civil society	
11. Strong CP emphasis on civil society participation (democr. governance)				Cities			Some cities			
12. Strong CP emphasis on fostering national language (e.g. publications)								▲	▼	
13. Strongly developed system of libraries (central and local)								Some cities		
14. Strongly developed public theatre / opera system (central and local)										
15. Strongly developed museums/heritage system (central and local)	▲			Local level						Local level
16. Strongly developed individual funding of artists (central and local)		▼	▲							
17. Strong content regulations for TV / radio / film or similar policies		DK							▲	(In the past)
18. 'Creative Sector' is important driver of New Media / ICT development				EE			Some cities			

Source: A. J. Wiesand 2003, rev. 2014, based on Council of Europe/ERICarts *Compendium of Cultural Policies & Trends in Europe* and other resources of the ERICarts Institute. To enable evidence-based (non-statistical) comparisons of countries / regions, colours refer to a "virtual Compendium average" for all European countries. This experimental exercise could probably be more precise if peer-reviewed by several evaluators – or if the comparative benchmark would be a single country!

Five Guiding Principles of Work for a "European Cultural Vitality Index" Task Force (Draft)

to be formed with experts and main stakeholders after the completion of the Feasibility Study

1. *Professional credibility and political independence* is to be secured via:
 - the patronage of leading and well established European institutions or foundations (e.g. the European Cultural Foundation, the Council of Europe and/or the Culture Committee of the European Parliament);
 - funding from a variety of sources;
 - guidance through a Scientific Committee of known experts in the domain (including those that contributed already to the preparatory phase);
 - a decentralized European framework of different stakeholders; and potentially
 - affiliation with a respected university, known for its expertise in comparative cultural research.
2. *The trans-national, multi-disciplinary and inter-cultural approach of the Index* is to address the complexity of culture-related issues, including those problems that used to be dealt with mainly on the national level but are now being increasingly recognized as tasks of a genuine "European" or even global character. This latter approach will be achieved by ensuring co-operation between researchers and individual experts as well as institutions and professional networks from various scientific, national and cultural backgrounds. A fair interpretation of results of the Index and its potential influence on in cultural policymaking should be achieved, in partnership with other bodies, through open debates, where decision-makers, researchers and professionals from all horizons are given the opportunity to share their views and experiences.
3. *Combining existing official and newly developed, research-based empirical evidence* is considered of primary importance in order to generate comprehensive, authoritative and comparable results, which meet the needs of complex decision-making processes or advocacy in the domains of the arts, the media, heritage and socio-cultural work.
4. *Co-operation with existing research and documentation bodies* (e.g. the EU "Joint Research Centre" JRC), statistical offices, professional networks or monitoring platforms and their scientific communities (e.g. the Council of Europe/ERICarts "Compendium of Cultural Policies & Trends in Europe") is key for providing, understanding and improving information and data resources. In this context, the interpretation of data and the improvement or methodological refinement of indicators should be complemented with solid practical evidence, including creative/artistic challenges.
5. *Openness to proposals for new issues, indicators or data resources* as well as to comments on results by users of the Index should be solicited via an interactive Web platform, thematic workshops and other means.