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All figures used in this work were calculated in constant currency by the researcher presenting the tables.

Tables are set out on the odd-numbered pages. They should be examined before reading the relevant comments printed on the even-numbered pages; the comments attempt to open avenues for the establishment of indicators.

1 The number in the round dot on the table refers the figures in the tables on the right-hand page to the comments presented on the left-hand page.

Foreword

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The need for indicators that can be used in international evaluations is widely recognized with regard to economic issues. The indicators established by OECD, for example, are used as criteria for the permanent evaluation of economic performance throughout the world. OECD has gradually extended its evaluation system to sectors that are not of a directly economic nature, such as education and even research.

In 1986, the Council of Europe adopted a Swedish proposal to extend to international surveys of national cultural policies OECD's methods of evaluation and therefore that of indicators. In the 1970s, an Italian expert at the Council of Europe, Paolo Terni, had already advocated the idea of applying to cultural activities evaluation tools comparable with those of OECD.

This working document, which is of an experimental nature, lies within the scope of the "European Programme of Evaluation of National Cultural Policies". It stands as a preliminary statistical investigation in this area of research. Use has been made of the first two evaluations conducted under the Programme—on France and on Sweden—in order to draw from them a number of examples of the elaboration of indicators.

Consequently, instead of devising a theoretical approach to cultural indicators, which would have come up against the awesome difficulties that arise when dealing with concepts linked to the definition of culture, we chose the distinctly pragmatic approach of basing our work on experience acquired in these two countries.

As pointed out by Robert Wangermée, on the strength of his own experience in this area, those responsible for the European

Programme of Evaluation of National Cultural Policies have often called for the definition of indices or the elaboration of original indicators specific to their work. These indices and indicators are therefore of an empirical rather than a theoretical nature.

They are presented here as an illustration of the fact that these statistics are useful for evaluating the main orientations of policies in the past—and also for their future elaboration—and that they *can be gathered together* by any country, at least in the medium if not in the short term, since it has actually already been done in two European countries.

In relation to this goal and the approach we adopted, this document has been conceived as an experimental working handbook, aimed at eliciting rectifications, comments, criticisms and useful additions from experts, especially those who are members of the Programme's steering committee. The document has adhered to the recommendations put forward by Robert Wangermée in his "general guidelines" for the preparation of national reports (cf. pp. 17). It must be seen as a first step in an ongoing research process. As yet, it is too heterogeneous and does not focus sufficiently on more specifically operational indicators. For the time being, it seeks more to put forward ways of tackling the task, rather than sophisticated, instantly usable indicators; it suggests lines of approach rather than definitions and recommendations of a universal nature. ⁽¹⁾

(1) As will be shown in the commentary on several tables, *comparability* was in no way attained, in spite of appearances. As the nomenclature for activities was not common to the two countries surveyed, the same terms are sometimes used but they refer in each country to circumstances that are very different. This is one of the reasons why we speak of "an approach" rather than "reliable results".

In the short term, the document will have to be augmented through a more thorough exploitation of the French and Swedish data rather than making do with changing indices. It will also have to present ratios which combine the various series of numerical data; data on funding compared with data on users, staff numbers, the number of institutions and even their types of programmes. When measured against policy objectives, these ratios should make it easier to raise questions and put forward hypotheses, firstly, on the internal *efficiency* of the policies (the growth of supply in relation to the financial means of supply) and, secondly, on ultimate *effectiveness*, which relates the *results* obtained on the participation in cultural activities of various categories of the population to the means of supply. The evaluation of efficiency, regarding *resources*, and evaluation of effectiveness, regarding *results*, are the two fundamental objectives, amongst others, of the method of evaluation.

In the longer term, but without an illusory prospect of comprehensiveness, this working instrument will be supplemented by data from the experience of evaluation which other countries—Austria, Spain, the Netherlands and Italy—will acquire through their participation in the European Programme or which other

countries have already published on specific sectors—the Netherlands, Germany, Quebec and Canada, etc.

The aim of the European Programme of Evaluation, let it be said once again, is not to launch the construction of a cultural data bank or an international statistical yearbook, but to make national evaluations more efficient and more interesting by adding the dimension of an international comparison. By doing this, as K.J. Kleberg, who conceived the Programme, had hoped, we shall certainly improve the validity of cultural statistics through a pragmatic approach to the nomenclatures and through selecting the most significant figures.

But we shall also, which is perhaps what matters most, gradually be induced to elaborate a corpus of common concepts, which may become a standard in European administrations and universities alike, and which will contribute to a clearer, more coherent formulation of cultural policies, regardless of the major orientations and objectives laid down by government.

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Chapter 1

National cultural expenditure

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Indicator 1. The relationship between public cultural expenditure and the cultural expenditure of households

The table opposite shows that private expenditure and public expenditure combine to encourage the growth in the country concerned of national expenditure on cultural activities. Public authorities seem to be progressing more rapidly than households.

1 The first indicator shows an economic approach to the cultural potential of a nation: it includes not only what is provided in the way of support for creation, the training of artists, the conservation and valorization of various types of heritage and the dissemination of works of art and of the mind—i.e., the purpose of public cultural policies—but also the decisions regarding the acquisition of cultural goods and services made by households, and (particularly on the market of culture industries, as regards durable and semi-durable goods for domestic use) which represent three times as much as the subventions provided by the public authorities.

2 Expenditure on the part of these two main economic agents has grown significantly in the last decade, more so than the gross domestic product: index 1.28 for GDP, index 1.41 for private expenditure and index 1.80 for public expenditure. The public authorities would seem to have acquired greater awareness of the part they can play in the development of the country's cultural potential than households, more preoccupied with expenditure on entertainment, as will be shown in the chapter on household consumption.

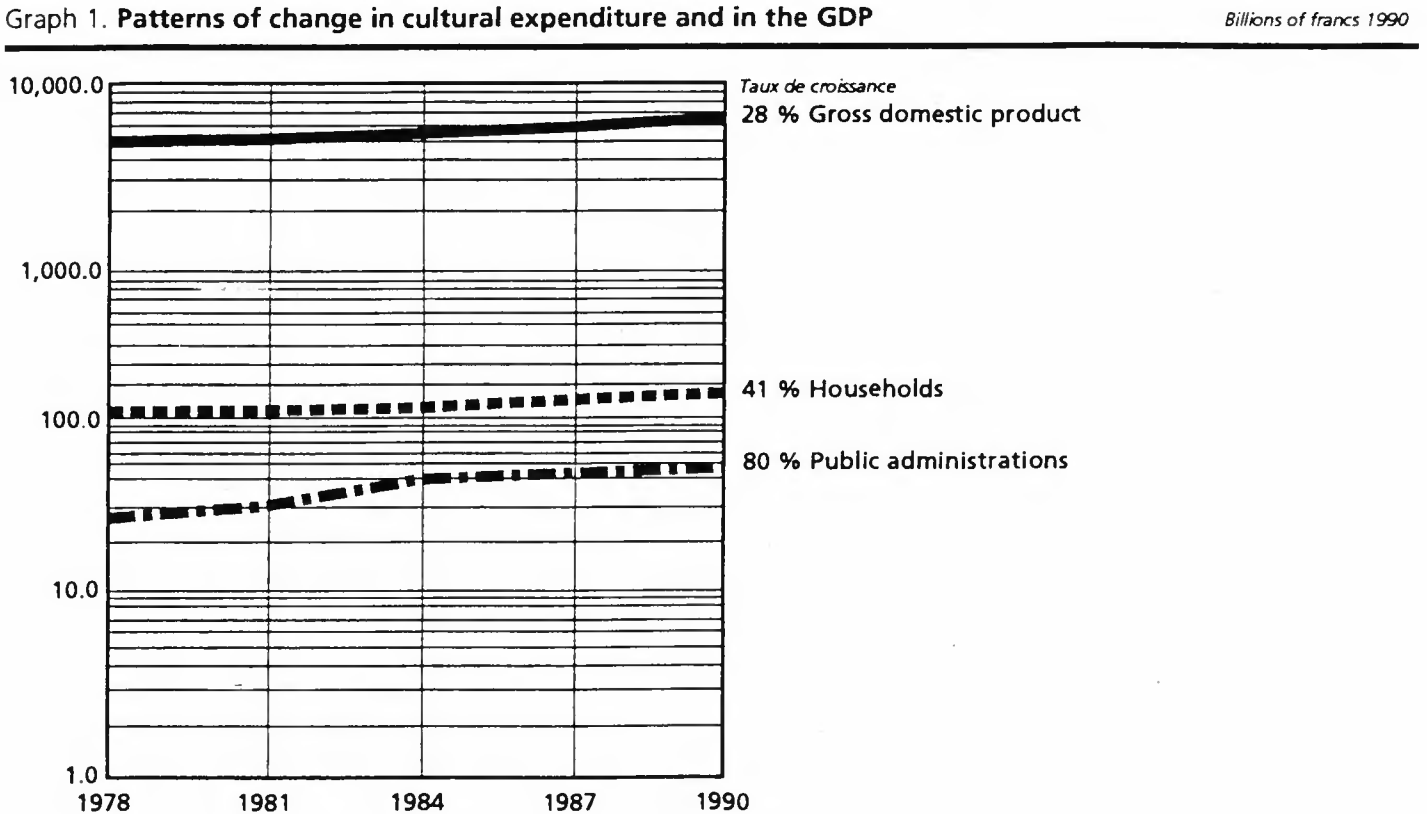
Purely economic reasons may also account for this difference in the rate of change. Relative prices for entertainment goods, particularly in those goods that include electronics, have become cheaper in constant money for households, whereas services subsidized by public authorities have grown more than general inflation. (see table 34)

Table 1. Trend of the relative share of national cultural expenditure in the gross domestic product **F** **1**

Billions of francs 1990

	1978	1981	1984	1987	1990	Change 78/90
Cultural expenditure of households	112.0	115.7	122.1	141.1	158.0	1.41 2
Cultural expenditure of public administrations	26.6	30.5	39.8	43.8	47.8	1.80
Gross domestic product	5,052.7	5,136.5	5,373.9	5,852.9	6,484.1	1.28

Graph 1. Patterns of change in cultural expenditure and in the GDP



Indicator 2. The level of commitment of the public authorities in the cultural life of the nation is not very high but is growing steadily

1 Public transfers towards cultural activities are significantly lower than in the fields of education, health, housing and transport, etc. Cultural activities continue to belong more to the private than to the public domain. Over the period under consideration, however, the public authorities have increased the means at their disposal.

2 In the development of the cultural life of the country under consideration, the public authorities would seem, according to the table opposite, to have gone ahead of the solvent demand of households. The share of public funding of cultural activities has risen from 19.4% to 23.3%, while cultural expenditure of the nation has risen from approximately 1/5 to almost 1/4.

By providing support for creative artists and the dissemination of their work, and by valorizing existing forms of heritage, whether in written form or in the custody of museums, while also ensuring training and research, the public authorities have contributed to giving support to the art world, usually uneconomic, while private expenditure has been devoted particularly to economic goods and services which are part above all of "household culture" and the world of entertainment.

This simplification is misleading, however, as books or records are market products which transmit in an irreplaceable manner the finest works of the human mind. Any mechanistic analysis must be avoided which might establish a contrast between noble cultural forms, for which resources would be collective and the market failing and mass culture, maintained by the market.

This economic indicator should serve as a reminder of the forces at play, each with its respective potential, and the interests they represent.

Graph 2.1. Relative shares of households and public administrations in 1990

In percentage terms

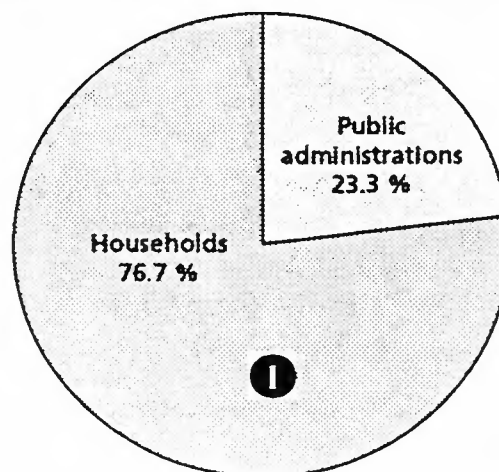
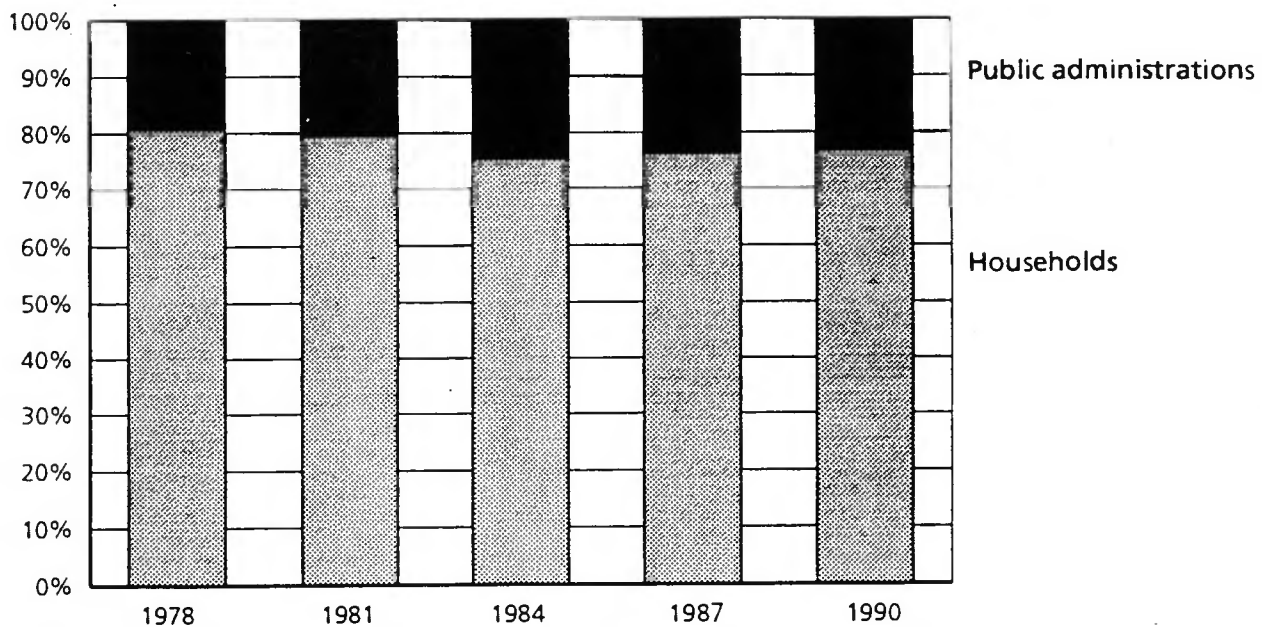


Table 2. The relative shares of households and public administrations **F**

	<i>in percentage terms</i>				
	1978	1981	1984	1987	1990
Households	80.6	79.4	75.3	76.2	76.7
Public administrations ⁽¹⁾	19.4	20.6	24.7	23.8	23.3
Total	100.0	100.0	100.0	100.0	100.0

(1) Gross data for public administrations

Graph 2.2. Changes in the distribution of cultural expenditure between households and public administrations



Indicator 3. Patterns of change in the respective roles of central government, local authorities and households in national expenditure

① In the country under consideration in Table 3, the central government plays the smallest funding role. In descending order, the funding sources for cultural activities are:

1. households
2. local authorities
3. State.

The following tables will show that the ministry chiefly responsible for cultural affairs, that which defines overall policy, still accounts for the smallest share of national expenditure, while other administrations responsible, for example, for education, youth, adult education, foreign affairs, etc., make up for the specific expenditure of the ministry chiefly responsible for culture through expenditure which contributes to the functions of a cultural policy: particularly training, but also creation and dissemination.

② In the example under consideration, local authorities have increased more than twofold their cultural expenditure over 12 years, while central government has only increased it by less than 1.5 times. It can be assumed that local expenditure is growing more rapidly than State expenditure on account of the fact that local elected representatives are more conscious of the needs of the population than the ministries.

③ The graph provides a useful illustration of the scale of the contribution of households in national cultural expenditure.

Table 3. Patterns of change in national cultural expenditure over 12 years **F**

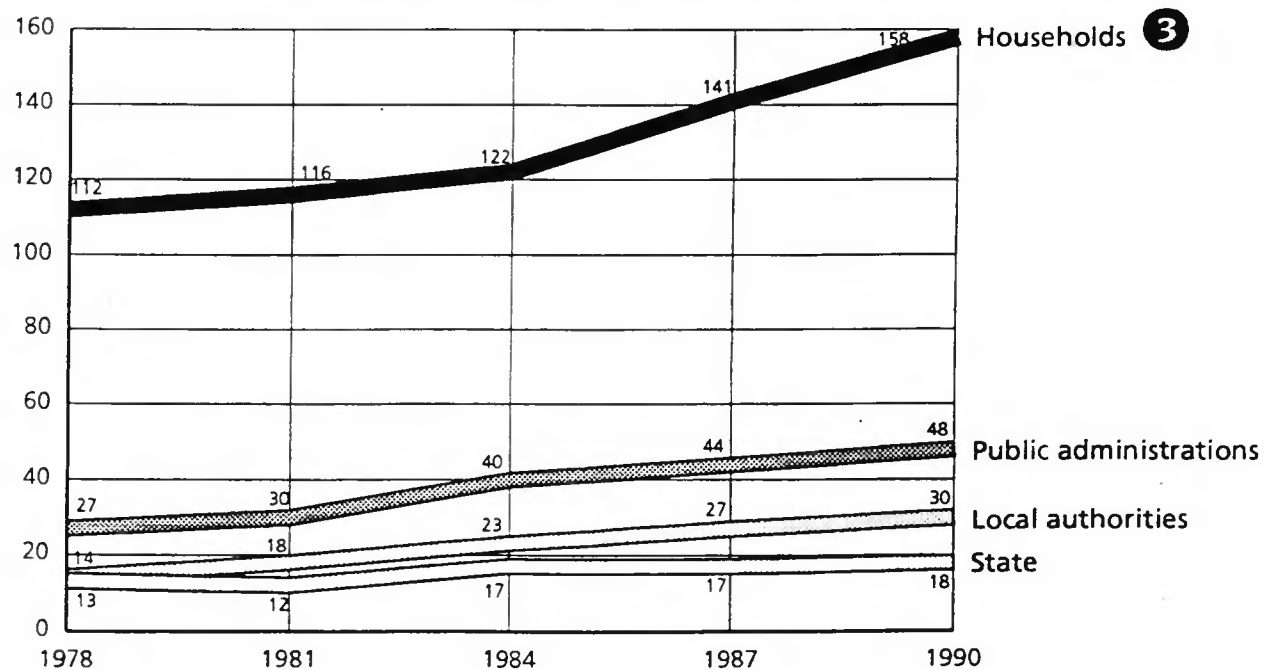
Billions of 1990 francs

	1978	1981	1984	1987	1990
Households	112	116	122	141	158
Public administrations ⁽¹⁾	27	30	40	44	48
including State	13	12	17	17	18
Local authorities	14	18	23	27	30
Total	139	146	162	185	206

(1) Gross data for the public administrations

Graph 3

Billions of francs 1990



Indicator 4. The relative share of the cultural dimension can be clearly identified as a part of gross domestic product (GDP)

In terms of international evaluation, as for education, research and public health, the indicator of the percentage of the function under consideration in relation to GDP is very frequently used. This is calculated by the national treasury.

For cultural affairs, this indicator may have seemed too synthetic and brought together values that were scarcely perceptible.

On the contrary, Table 4 shows that even if such values do not amount to as much as 1%, they may nevertheless be of some significance. For example, the table shows that the doubling of the central cultural budget in 1982 made possible an increase in the indicator in 1984, but such relative growth declined in subsequent years. Expenditure by *local authorities* has acquired a steadily growing share of GDP, before stagnating at the end of the period under consideration. The relative growth of the share of *households* was slow but real nonetheless.

Table 4. National cultural expenditure as a share of gross domestic product (GDP) **F**

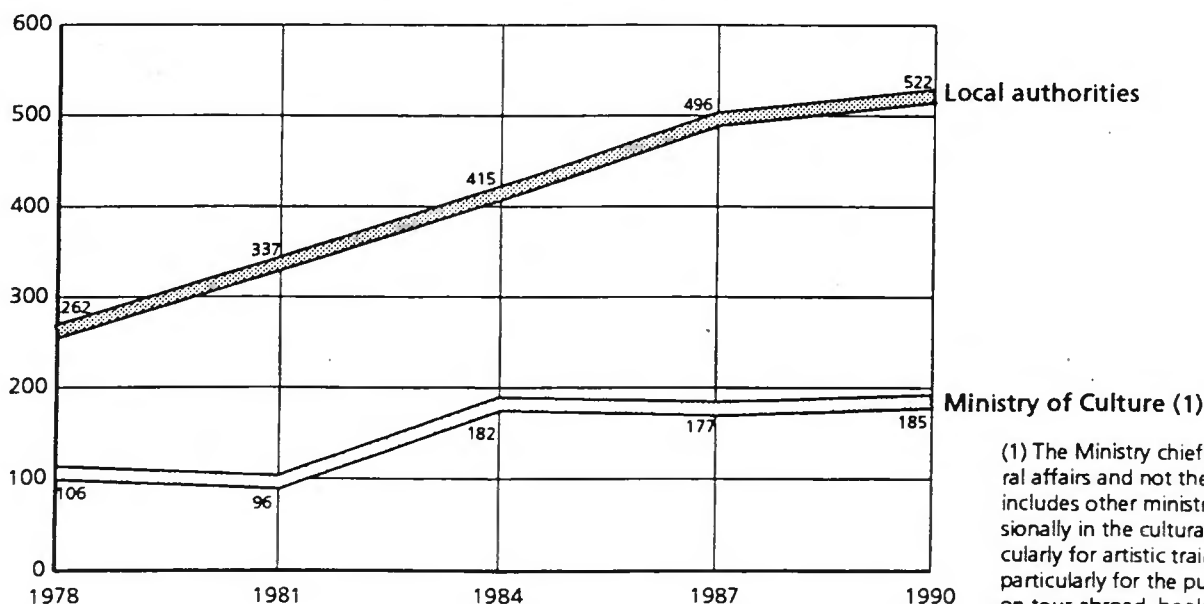
	<i>as a percentage of GDP</i>				
	1978	1981	1984	1987	1990
Total public administrations	0.5	0.6	0.7	0.8	0.7
including State	0.25	0.24	0.32	0.29	0.28
Local authorities	0.27	0.36	0.42	0.46	0.45
Households	2.2	2.3	2.3	2.4	2.4
Overall total	2.8	2.8	3.0	3.2	3.2
GDP (billions of constant francs)	2,183	3,165	4,362	5,321	6,484
GDP (billions of 1990 francs)	5,053	5,136	5,374	5,853	6,484

Indicator 5. The relative share of the cultural budget in an overall community budget is one of the essential indicators for evaluating national policy

In the country under consideration in the table opposite, the relative share of culture in the overall budget of the State was greatest in 1984. It reached 1.36% in 1987. In the local authorities this share was higher as it reached 5.3% after a marked increase since 1978. Local authorities have come to be an increasingly important partner in cultural development, all the more so as the percentages reached are part of a regular increase in the overall budget of those communities.

The following page will show that the trend has been essentially similar in Sweden, but levelled out earlier, probably on account of the general economic situation.

Graph 5.2. **Gross expenditure per inhabitant** **F**



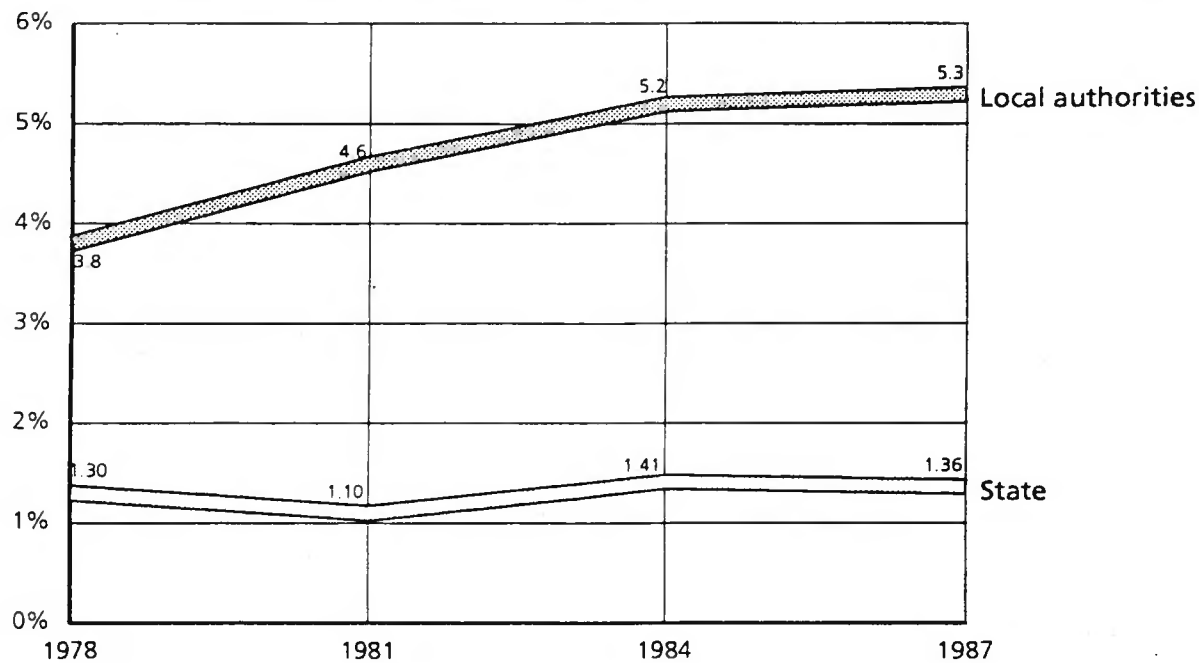
(1) The Ministry chiefly responsible for cultural affairs and not the State which also includes other ministries playing a part occasionally in the cultural field (Education, particularly for artistic training; Foreign Affairs, particularly for the purchase of artistic shows on tour abroad, books and videograms, and other ministries).

Table 5. The relative share of the cultural budget in the overall budget of the two major categories of public authorities: the State and local authorities **F**

	<i>As a percentage</i>			
	1978	1981	1984	1987
State	1.30	1.10	1.41	1.36
Local authorities	3.8	4.6	5.2	5.3
As a percentage of overall public expenditure	1.9	1.9	2.4	2.5

Graph 5.1. Patterns of change in the overall community budget **F**

As a percentage



Indicator 6. The respective share of the three political and administrative levels in the public funding of culture S

I In Sweden this indicator measures the distribution of responsibility between the State, the counties and the communes. The Swedish table and graph illustrate these changes. Graph 6/2 summarizes the process of change. In 1970, the Swedish State was responsible for 44% of cultural expenditure, the communes 52%, while in 1986, the share of the State was reduced to 38% and that of the communes increased to 54%. The counties increased their participation fivefold in 16 years.

In terms of expenditure per inhabitant, total expenditure rapidly increased twofold during the first decade before stagnating from 1980 onwards: the total expenditure of the three levels increased from 395 Kr in 1970 to 944 Kr in 16 years, a very marked increase.

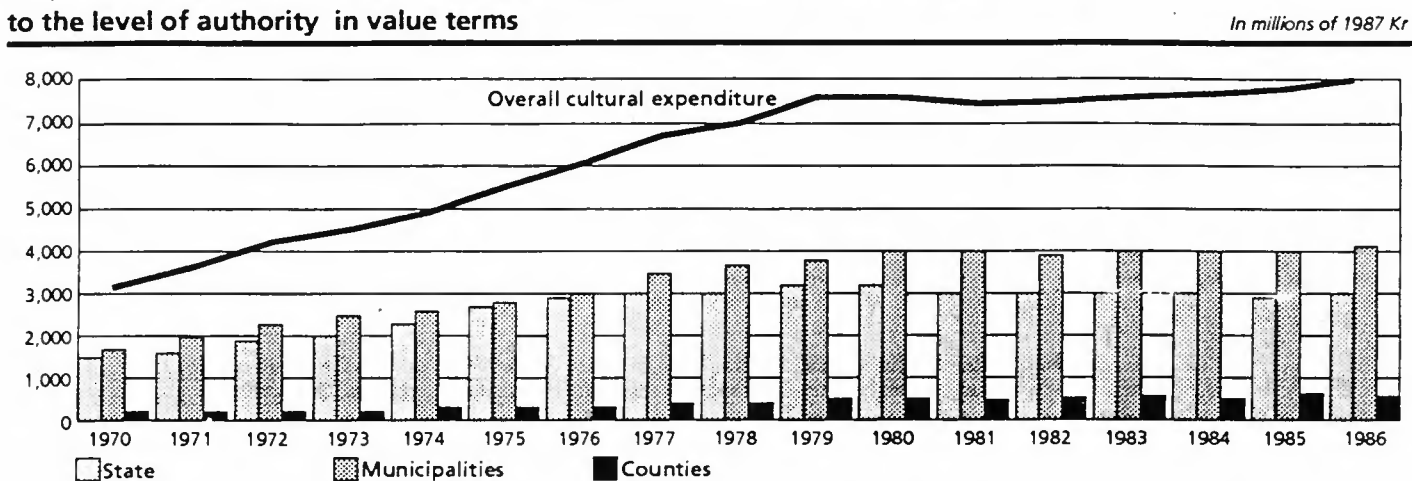
This testifies to the impressive increase provided by the communes and counties, concurrently with the sustained effort on the part of the State.

Can it be said that this distribution of the cultural effort is satisfactory? Indicator 6 prompts the need for explanatory factors, together with very global strategies for the future.

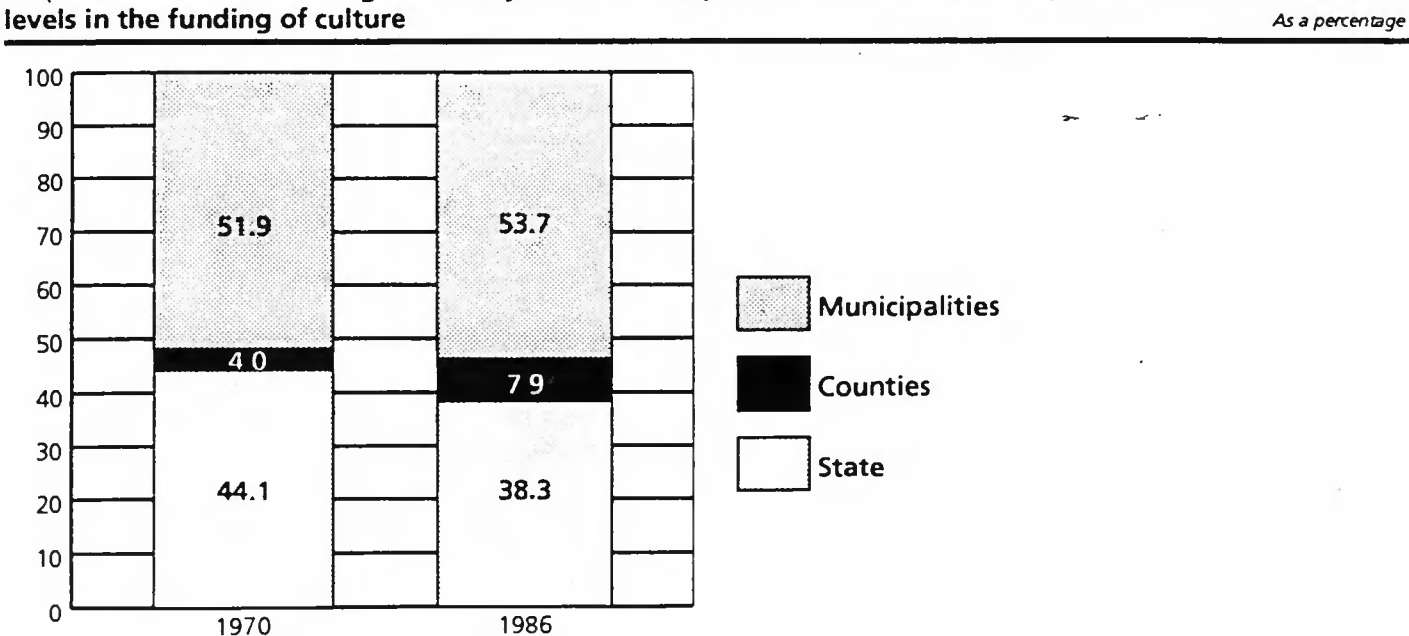
Table 6. Patterns of change over 16 years in public cultural expenditure according to the level of government **I**
S

	<i>In millions of 1987 Kr</i>						<i>In 1987 Kr</i>
	State	%	Counties	%	Municipalities	%	Total per inhabitant
1970	1,413	44	129	4	1,665	52	3,207 395
1975	2,595	46	225	4	2,815	50	5,635 687
1980	3,163	42	488	6	3,949	52	7,600 916
1986	3,042	38	630	8	4,262	54	7,934 944

Graph 6.1. Patterns of change over 16 years in public cultural expenditure according to the level of authority in value terms



Graph 6.2. Patterns of change over 16 years in the respective share of the three political and administrative levels in the funding of culture



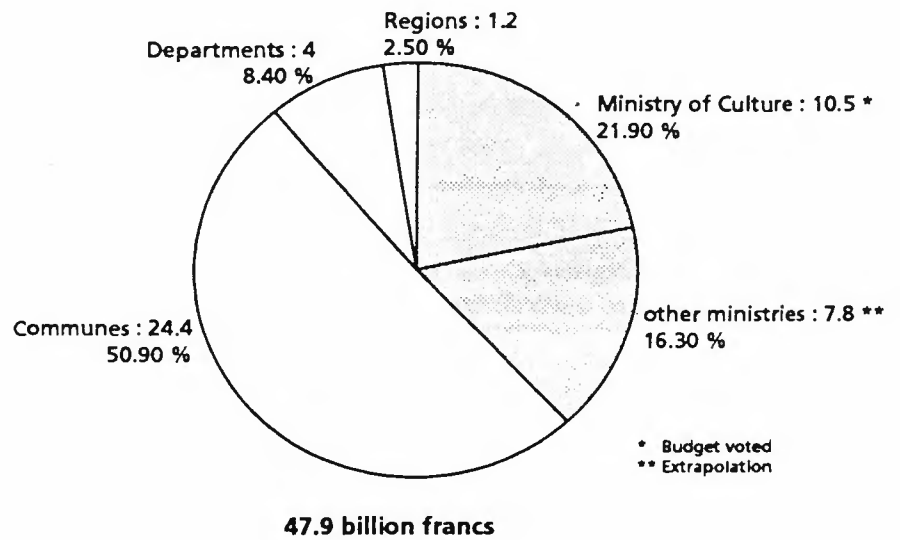
Indicator 7. Patterns of change in expenditure according to the political and administrative level of the funding sources is an indicator which is fundamental to any national strategy for cultural development

Table 7 provides a calculation of a series of indicators which meet the needs defined by Mr Wangermée in his report (pp. 17-18)⁽¹⁾

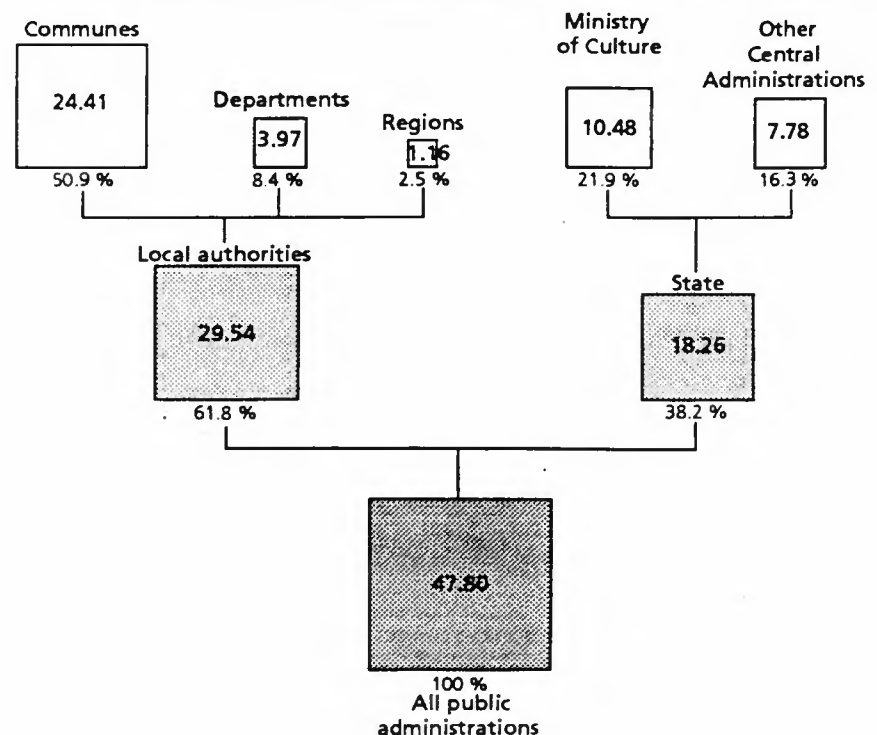
7.1 shows the relative share as a percentage of total public cultural expenditure. In the national example under consideration, there is evidence of the importance of local authorities (61.8%), greater than that of the State (38.2%); the still minor role of the regions, but multiplied fivefold in 12 years; the rapidly increasing role of the departments (multiplied by three) and the powerful role of the communes (61.8% which increased by 114% in 12 years).

7.3 shows, on the basis of authority levels, the rate of growth of cultural responsibility, varying considerably from one authority to another. Below, special indicators will be given for the distribution and development of expenditure according to specific fields of cultural activity (theatre, music, etc.) or according to function (creation, training, conservation, etc.).

Graph 7.1. Relative share of public cultural expenditure *In billions of francs*



Graph 7.2. Relative share of public cultural expenditure (1990) *In billions of francs and as a percentage*



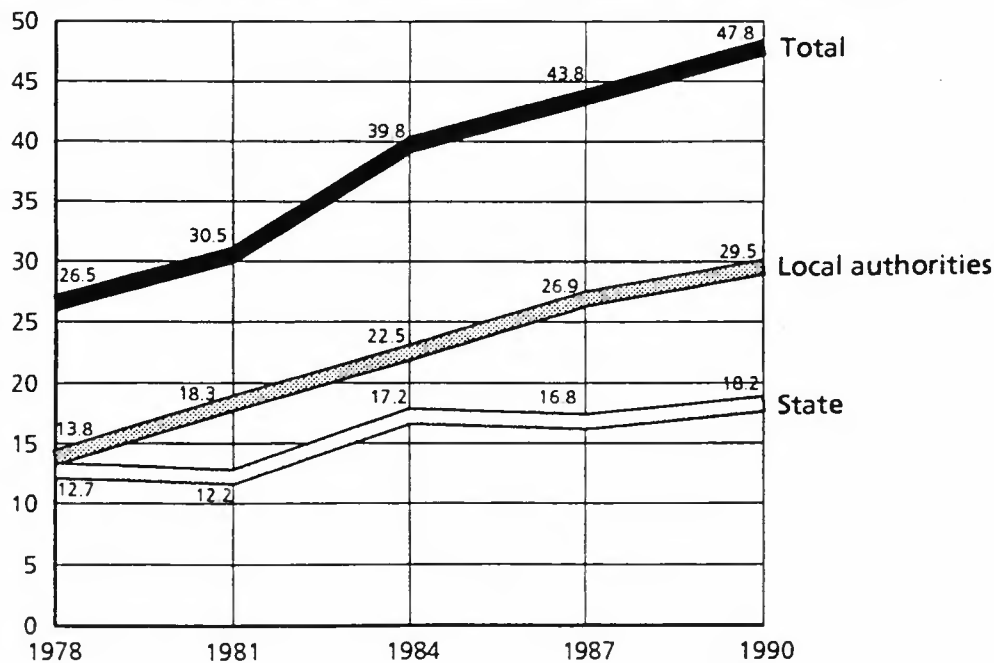
(1) Wangermée (Robert). Evaluation des politiques culturelles en Europe: lignes directrices pour l'établissement des rapports nationaux. Report drawn up at the request of the Council of Europe (Division of Cultural Policies and Action). 36 p. Strasbourg, 1992.

Table 7. Patterns of change over 12 years in public expenditure according to the level of authority **F**

Level of authority	billions of constant francs (1990 francs)					As a percentage	
	1978	1981	1984	1987	1990 (provisional)	Ind. 1 Relative share 90	Ind. 2 Change 78/90
State	12.73	12.24	17.25	16.79	18.26	38.2	+ 43
Ministry of culture	5.56	5.23	9.89	9.64	(b voted) 10.48	21.9	+ 88
Other ministries	7.18	7.01	7.36	7.15	(eval) 7.78	16.3	+ 8
Local authorities	13.82	18.31	22.55	26.95	29.54	61.8	+ 114
Communes (apart from Paris)*	11.69	15.42	18.48	21.78	22.78	50.9	+ 95
Paris	0.60	0.89	1.31	1.32	1.63	**	+ 171
Departments	1.30	1.64	2.11	2.97	3.97	8.4	+ 205
Regions	0.23	0.36	0.65	0.88	1.16	2.5	+ 404
Total	26.55	30.54	39.79	43.74	47.80	100	+ 80
* including:							
• communes with more than 10,000 inhabitants	9.70	12.76	16.14	17.88	18.60		+ 92
• communes with more than 150,000 inhabitants	2.48	2.84	3.70	4.21	5.02		+ 103
** Paris is included in communes of over 150,000 inhabitants for the percentage distribution.							

Graph 7.3. Patterns of change in public cultural expenditure

In billions of 1990 francs



Indicator 8 Expenditure per inhabitant is one of the most informative indicators

The presentation per inhabitant of the relative share of expenditure according to the level of authority is more informative although, in fact, it is more abstract and takes account of a variable that is not normally retained, namely demographic change.

As pointed out by R. Wangermée, the indicator per inhabitant is to be sought and preferred as it eliminates disparities based on the size of the respective local authorities, in relation to real money values.

It is therefore possible to compare countries with very different urban or demographic structures. For example, a comparison can be made of the figures in Table 8 with those for Sweden which rose, in terms of total expenditure, from 395 Kr in 1970 to 944 Kr in 1986, that is to say 100 Kr (i.e. 100 francs) above the French total. For the communes, the average Swedish expenditure rose from 260 Kr per inhabitant in 1970 to 507 Kr in 1986, figures which are markedly higher than those for France. As regards the State, the figure rose from 174 to 362, which was also higher than in France.

The use of the indicator per inhabitant makes it possible to formulate a hypothesis, in terms of evaluation and strategy, according to which the French trends may still progress. If it had been possible to draw the Swedish graphs, we might have observed that the curves were significantly similar to those for France, but they began to increase earlier and only began to level off towards 1980. The use of the indicator opens the way for valuable research in order to attempt to discover cultural or exogenous explanatory factors.

Table 8. Public cultural expenditure per inhabitant according to level of authority **F** patterns of change over 12 years

In 1990 francs per inhabitant

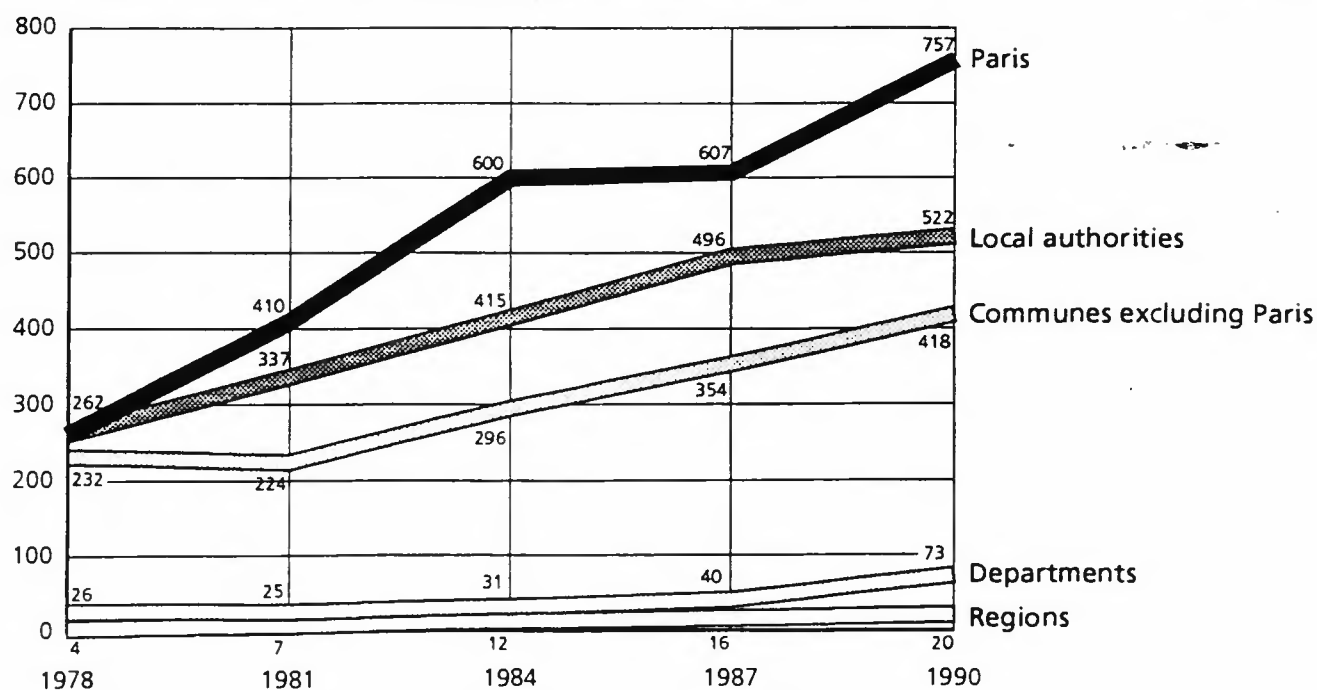
	1978	1981	1984	1987	1990 <i>(provisional)</i>	Change 78/90
State	242	234	317	309	323	
Ministry of culture	106	96	182	177	<i>(b. voted)</i> 185	1.75
Other ministries	136	129	135	132	<i>(eval.)</i> 137	1.01
Local authorities	262	337	415	496	522	1.99
Communes (apart from Paris)*	232	224	296	354	418	1.80
Paris	262	410	600	607	757	2.89
Departments	26	25	31	40	73	2.83
Regions	4	7	12	16	20	4.66
Total	504	562	732	805	844	1.67

* Including :

• communes with more than 10,000 inhabitants	378	482	609	697	729	1.93
• communes with more than 150,000 inhabitants	550	660	859	978	1,225	2.23

Graph 8. Patterns of change over 12 years in local authority cultural expenditure

in 1990 francs per capita



Indicator 9. A control panel for cultural public funding

Parliaments and governments do not have at their disposal any overall control panel for culture, as they have for the economy and social expenditure. The table opposite which has been laboriously established for the purpose of this experimental document, is an example of what such a control panel could be which those in charge of major cultural options could use as a constant reference. It is undeniable that evaluations conducted by the Council of Europe will gradually improve this venture.

It provides an opportunity for establishing a number of relationships which will serve as indicators for evaluating past policies and contemplating possible changes in the trends observed, in view of major political, social or cultural objectives of a particular government or a party seeking to govern. The indicators were set up on the basis of the previous tables.

- Rate of growth of State expenditure.
- Rate of participation of non-specifically cultural ministries in the development of cultural activities.
- Relationship between what is expected of the State and what is expected of the local authorities.
- The importance of the communes.
- The usefulness and role of the support provided by other local authority bodies.
- The total amount of public funds transferred in relation to the expenditure of households and a comparison with other public transfers in the national field: education, transport, housing and social security.
- An appreciation of the part played by cultural activities in the national economy (a case for defending cultural expenditure).
- An appreciation of the potential role of sponsorship in relation to overall funding.

In terms of money spent per inhabitant, the relative share and patterns of change are more striking and more comparable from one country to another.

Admittedly, this experimental table is not yet complete. What it lacks in particular is the added value produced by culture and communication industries which today lead other economic sectors in terms of growth rate. This has yet to be calculated in a scientific manner.

Table 9. Table for the general funding of culture in France: patterns of change over 12 years **F**

	<i>In billions of 1990 francs</i>					<i>As a percentage</i>	
	1978	1981	1984	1987	<i>Evaluation or provisional 1990</i>	<i>Relative share in % 1990</i>	<i>Change in % 78-90</i>
National expenditure on culture (public authorities and households)							
State	12.73	12.24	17.25	16.79	18.26	8.9	43.4
Ministry of culture	5.56	5.23	9.89	9.64	10.48	5.1	88.6
Other ministries	7.18	7.01	7.36	7.15	7.78	3.8	8.4
Local authorities	13.82	18.31	22.55	26.95	29.54	14.4	113.7
Communes (apart from Paris)*	11.69	15.42	18.48	21.78	22.78	11.1	94.9
Paris	0.60	0.89	1.31	1.32	1.63	0.8	170.8
Departments	1.30	1.64	2.11	2.97	3.97	1.9	206.2
Regions	0.23	0.36	0.65	0.88	1.16	0.6	401.1
Total public authorities	26.55	30.54	39.79	43.74	47.80	23.2	80.0
Households	112.00	115.70	112.10	141.10	158.00	76.8	41.1
National expenditure**	138.55	146.24	151.89	184.84	205.80	100.0	48.5
* Including:							
• communes with more than 10,000 inhabitants	9.70	12.76	16.14	17.88	18.60	9.0	91.8
• communes with more than 150,000 inhabitants	2.48	2.84	3.70	4.21	5.02	2.4	102.7
**Excluding sponsorship (estimation: 1 billion francs in 1990)							

	<i>In billions of 1990 francs</i>					<i>As a percentage</i>	
	1978	1981	1984	1987	<i>Evaluation provisional 1990</i>	<i>Distribution in % 1990</i>	<i>Change in % 78-90</i>
Per inhabitant							
State	242	234	317	309	323	8.9	33.4
Ministry of culture	106	96	182	177	185	5.1	75.4
Other ministries	136	129	135	132	137	3.8	0.8
Local authorities	262	337	415	496	522	14.4	98.8
Communes (apart from Paris)*	232	224	296	354	418		80.2
Paris	262	410	600	607	757		189.4
Departments	26	25	31	40	73		183.1
Regions	4	7	12	16	20		366.0
Average public authorities	504	562	732	805	844	23.2	67.4
Households	2,127	2,129	2,063	2,597	2,791	76.8	31.2
National average**	2,631	2,692	2,796	3,402	3,635	100.0	38.2
* Including:							
• communes with more than 10,000 inhabitants	378	482	609	697	729		92.7
• communes with more than 150,000 inhabitants	550	660	859	978	1,225		122.9
**Excluding sponsorship (estimation: 18 francs per inhabitant in 1990)							

State expenditure on culture

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Indicator 10. For budgetary authorities, indeed for all working for culture, the prime indicator is the pattern of change in the State budget for culture.

The State budget for culture can be calculated as an absolute figure, as in the tables here, or as a relative share of the overall State budget, as in Table n° 11.

For assessment, one should beware of ignoring the draft budget at the beginning of the year and one should retain real expenditure only. In the course of the year, expenditure may be curtailed, projects axed, due to government policy in response to the economic context; this may entail considerable sums.

The same applies to local authorities where the rule for assessment is: only record actual expenditure.

1 It is essential to build up the curve with reference to constant currency. No one can remember the inflation rate integrated in a given year's figure.

2 The longer the period covered by the curve, the more interesting it is for evaluation. In the example given, 18 years (1974-88) is much more significant than 10 (1980-88).

3 After an almost doubling of the budget in eight years, 1974-1980, there is sudden inflexion of the curve, probably due to a political decision, then a flat curve for 8 years with an upturn in growth at the end of the period.

Table 10. Patterns of change over 18 years **2**
in State cultural expenditure **S**

1
In Millions of constant kroner (1987)

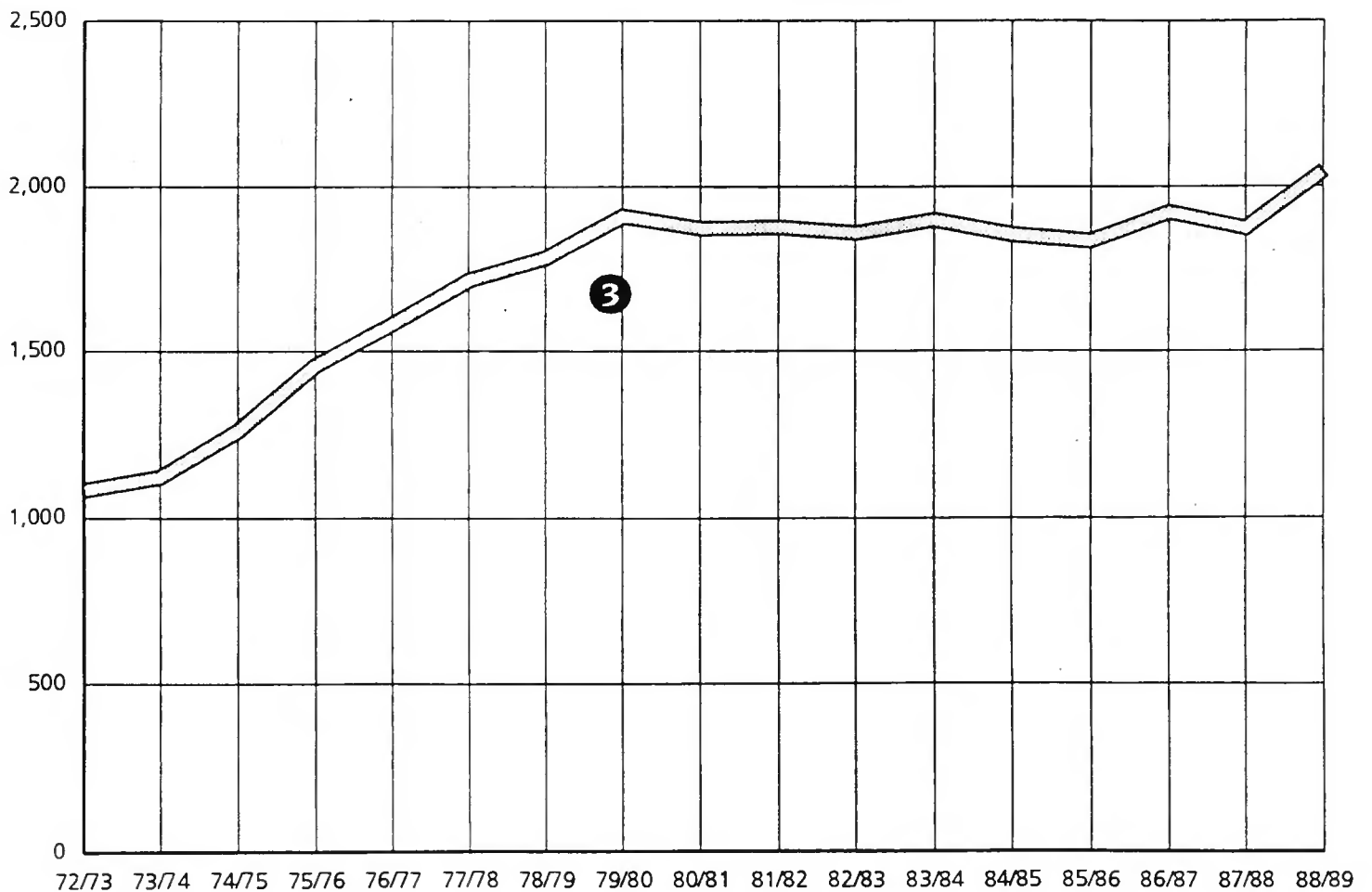
70/71	71/72	72/73	73/74	74/75	75/76	76/77	77/78	78/79	79/80
889	1,018	1,085	1,124	1,262	1,457	1,581	1,715	1,784	1,910

In Millions of constant kroner (1987)

80/81	91/82	82/83	83/84	84/85	85/86	86/87	87/88	88/89
1,873	1,877	1,859	1,899	1,855	1,836	1,922	1,873	2,045

Graph 10. Growth in State expenditure **S** from 1972 to 1988

In Millions of constant kroner (1987)



Indicator 11. The relative share of cultural expenditure in the State budget is a reliable indicator for change in a given country, and acceptable in international comparisons if the nomenclature of cultural activities so described is the same in the countries compared.

This nomenclature is either the one used in each country—making comparability risky—or a nomenclature reconstituted a posteriori in a deliberately arbitrary way.

The American researcher Schuster has shown that many attempts at comparability in the United States carried out upon request by the government's authorities failed, leading to humoristic figures. He suggested accepting the idea that a nomenclature be arbitrary if it is to be universal. He carried out a European comparison himself in order to reconstruct national data using the nomenclature used for the National Endowment for the Arts, in the US.

He did come up against two problems: on one hand, national data is not detailed enough to ensure that aggregate data for each field covers the same activities in all countries, and on the other hand, the objectives and collection methods in each country put a strong bias on the results. This observation pleads the case for a common research programme in European countries so that, under the auspices of the Council of Europe, for example, that would manage to define a detailed common nomenclature. In any case, the patterns of change in one country give a fairly reliable indicator since the nomenclature used over the period remains the same, or can easily be reconstituted identically for the assessment year if it has been variable over the years. Now, the European assessment programme does not aim to give overall comparability but rather evaluation of performance in each country within its own logic.

We said "fairly reliable" however, because this ratio is obviously based on the value of the denominator: the overall State budget may grow strongly, in which case cultural expenditure (the numerator) appears to decline, when in fact cultural expenditures continue to grow.

Table 11. The relative share of cultural expenditure in overall State expenditure: the pattern of change over 20 years (1970-1990). **S** and over 12 years (1980-1991) **F**

<i>In millions of kroner</i>				
Budgetary cultural	cultural expenditure	Overall State expenditure	Growth as percentage	
1970/71	220	46,633	0.47	+ 0.11 % : 23 % growth
1976/77	633	109,723	0.58	
1977/78	766	129,415	0.59	+ 0.01 % : No growth
1982/83	1,354	228,835	0.59	
1983/84	1,507	237,495	0.63	+ 0.11 % : 18.6 % growth
1988/89	2,045	292,567	0.70	
1989/90	2,249 ⁽¹⁾	309,524 ⁽¹⁾	0.73	+ 0.03 % : 4.3 % growth since 1988/89

(1) Provisional figures

Table 11.1. Relative share of cultural expenditure in overall State expenditure: pattern of change over 12 years. **F**

	<i>As a percentage</i>												
	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992
Overall	0.51	0.47	0.76	0.79	0.84	0.86	0.93	0.86	0.81	0.86	0.86	0.94	...
Excepting "major building projects" ⁽¹⁾	0.49	0.46	0.74	0.74	0.75	0.70	0.70	0.70	0.71	0.73	0.76	0.77	...

(1) The "major building programmes" are exceptional structural projects undertaken further to a suggestion by the President of the French Republic (the Grand Louvre, The Opéra-Bastille, the Science Museum at La Villette, the Arch at La Défense, etc.).

Indicator 12. The distinction between capital investment and operating expenditure is essential. Both to measure the level of investment, its weight vis-à-vis total expenditure and the regularity of grants for normal running over the long term.

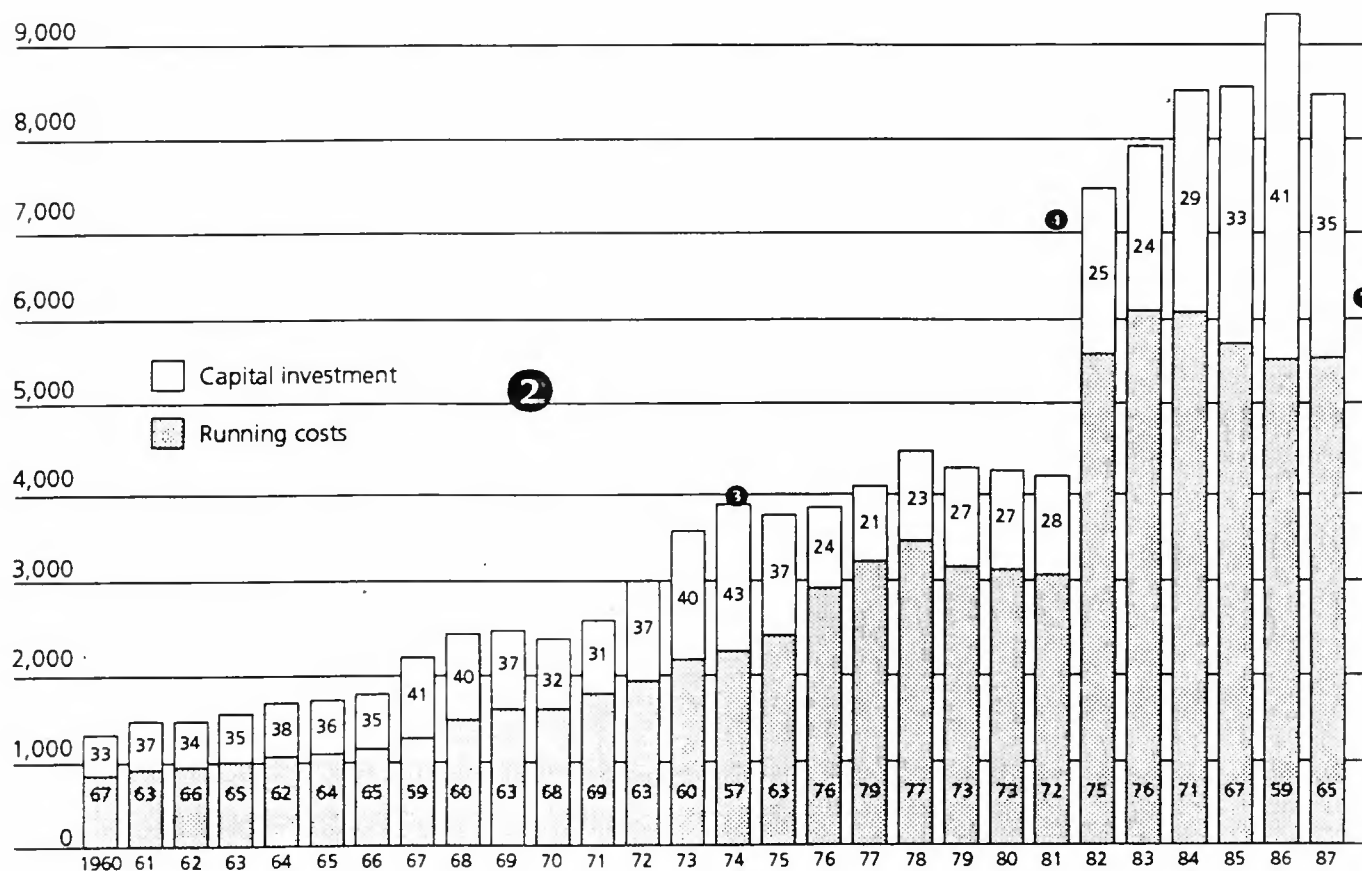
1 Graph 12 gives a historical view of the Ministry of Culture in France: a gradual start, with a high percentage as capital investment; then building the Pompidou centre in the mid-Seventies. **3**; budget doubling with the advent of the Socialist government in 1982 **4**; finally the "major building projects" **5**.

2 The distinction between capital investment/running cost is an indicator of which major role is assigned to a Ministry of Culture: the Ministry of *Stones* or the Ministry of *Men*?

Table 12. Patterns of change in the Ministry of Culture budget over 28 years **F** **1**

Graph 12. Patterns of change in the Ministry of Culture and Communication budget over 28 years **F**

In Millions of 1985 Francs



Indicator 13. An overlong assessment period ?

The huge leap in growth percentages might lead one to think that an assessment over nearly 30 years is meaningless. Especially since the implementation of a resolute cultural policy started in Sweden around 1974. Yet long periods do give an opportunity for useful observations.

1 Administration costs are kept extraordinarily low. This indicator pinpoints a typically Swedish type of management, which could give food for thought.

2 Grants to artists and the visual arts sector started as a "non-policy" to end up as figures laying the bases for a policy.

3 Theatre and music—"the performing arts"—have traditionally occupied an important role: up to half the culture budget in 1970, declining thereafter.

4 Growth in heritage expenditure—monuments, museums, archives—grew in accordance with the general average.

5 The cultural part of adult education has regularly been one of the strongest governmental concerns.

The length of the period gives interesting indicators for an assessment.

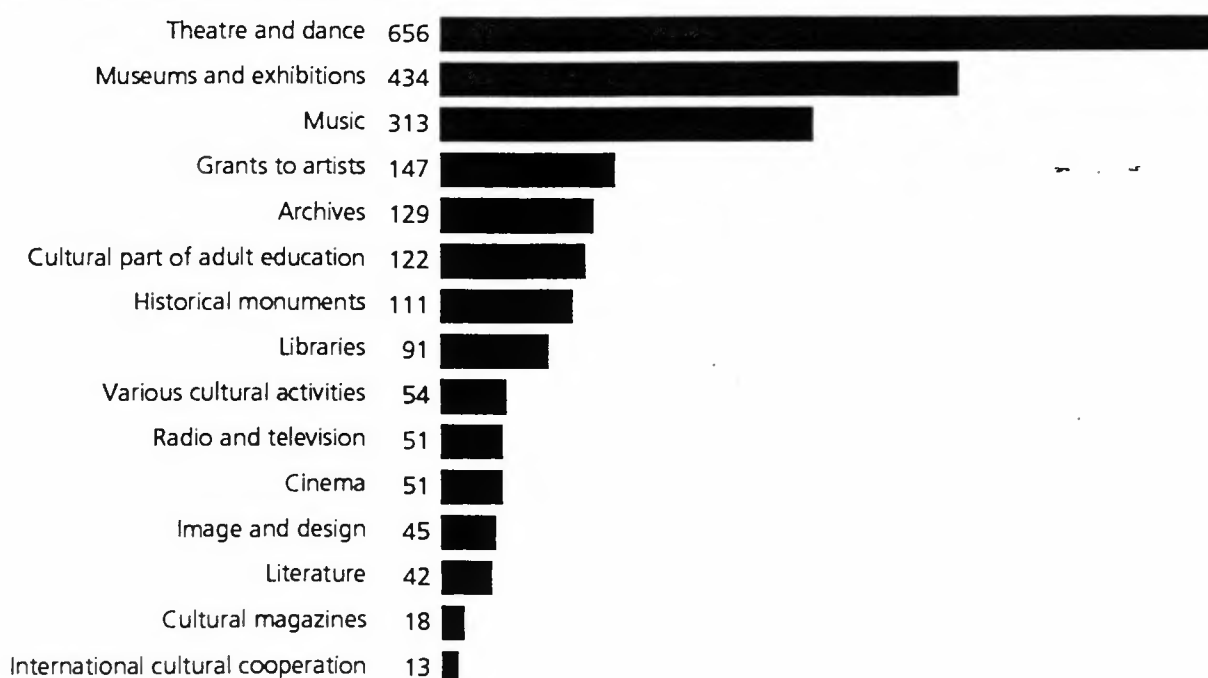
Table 13. Patterns of change over 28 years of Central Government expenditure and breakdown by field of activity. **S**

In millions of 1988 kroner and as percentages

	1960/61		1970/71		1980/81		1988/89		88-89 / 60-61 Evolution en %
	Million Kr	%	Million Kr	%	Million Kr	%	Million Kr	%	
Management			2.3	0.2	17.0	1	16.8	1 1	
Grants to artists	8.3	3	63.3	7	118.4	6	111.5	2 5	1,243
Theatre, dance and music	135.7	42	503.4	54	901.0	49	939.4	3 46	592
Visual arts	4.6	1	14.4	2	43.4	2	39.9	2	767
Archives	35.6	11	61.0	7	91.0	5	114.2	6	220
Heritage	16.5	5	28.9	3	58.1	3	104.5	4 5	533
Museums and exhibitions	52.2	16	177.7	19	320.9	18	361.4	18	592
Cinéma. etc.	8.3	3	2.4	0.3	51.6	3	59.8	3	620
Literature, magazines, libraries	50.9	16	48.6	5	148.0	8	149.1	7	193
Cultural part of adult education	11.0	3	15.6	2	61.7	3	124.9	5 6	1,035
Other			10.5	1	22.4	1	23.4	1	
Total	323.1	100	928.1	100	1,833.7	100	2,044.9	100	533

Graph 13. State Expenditure in 1990 **S**

Million Kroner



Indicator 14. **With the development of each field of cultural activity, we have as many indicators as fields, thanks to the growth percentage**

This differentiated growth could also be illustrated by the following ratios: each field vis-à-vis total growth.

- ① Showing the very strong priority given to performing arts during the first decade, which levelled off but was not reduced during the second decade.
- ② National heritage, a long-term concern, remained a priority during the second decade.
- ③ The growth of cinema appears spectacular but in fact it started almost at zero: 2.3M Kr. The growth percentage is therefore a poor indicator.
- ④ The cultural part of adult education was maintained as the leading priority during the second decade, although it grew less strongly than during the first.
- ⑤ The Swedish statistician invented a particularly valuable and robust indicator here: yearly growth average for each decade—10% per annum during the first decade and 1.5% during the second.
- ⑥ If the second decade seems less exuberant than the first, it should be remembered that it was building on the very high level and growth of the first decade. In 1980, national cultural "potential" was already very high and was maintained during the second decade. For two given areas, heritage and adult education, growth is continuing.

This table is interesting since it shows that the policy was based not on routine decisions but on a wide-ranging dynamic and resolute strategy.

Table 14. **Growth of the State budget for the various fields of activity for the two decades 1970-1980 and 1981-1989** **S**

In million 1988 constant Kroner and as a percentage

	1970-1980		1980-1989	
	In million 1988 Kr	1980/1970 As a percentage	In million 1988 Kr	1989/1981 As a percentage
Management	14.7	627	-0.2	-0.1
Grants to artists	55.1	87	-7.0	-6
Theatre, dance and music	1 397.6	78	38.4	4
Visual arts	29.1	202	-3.6	-0.1
Archives	30.0	49	23.2	25
Heritage	2 29.2	101	46.4	80
Museums and exhibitions	143.2	80	40.4	12
Cinéma, etc.	49.2	2,050 3	8.1	16
Literature, magazines, libraries	99.4	204	1.1	1
Cultural part of adult education	4 46.1	296	63.2	102
Other	11.9	113	0.9	4
Total	905.6	98	211.3	12

Average: 10% per annum

5

Average: 1.5% per annum

Indicator 15. Contrasting patterns of growth

The myriad of projects and programmes involving the Ministry of Culture sometimes swamp the major avenues pursued by governmental policy in the form of defined functions. Indicators can be built up to explain the ordering of priorities in major functions, whether as a resolute a priori policy or as the result of accumulated responses to daily needs in the world of culture.

The case in point, France, illustrates the (implicit) history of cultural policy of the Ministry, based on figures for actual outlay, over and above governmental announcements and comments in the Press.

1 Preservation and then development of cultural heritage was the historical priority of the new Ministry of Culture, when it was founded by André Malraux.

2 This relative priority was actually challenged, as from the mandate of Minister Jack Lang, by the rise of creative artistic production.

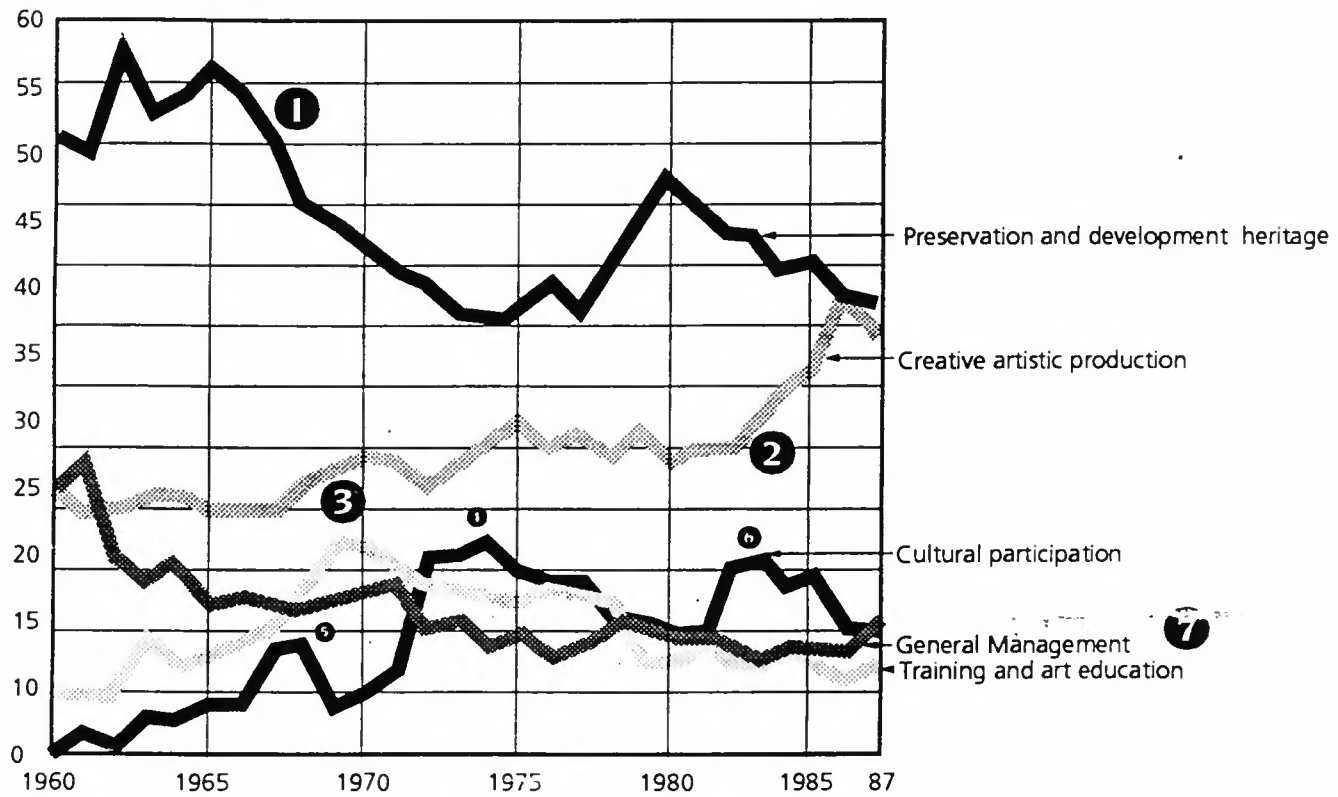
3 Training in the arts, recognized as a priority in the first five-year plan for culture, used substantial levels of funding during the first ten years, dropping to the lowest priority twenty years later. The reason is that the support of city authorities is needed to found schools, and these are a heavy standing burden on municipalities.

4 The promotion of cultural participation, or cultural democratization was recognized as a priority from the outset but calling as it does for participation at the "commune" level it took off sluggishly. The three peaks on the curve reflect: the success of "maisons de la culture" or cultural centres **5**, the building of the Pompidou Centre **6**, and the decentralization laws **7**, with the signing of 100 contracts per year between the State and local authorities.

7 Administrative costs saw their relative share decline over this period, despite the spectacular rise in funds managed, due to the pressure of the Ministry of Finance, who accepted the growth of subsidies for cultural protagonists outside the Ministry, but not a rise of permanent administrative staff on the payroll.

Table 15. Patterns of change over 27 years for the five major functions of the Ministry of Culture (1960-1987) **F**

As percentage of Ministry of Culture budget



Indicator 16. Illustrating the main areas of Ministry of Culture budget as a strategic aid to decision.

This cross-referenced table is a visual aid for the appraisal of actual priorities in cultural policy. It gives an immediate view of the "heavyweights" in standing policy, and, on the other hand, the "featherweights" (the visual arts, training for the arts, research, for example). In terms of evaluation and strategy, it can be used as a aid to decision-making.

The cross-referencing of the classic fields of activity with the six major functions—which are also the six major objectives assigned to the public authorities—also helps assessment.

3 Thus, preservation and development of heritage with its four main fields (museums, monuments, manuscripts, archives and books) is the function enjoying the most funding.

4 This field is closely followed by artistic production, a compensatory mechanism for the shortfalls of the market.







5 The promotion of cultural participation—or "democratization"—does not attain one third of each of the preceding budgets: this is highly meaningful!

6 Training remains the poor relation, which is serious; even poorer is research (technical, scientific, archaeological, socio-economic) despite the fact that, as in any enterprise, research is the hotbed of innovation. Calling on many disciplines, it is scattered over six fields of activity, with one central driving force, co-financed by the Ministry of Research, located at the General Administrative Directorate **7**.

8 The General Administrative Directorate is infinitely bigger than its Swedish counterpart, as can be seen from the fact that the budgetary control and personnel are concentrated in one directorate except for heritage, rather than spread among directorates per discipline.

9 Cinema seems to get little support from budgetary grants (292 million), but it is in fact granted twice the sum by the Treasury, thanks to a duty levied directly in cinemas on box-office sales, redistributed thereafter by the Ministry.

Table 16. Allocation of funds by the Ministry of Culture by field of activity, cross-referenced for each with the major functions of cultural policy (1987) **F**

The Ministry's ten fields of activity (and its ten directorates)	The Ministry's six major functions in million francs by order of priority.						
	Preservation + dev. heritage	artistic production	Cultural participation	General Management	Training	Research	
Total in million Francs	8,817	3 3,202	4 3,002	5 987	844	6 599	183
Museums	1,293	 2 1,287 ⁽¹⁾					6
Music	1,940		 1 1,591 ⁽²⁾			346	3
Cultural participation of the population	1,038		12	987		34	5
Books and libraries	657	576	78				3
Heritage	1,227	 3 1,134			64		29
General administration	916				 8 780	6	 7 130
Theatre	795		772			23	
Visual arts	486		296			190	
Cinéma	292	33	 9 253				6
Archives	173	172					1

 the major building projects

1) inc. 474 for the Grand Louvre

2) inc. 100 for the Cité de la Musique and 550 for the Opera-Bastille

Indicator 17. Distribution of State funds between the capital city conurbation and the provinces: comparison of trends in two countries **S** and **F**

1 Comparison between capital city and provinces gives one of the most important indicators of a policy; it is an indicator of cultural inequality between two categories of citizens and at the same time a token of decentralization.

2 Back in 1974, Sweden showed less inequalities than France in 1981.

3 During the period, Sweden managed to reverse the trend and the "rest of the country" was latterly better off than the capital.

4 France, on the other hand, saw the gap widen considerably to attain 2/3 for the capital and 1/3 for the rest of France.

The French Parliament regularly calls for change on this indicator, judging the underlying situation severely. The reason for the widening of the gap is the imbalance caused by the major building projects (the Louvre, Opera-Bastille, the Arche de la Défense) which are almost exclusively in the Paris area.

Table 17. **Distribution of State funds between the capital city conurbation and the provinces: comparison of trends in two countries** **S** and **F** **I**

As a percentage of total Ministerial expenditure

Sweden			France	
	1974	1985	1981	1986
Stockholm and conurbation	2 49	47 3	Paris and region	60 67
Rest of Sweden	47	49	Rest of France	40 32 4

Indicator 18. Excellent indicators as to the wider regional dissemination of State funds

We will provisionally conclude this series of tables on the State by an excellent Swedish initiative leading on to future work: the definition of "efficiency" indicators ⁽¹⁾. These indicators mean we can assess the relevance of project methods, and use them to get to the crux of the evaluation process.

1 This indicator means we can see that the staffing levels of two major central institutions (opera house and national theatre) have been controlled and reduced by the government, contrary to the laws of the bureaucratic system. This is an exceptional situation.

2 These four indices used together constitute an excellent indicator to assess what means were used in the theatre to implement priority given to local and regional production: maximum increase in funds, in number of venues and staff. Staff in the provinces is nearly double that in central bodies.

6 For regional museums, subsidies are double those granted to central national institutions.

7 Staff levels have grown over ten years, but not excessively so: an average of twenty or so appointments per year.

(1) In assessment theory, "efficiency" indicators are those which reveal the internal productivity of funds used, as opposed to "effectiveness" indicators, which compare the growth of funds allocation to one activity to the growth of results obtained in the population (increased attendance at institutions, or participation levels in the population as a whole).

Table 18. **Growth of State expenditure for theatre, dance and music, compared to the growth of the number of institutions and growth of staff numbers: trends 1975-1985**

	1975	1985	1985 / 1975 if 1975 = 100
THEATRE AND DANCE			
State subsidies <i>In million Kr</i>			
— national (National drama centre)	118	118	100
— central (Opera and theatre)	233	216	93 1
— theatre (regional and local)	120	141	118 2
Total	471	475	101 3
Number of institutions <i>Units</i>			
— national	1	1	...
— central	2	2	...
— theatre (regional and local)	14	24	171 4
Level staff <i>In man/years</i>			
— national	472	384	81
— central	1,001	1,038	106
— theatre (regional and local)	1,611	2,378	148 5
Total	3,084	3,800	123 5
MUSEUMS AND EXHIBITION HALLS			
State subsidies <i>In million Kr</i>			
— national (travelling and exhibitions)	17	21	123
— central	165	240	145
— theatre (regional and local)	12	35	292 6
Total			
Number of institutions <i>In units</i>			
— national	1	1	...
— central	...	19	...
— theatre (regional and local)	24	25	...
Staff level <i>In man/years</i>			
— national	81	49	60
— central	649	704	108
— theatre (regional and local)	767	961	125 7
Total	1,497	1,714	114

Chapter 3

Cultural expenditure of cities and departments

Contents		page
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Indicator 19. The role of cities in the funding of culture is a vital indicator

1 A feature of the 1970s and 80s, in Sweden, was the spectacular increase in millions of kroner in the cultural budget of cities.

As, however, the cultural budget of the State more than doubled during the same period, the percentage in total public funding remained the same.

Similarly, the fall in the French percentage in 1984 (49.73%) was not the result of a fall in the expenditure of cities (on the contrary, this continued to rise from 16.3 billion in 1980 to 19.8 billion in 1984), but of the sudden doubling of the budget of the Ministry of Culture in 1982.

2 The relative share of the cultural budget of cities in their overall budget is a useful indicator of the priority which a municipality gives to culture.

This indicator, which is studied through its development, is still more interesting than indicator 1 as it provides a possible assessment of the (growing) priority of the preoccupation with culture on the part of municipalities in the overall city management policies. This concern is the result both of needs felt by local inhabitants represented by their associations, and of changing attitudes on the part of elected representatives. It is an indicator of the role assigned to culture in the appraisal of overall community welfare. The slight "decline" in the percentage observed in 1987 in France was the result of new commitments which were assigned to cities as a result of legislation on decentralization with regard to education and training. These new responsibilities increased their overall budget, but specifically cultural expenditure did not decline in absolute value.

Table 19. **The relative share of cities in the overall funding of culture:**
in cultural expenditure of all the cities in constant money value and as a percentage
of total public funding **F** (State and local authorities)

Sweden			France			
	Cultural expenditure of cities in millions of 1987 kroner	Percentage of total public funding 1		Cultural expenditure of cities in millions of 1990 francs	Percentage of total public funding 1	Percentage of the cultural budget of cities in their overall budget in 1987 2
1970	1,665	52	1978	12,290	46.29	6.9
1975	2,815	50	1981	16,310	53.40	8.6
1980	3,949	52	1984	19,790	49.73	10.1
1985	4,262	54	1987	23,100	52.8	9.4

Indicator 20. The indicator per inhabitant in constant money value illustrates the relative share of the cultural expenditure of communes, according to the size of cities.

- 1** The need to express expenditure in constant money value and per inhabitant was pointed out by M. Wangermée in his recommendations on indicators (pp. 17-18 of his report). Table 19 shows the clarity of this indicator. The only criticism that could be made of it is that it represents an average. It would have been more useful to have added to it the highest and lowest values of the range in each category, these being calculated by the average of the three cities which spent the most and the average of the three cities which spent the least, in order to exclude any exceptional cases.
- 2** The law of the variation of cultural expenditure as a direct function of the size of cities was established as early as the 1960s. Generally speaking, the more populated cities are, the richer they are.
An attempt has been made to find other exogenous variables to account for the variation in expenditure per inhabitant according to different cities, such as the presence of a university, a particular administrative or judicial vocation, its political allegiance or its tourism capacity, etc. Curiously enough, the major variable (apart from size) which analyses highlighted was the history of the city, together with a longstanding cultural vocation, the personality of its successive mayors and the history of its facilities (opera house, school of art, college of music, etc.). Thus, the major variable cannot be expressed in quantitative terms.
- 3** The average for the largest cities in France is high in spite of very significant differences: it concerns cities which spend as much as 20% of their overall budget on culture as well as others which spend as little as 7%.
- 4** Nonetheless, this high figure may be attributed to the method of gathering information: French statistics include in the expenditure of cities the subsidies they receive from the State. This accounts for the gross expenditure incurred on behalf of each inhabitant. Net expenditure would obviously be significantly less. In Sweden, the figures may be those for net expenditure. This hypothesis has yet to be confirmed.
- 5** A major political distortion stems from the fact that, as money naturally goes to the richer, those municipalities which spend most and are most active, receive the largest subsidies from the State. This cumulative effect is negative as it reinforces the cultural inequality between the inhabitants of larger cities and those of smaller ones. A way of countering this state of affairs would be to invert the natural policy of State subsidies and deliberately to give priority to the poorest municipalities and therefore to give more money to smaller cities per inhabitant.

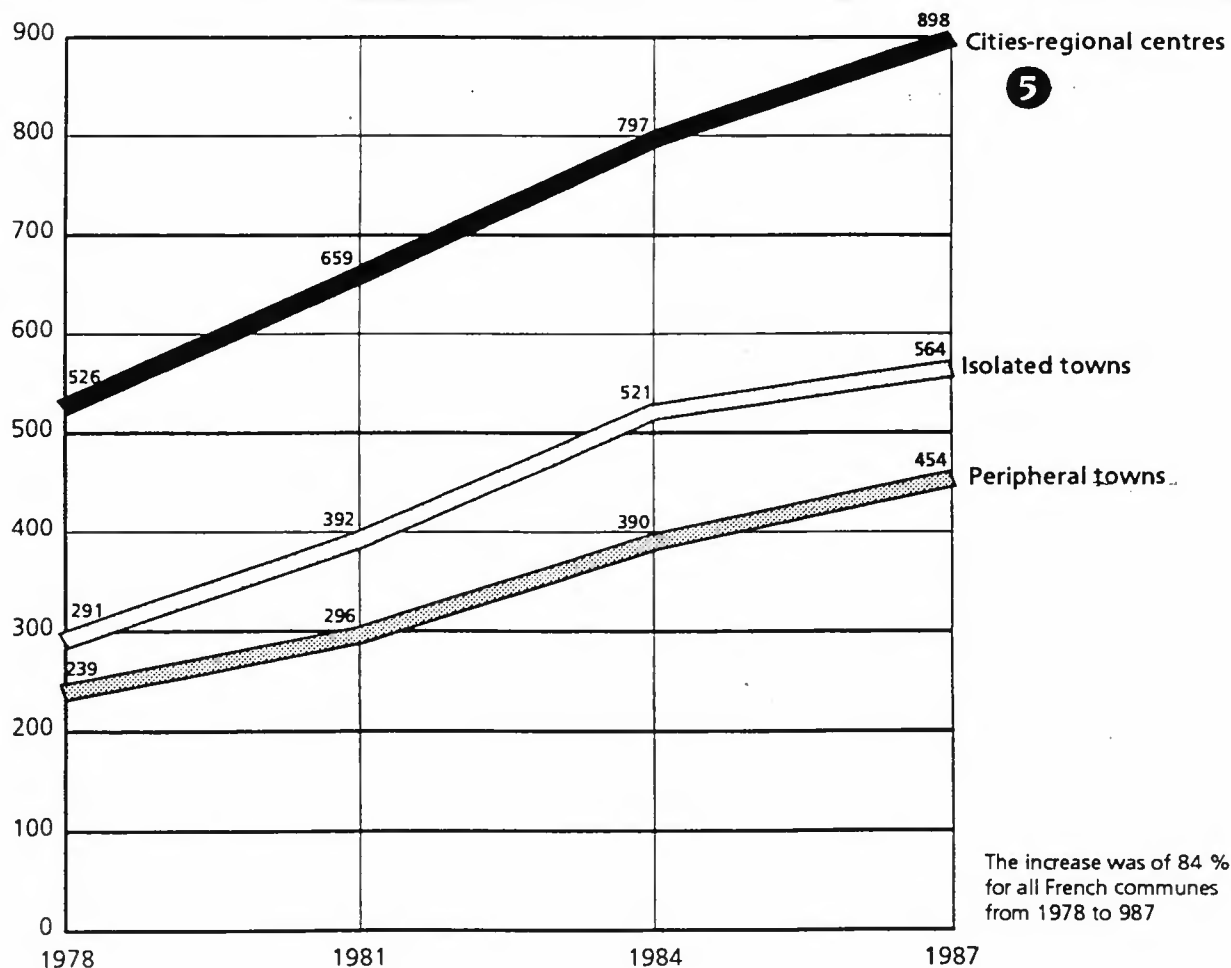
Table 20. Cultural expenditure of communes in constant money value per inhabitant **S** **F** **1**

2

Sweden		France	
	<i>In 1986 kroner</i>		<i>In 1986 francs</i>
Three main cities	668	Cities-regional centres > 150,000 inhab.	898 3
Cities regional center	548	Isolated towns	564
Other cities > 20,000 inhab.	451	Suburban towns	454
Cities of 10,000 to 20,000 inhab.	408		
National average	489	National average	633 4
	<i>Kroner per inhab.</i>		<i>francs per inhab.</i>

Graph 20. Patterns of change in cultural expenditure of communes according to their size per inhabitant **F** **5**

in 1987 francs



Indicator 21. The relative share according to the major fields of activity in the cities, and its development, are very useful sources of information for evaluating the past record and for elaborating new strategies

1 The very high degree of development of libraries in Sweden is a familiar fact. As shown very clearly in Table 00, libraries account for the main expenditure of cities: over a third, with a regular growth of 2% per year over eight years.

2 The graph shows quite clearly that other groups of activities receive a similar share of expenditure: around 15%. The two fields in which growth is highest are those of "other activities" and "other support to artistic activities". Are these cases of innovation? In what type of activity? In facilities? In methods of action? The indicator of change requires a more detailed investigation, appropriate for the evaluation of less traditional activities.

3 In the Netherlands too, libraries are mainly the responsibility of the commune, with State and regional subsidies amounting in all to 20% of the public funding of libraries.

Graph 21.2. **Relative share of expenses for libraries, museums, and historical monuments according to the political and administrative level** NL

In percentage

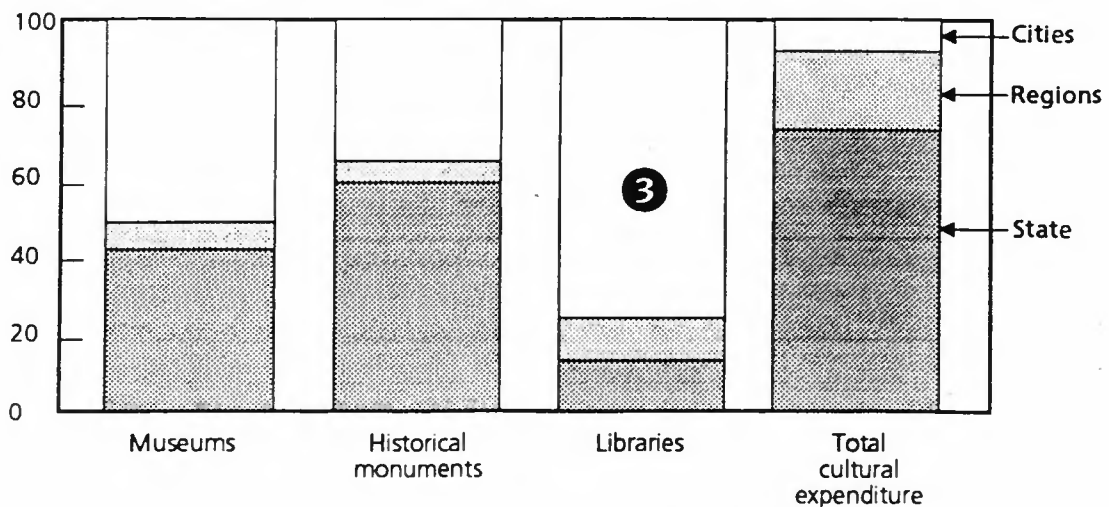


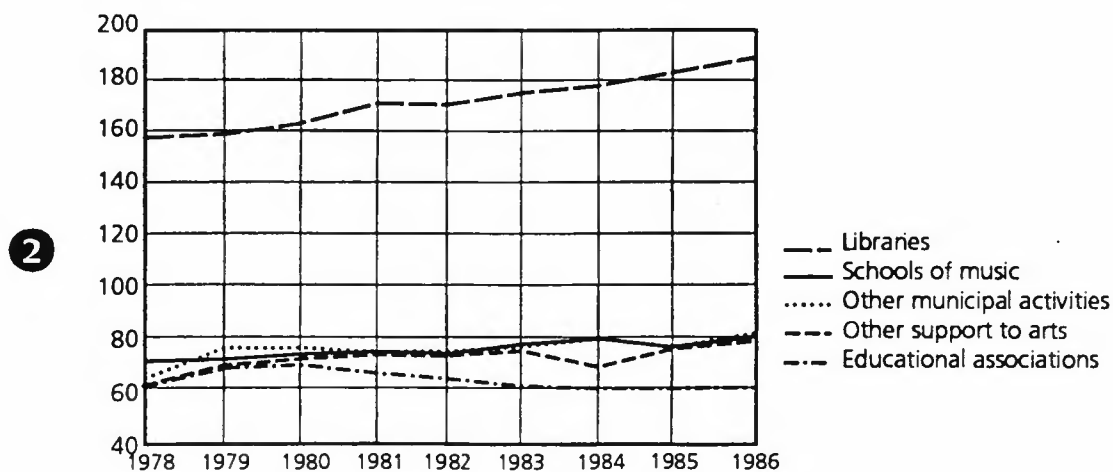
Table 21. Expenditure of cities: value, relative share and rate of growth according to each major field of activity: trend over 8 years S

En millions de couronnes constantes 1986

	1978		1982		1986		Development 1986/1978 1978 = 100
	Million 87 Kr.	%	Million 87 Kr.	%	Million 87 Kr.	%	
Libraries	1,306	38	1,402	37	1,554	38	119
Schools of music	577	17	614	16	672	17	116
Other activities	526	15	613	16	693	17	132
Adult education	516	15	535	14	504	12	98
Other support for artistic activities	514	15	617	17	663	16	129
Total	3,438	100	3,781	100	4,086	100	119

Graph 21.1. Expenditure of cities according to major fields of activity

In 1986 kroner per inhab.



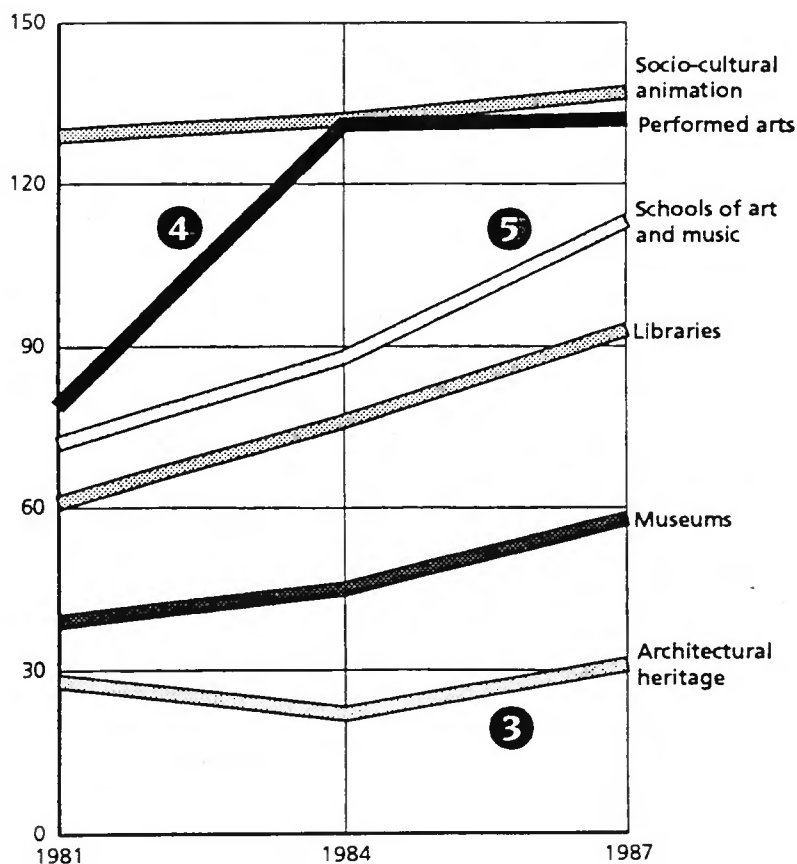
Indicator 22. If indicators are to yield their maximum potential, an attempt must be made to devise a European nomenclature of the main groups of cultural activities.

- 1 In comparison with table 21, the French tables provide two nomenclatures of activities which are slightly more detailed, one of which is in fact more specific than the other. It should be possible to agree in Europe on a nomenclature of 10 or 12 different items.
- 2 The main item in France is not libraries, which experienced a long period of stagnation from 1914 to 1985, but "maisons de la culture" or cultural centres, which are smaller, provide for several types of cultural activities in the same building and correspond to a visionary project initiated by André Malraux, the first French Minister of Culture.
- 3 The architectural heritage is ostensibly weak, as responsibility for this lies mainly with the State.
- 4 The performed arts - already provided in the "maisons de la culture" - account for one of the two main forms of municipal expenditure and correspond to the outlay which has increased most during the period under consideration.
- 5 The schools of art and of music represent a very heavy financial burden for most cities.

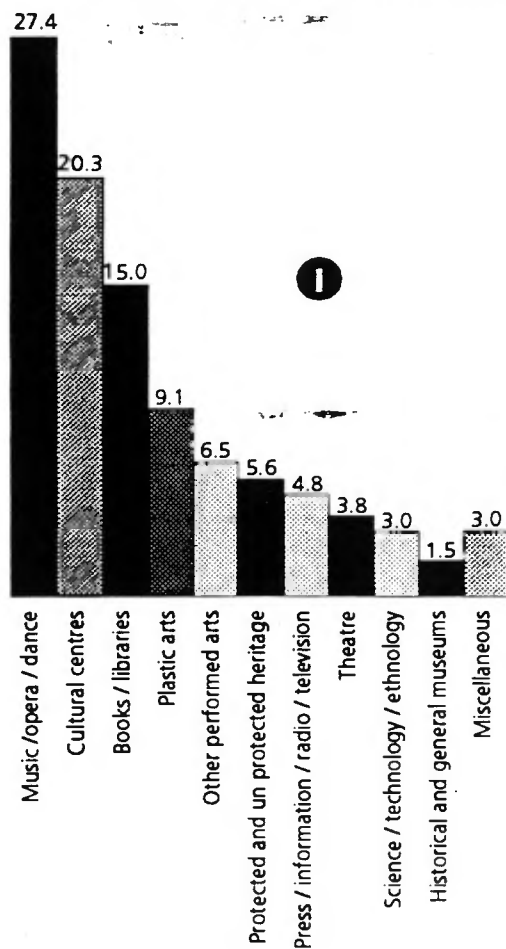
Table 22. Expenditure of cities: value and relative share according to major fields of cultural activity, trend over six years **F**

	1981		1984		1987	
	Millions of 1987 F	%	Millions of 1987 F	%	Millions of 1987 F	%
Performed arts	2 084	19	3 473	27	3 387	23
Schools of art and music	1 899	18	2 337	18	2 906	20
Libraries	1 627	15	2 006	15	2 399	17
Museums	1 025	9	1 193	9	1 486	10
Architectural heritage 3 2	743	7	576	4	791	5
Maisons de la culture and cultural centres	3 420	32	3 496	27	3 350	24
Total	10 798	100	13 081	100	14 499	100

Graph 22.1. Patterns of change in cultural expenditure of communes from 1981 to 1987 **F**
In 1987 francs per inhabitant



Graph 22.2. Relative share of total cultural expenditure according to fields funded in 1987 **F**
In 1986 kroner per inhabitant



Indicator 23. The county in Sweden and the department in France, representing the political and administrative level between the State and the communes, have become more and more actively involved, even when still relatively small sums are involved.

Growth has been of 31% in Sweden and 110% in France.

This political and administrative level has gradually emerged as a new source of funding for cultural policies. Its influence is felt particularly with regard to sensitive needs at local level, especially in rural areas, and when these needs exceed the financial capacity of the communes or when they are better satisfied through collaboration between communes. What is decisive for the inhabitants is the actual amount of expenditure incurred by this intermediate structure and by each commune. In Sweden, this may vary between 400 and 680 kroner per inhabitant, the counties contributing on average about 70 kroner.

Table 24 will show the specificity according to each particular field of the contribution of this intermediate level.

Graph 23.1.
Trend in the cultural budget of the counties

In millions of 1987 kroner

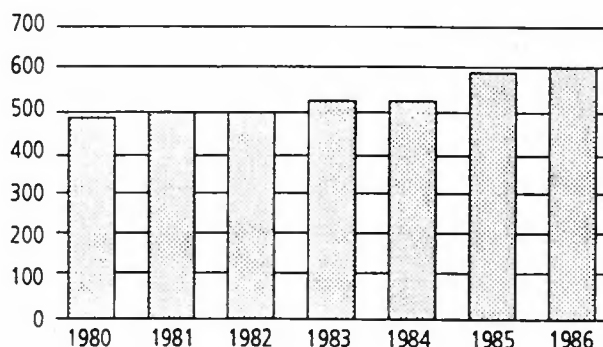
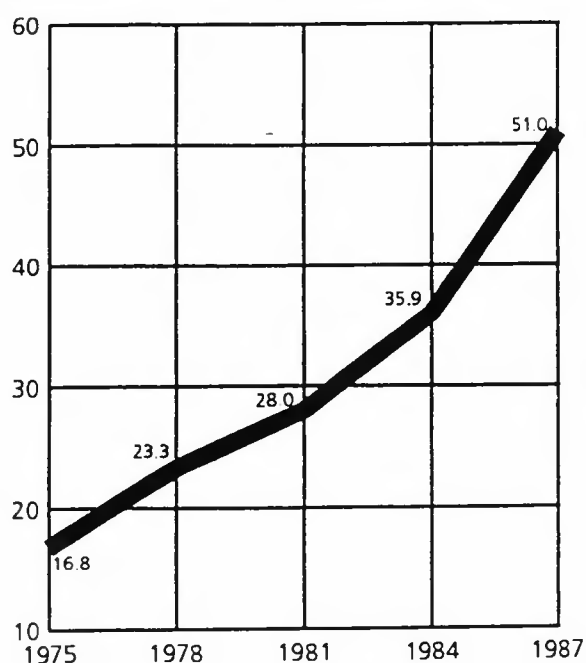


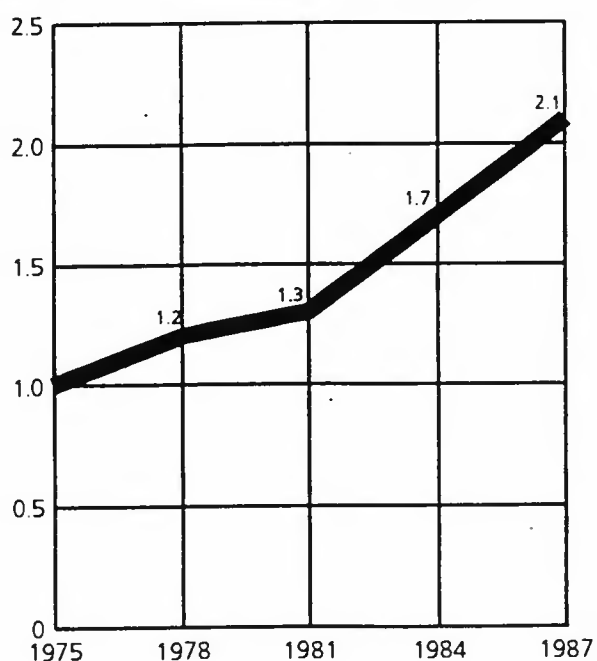
Tableau 23. Patterns of change in the cultural expenditure of the counties **S** or departments **F**

	I Sweden	France
	<i>In millions of 1986 Kr</i>	<i>In millions of 1987 francs</i>
1981	482	1,455
1984	516	1,826
1987	604	2,700
1990	...	3,970

Graph 23.2.
Trend in the cultural budget of the departments
In 1987 francs per inhabitant



Graph 23.3.
Expansion of culture in the overall budget of the departments
In percentages



Indicator 24. The relative share of expenditure of Swedish counties and French departments according to particular fields of cultural activities is a typical feature of the function of complementarity

International comparison provides an opportunity of grasping interesting objectives and priorities for evaluation. Adult education, drama and dance, museums and the heritage are at the top of the list in Sweden, whereas the heritage (monuments and archives), music and dance, cultural centres and reading for the general public (departmental library buses for small communes) dominate the scene in France.

In both countries, the plastic arts are somewhat neglected and the cinema even more.

International comparison highlights both the great disparity in the nomenclatures of activity and the usefulness of setting up a common nomenclature for Europe as a whole - a daunting task!

Main functions of a cultural policy as performed in departments F

Function	1987	Trend 1987/1984
	<i>In millions of francs</i>	<i>In constant money</i>
Preservation of heritage	1,454.2	+ 57.0
Artistic production	383.5	+ 91.0
Cultural centres	430.6	+ 13.6
Specialized education and training	138.0	+ 25.0

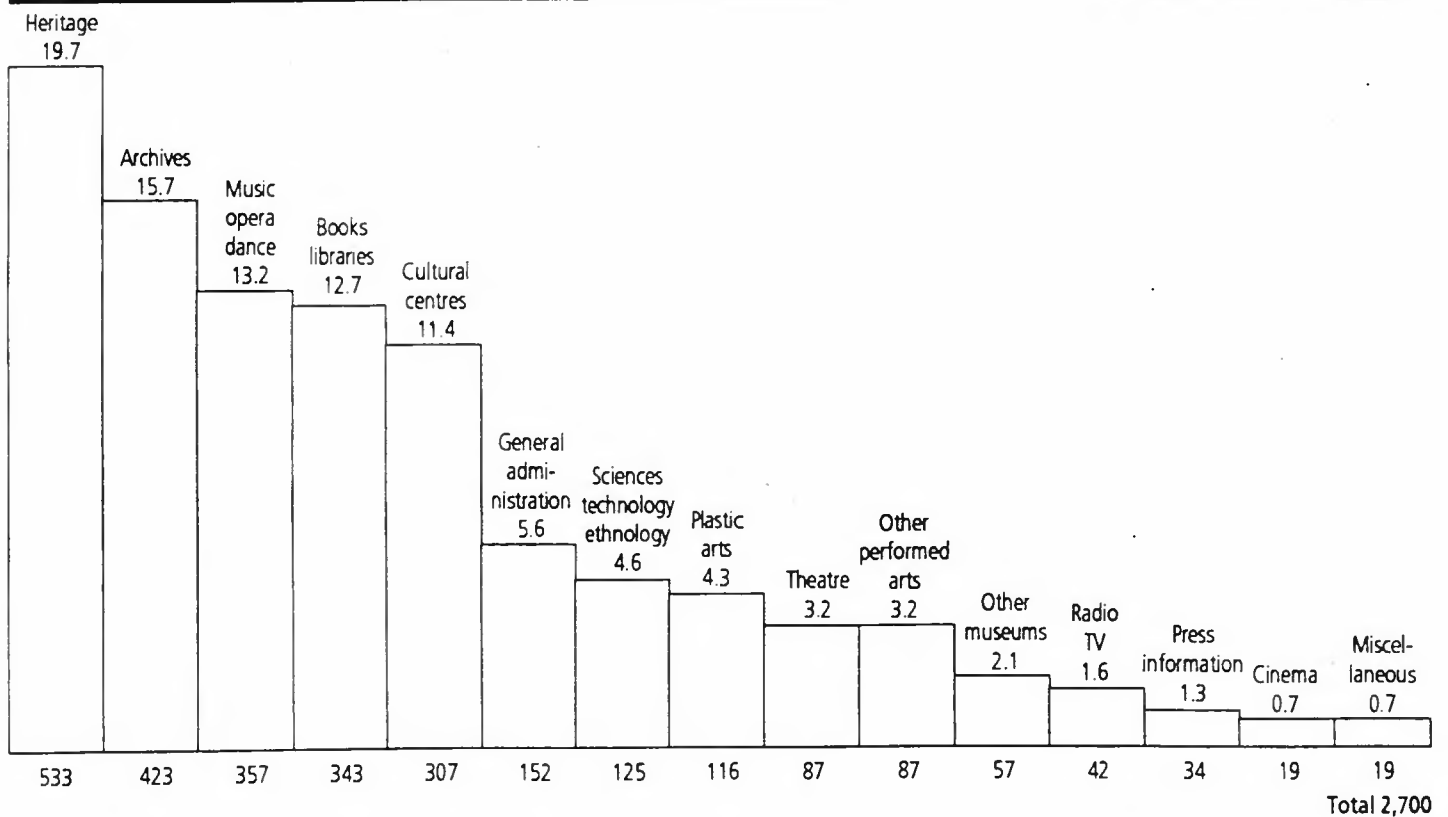
Table 24. Relative share according to field of cultural activity of the expenditure of the counties **S** or departments **F**

Sweden 1986

Activity	Millions of 1986 kroner	Relative share as a percentage
Adult education	238	40
County libraries	45	8
Museums and heritage	84	14
Music	50	8
Theatre and dance	95	16
Investment	33	6
Plastic arts	6	1
Performing artists	19	3
Cultural activities in health care facilities	9	2
Cinéma	1	—
Public parks and community centres	1	—
Other cultural activities	11	2
Total	593	100

France 1987

Millions of francs



Indicator 25. The importance of the theatre at each of the political and administrative levels is considerable. Is it the responsibility of the State or that of the commune?

Or can it be shared between communes and departments in the form of a network of companies rather than in the multiplicity of poor municipal theatres. Changes in financial outlays according to each political and administrative level therefore constitute a major indicator. The Swedish table is an interesting example, especially as it is well known that the theatre was a priority in the overall cultural policy framed in 1974.

1 Total public subsidies for the theatre stand at almost 900 million kroner and have risen by almost 40% in 10 years.

2 Nevertheless, the major government institutions, that is to say the most traditional, most centralized and most cumbersome, have not been encouraged through rising subsidies.

3 Financial support has gone more especially to the local and regional theatres thanks to a very substantial increase in the contribution of cities (+ 60%) and counties (+ 650%), much more so than on the part of the State (+ 29%).

4 The other beneficiary of the gradual rise in subsidies has been new ventures (+ 200%), in spite of the fact that the sums involved have remained relatively small (40 million kroner), i.e. 4.6% of all subsidies.

5 The use of an indicator in evaluation makes it possible to ascertain whether the objective of 1974 has been successfully pursued, as it resulted in decentralization and a renewal of dramatic art in Sweden, but the Swedish report specifies (p. 203) that the financial indicator does not provide an accurate assessment of the effectiveness of the results in terms of audiences, as part of the financial effort has been absorbed by rising costs in stage equipment, wages and travelling expenses (of the itinerant companies) which are exogenous factors in relation to the strictly cultural option involved.

Table 25. Synopsis and relative share of public expenditure allocated to any given cultural activity according to the political and administrative level and trend over ten years: the case of theatre and opera ⁵

In millions of 1986 Kr

	1975	1986	Development 75 / 86 si 75 = 100
State			
Opera and theatre	233.3	238.2	102
National Drama Centre	118.8	126.5	106 ²
Regional and local theatres	119.8	154.9	129
Independent drama companies	6.5	21.5	331
Total State	478.3	541.0	113
Counties			
Regional and local theatres	11.0	83.5	759 ³
Independent drama companies ⁴	...	3.8	...
Total counties	11.0	87.3	794
Communes			
Regional and local theatres ⁴	153.6	245.8	160 ³
Independent drama companies	4.3	15.6	(363)
Total communes	158.0	261.4	165
Total of public expenditure	647.3	889.7	137 ¹
including			
regional and local theatres ⁵	284.5	484.2	170
independent drama companies	10.8	40.9	380

Indicator 26. The “performed arts” are a major sector of activities belonging to different fields and are sometimes considered as an indicator of overall cultural policy:

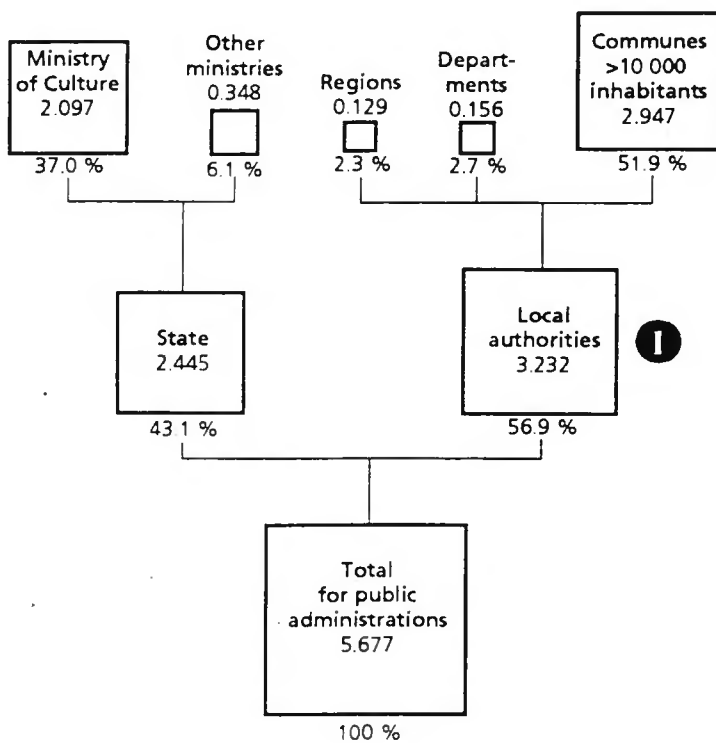
This range encompasses three fields (music, opera and dance, drama and various performed arts such as the circus, performances at the “maisons de la culture”, etc.) in the areas of creation, production and dissemination. Expenditure on training has not been taken into account.

I In the example under consideration, the local authorities are mainly responsible for this vast sector but, as in Sweden, the State provides a major contribution (43.1% of public expenditure).

Table 26. **Synopsis and relative share of public expenditure allocated to a major sector of cultural activity (the performed arts) according to the political and administrative level** **F** **I**

The performed arts: 5.7 billion francs in 1984

In billions of francs



Indicator 27. Libraries are mainly the financial responsibility of the communes

This observation is all the more relevant in other countries (e.g. Sweden and the Netherlands) as shown in the graphs 21.1 and 21.2.

In France, the relative share of state support is still high on account of the fact that the country was very much behind in this field in the 1950s. According to one law of cultural policy, when any particular field of activity or a particular function (creation, dissemination, preservation or training) is still underdeveloped, it is the responsibility of the state to take the appropriate initiatives and to strengthen its funding.

Table 27. **Relative share of expenditure allocated to a field of cultural activity according to the three political and administrative levels: libraries. 1984** F

Funds allocated to libraries at the various political and administrative levels

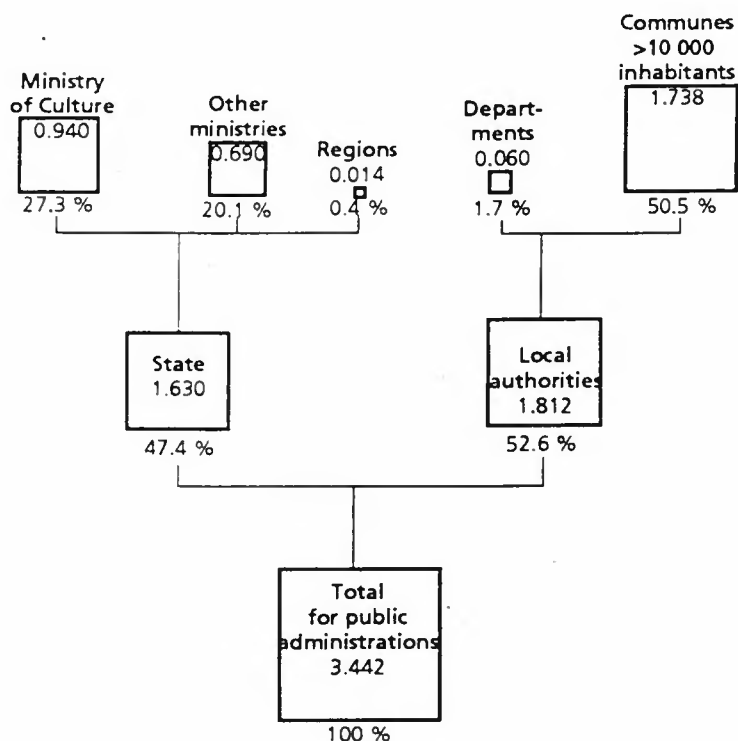
In millions of francs

Year 1984	All administrations	Communes > 10,000 inhab.	Departments	Regions	Ministry of Culture	Other ministries
Total expenditure	3,442.2	1,737.6	60.4	13.8	940.0	690.4
%	100.0	50.5	1.7	0.4	27.3	20.1
Operating expenditure	2,914.3	1,464.3	38.5	3.4	748.8	659.3
%	100.0	50.3	1.3	0.1	25.7	22.6
Capital expenditure	527.9	273.3	21.9	10.4	191.2	31.1
%	100.0	51.8	4.1	2.0	36.2	5.9

Graph 27.

Books and libraries: 3.4 billion francs in 1984

In billions of francs



Indicator 28. Responsibility for music is fairly evenly shared between the various political and administrative levels but the local level is slightly more important

1 The communes account for 54.2% of total funding. If a more accurate indicator were to be found than that in the table opposite, it would show that the high percentage is due largely to the municipal schools of music, which are very popular and comparatively costly for municipal cultural budgets.

2 The functions of creation, production and dissemination are much more the responsibility of other levels of local government and particularly the State.

3 The "other ministries" are quite well represented on account of the fact that it is the Ministry of Education which pays the salaries of music teachers who teach in the secondary education system.

Table 28. **Relative share of expenditure on a field of activity according to the three political and administrative levels: music, opera and dance. 1984** F

In millions of francs

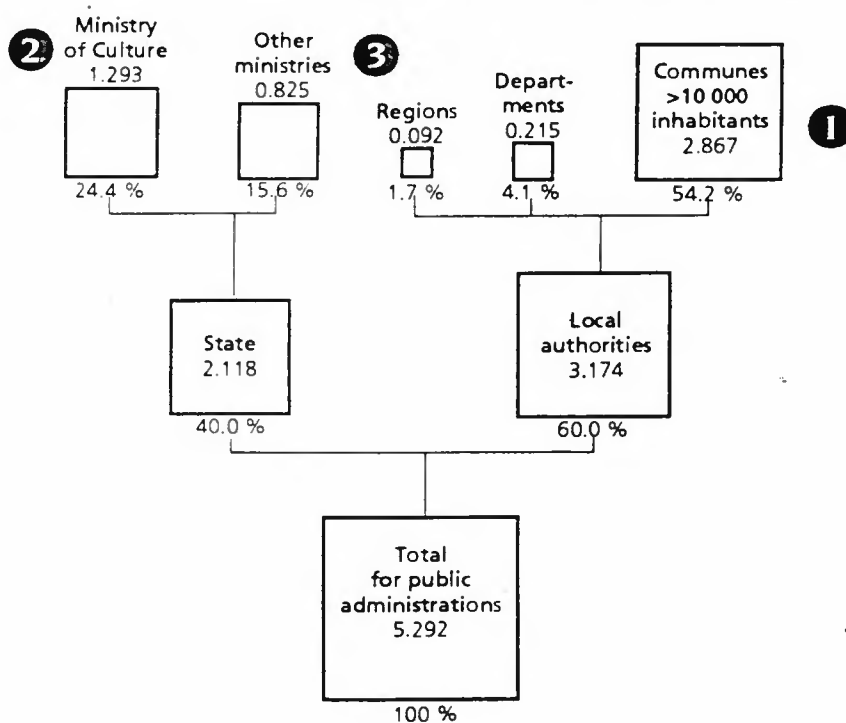
Year 1984	All administrations	Communes >10,000 inhab.	Departments	Regions	Ministry of Culture	Other ministries
Total expenditure	5,291.6	2,866.8	215.2	92.0	1,293.1	824.5
In percentage	100.0	54.2	4.1	1.7	24.4	15.6
Operating expenditure	4,638.1	2,548.3	193.0	54.3	1,018.1	824.5
In percentage	100.0	55.0	4.2	1.2	22.0	17.8
Capital expenditure	653.5	318.5	22.2	37.7	275.0	—
In percentage	100.0	48.7	3.4	5.8	42.1	—

These figures have been rectified to eliminate duplication due to subsidies between public authorities. Upstream subsidies (the authority which subsidizes) have been included, but

downstream subsidies incurred in the form of expenditure by the beneficiary authority have been deducted.

Graph.28. **Music, opera and dance, 5.3 billion francs in 1984**

In billions of francs



These figures represent the funding of music as a whole, i.e. not only creation-production-dissemination ("performed arts"), but also musical training and animation.

Indicator 29. In the case under consideration, conservation of the heritage is, first and foremost, the responsibility of the State.

1 Conservation of the heritage is a responsibility towards future generations and a frequently excessive burden for local authorities in those areas where the accidents of history have located many monuments. Consequently, conservation of the heritage is largely the responsibility of the State.

2 In the country under consideration, the heading "heritage" not only includes "classified" protected historical monuments, but many others as well, including those of an archaeological nature, (which have developed rapidly and now are of interest to the departments) **3** and for the general photographic inventory of artistic treasures.

3 An interesting indicator is the share of the cultural budget which each level of government devotes to the heritage. As a percentage, rather than in real value terms, the departments are distinctly ahead of other types of government; the communes merely devote 2.6% of their overall cultural budget to conservation.

Structure of public funding of the heritage in 1984

In billions of francs

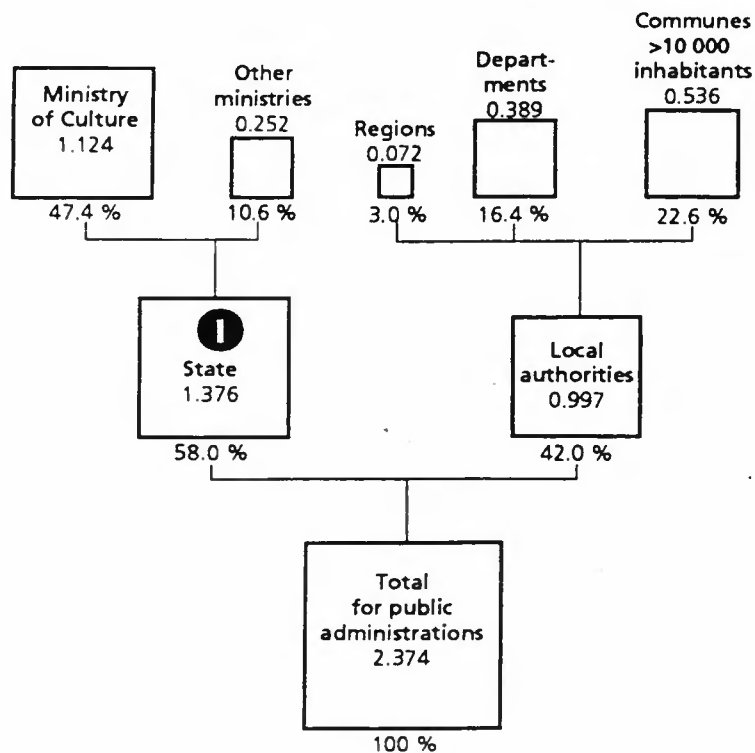


Table 29. Relative share of expenditure allocated to a field of cultural activity according to the three political and administrative levels: the case of heritage. 1984 ^F

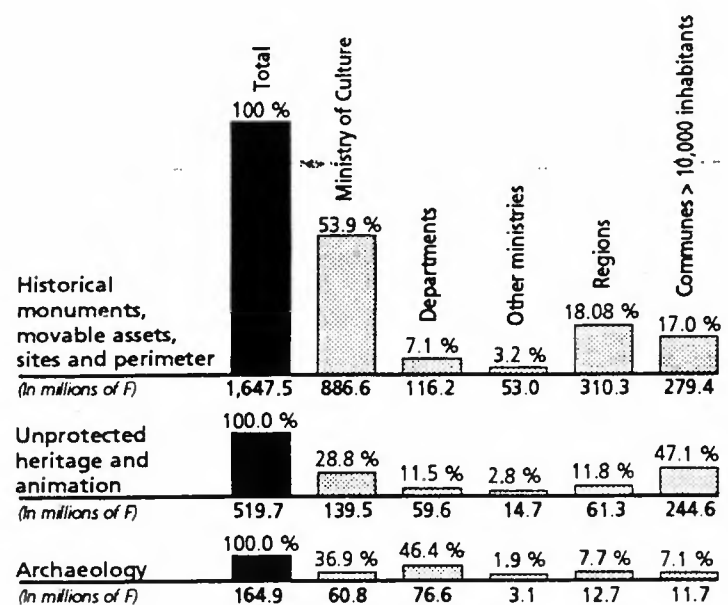
Public funding of the heritage

In millions of francs

	Total	Ministry of Culture	Other ministries	Regions	Departments	Communes > 10,000 inhabitants.
Historical monuments, movable assets, sites and perimeter	1,647.5	888.6	116.2	53.0	310.3	279.4
Unprotected heritage and animation	519.7	139.5	59.6	14.7	61.3	244.6
Archaeology ²	164.9	60.8	76.6	3.1	12.7	11.7
Inventory	41.7	35.2	ε	1.5	5.0	—
Total	2,373.8	1 124.1	252.4	72.3	389.3	535.7

The relative share of heritage expenditure in the cultural budget varies considerably according to each political and administrative level ²

Ministry of Culture	13,4 %
Other ministries	4,2 %
Regions	13,9 %
Departments ⁴	23,0 %
Communes	2,6 %



Indicator 30. A graph may serve as an indicator

The table opposite shows that a graph can often give a clearer picture of a situation than a multitude of figures or ratios for which the denominator of 100 ceases to be quite clear.

1 In the country under consideration, contrary to its reputation, music is the main area for cultural intervention by the public authorities. A number of factors can account for this: music is a field where France was very much behind; a 10-year plan was launched in 1975 with considerable success; music, unlike theatre, does not raise political problems and normally enjoys unanimous approval; music in its various forms has become the main cultural pastime of individuals, immediately after television.

2 The plastic arts are heavily funded by the state because support for creation was under-developed and because art museums have aroused renewed interest on the part of the population.

3 Cultural centres, which provide very varied cultural activities, are one of the main concerns of most cities when they establish a new cultural policy.

4 The theatre, although it has only prompted very sparse participation in the population at large, enjoys considerable support from the State probably for reasons of prestige. Such support is also shared by the cities.

Expenditure at each political and administrative level on the seven most heavily funded fields in 1984 ^F

As a percentage

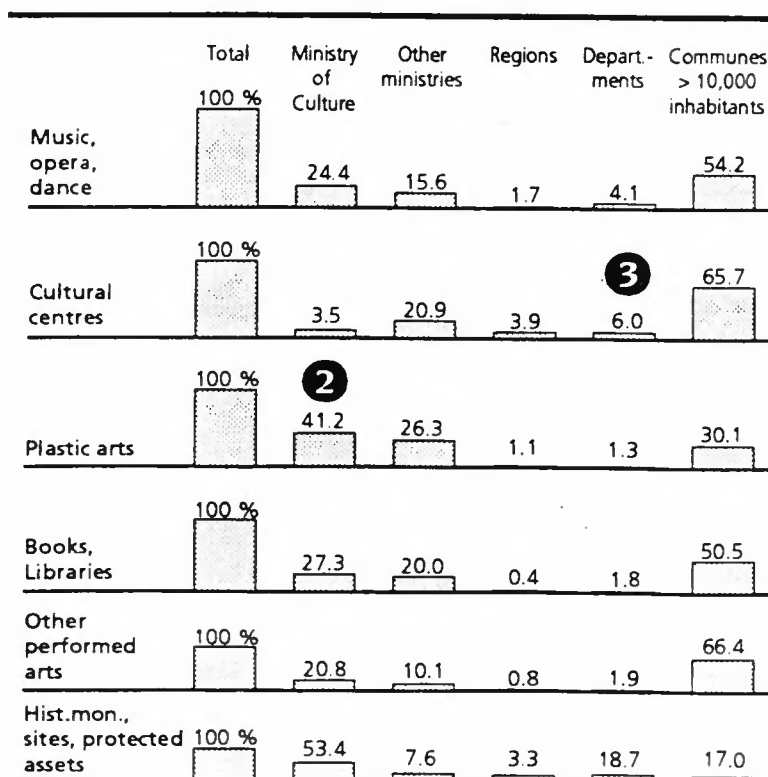
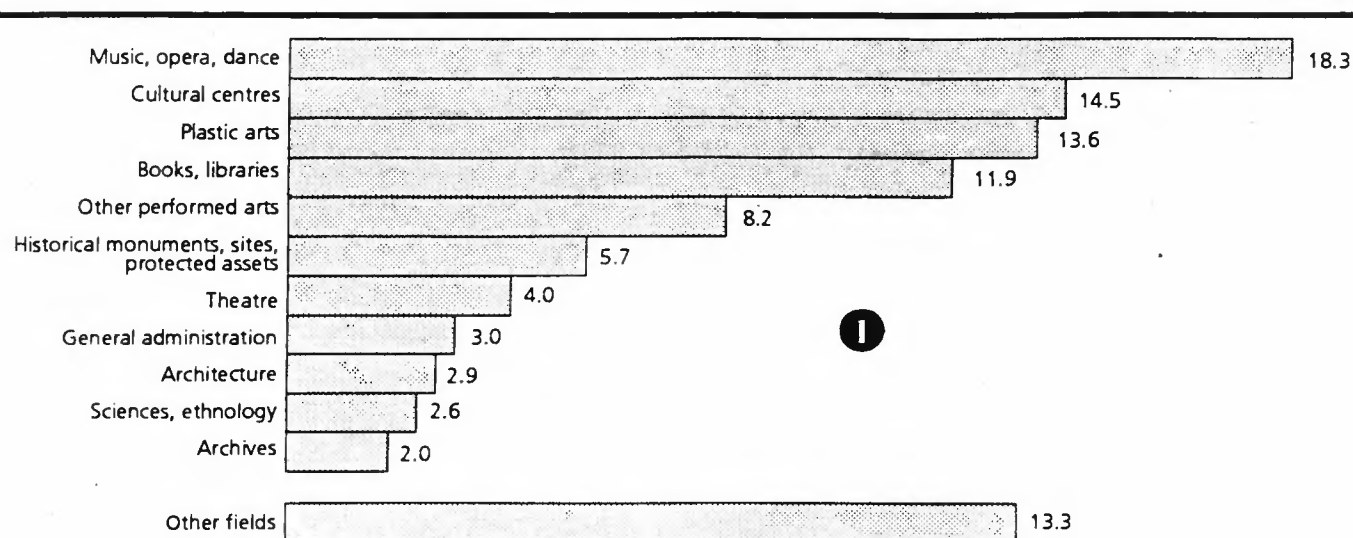


Table 30. **Relative share according to fields of cultural activity of total public expenditure (State + Communes + Departments) 1984** **F**

As a percentage



Each field of activity includes the six main functions of public policy: creation, production, dissemination, preservation heritage, specialized education and training, animation.

Expenditure at each political and administrative level on the seven most heavily funded fields in 1984 **F**

In millions of francs

	Ministry of Culture	Other ministries	Regions	Departments	Communes > 10,000 inhabitants	Total
Music, opera, dance	1,293.1	824.5	92.0	215.2	2,865.8	5,291.6
Cultural centres	145.9	874.0	163.5	252.6	2,751.9	4,187.9
Plastic arts, art schools and museums	1,622.8	1,033.4	41.7	51.2	1,186.2	3,935.3
Books, libraries	940.0	690.4	13.9	60.6	1,737.4	3,442.2
Other performed arts ⁽¹⁾	490.6	239.4	19.7	46.1	1,570.3	2,366.1
Historical monuments ⁽²⁾ sites, protected assets	883.4	125.1	54.6	309.2	280.5	1,652.8
Theatre	672.4	8.8	43.9	60.3	373.2	1,158.6

(1) Excluding theatre and music.

(2) Exclusively protected heritage, excluding unprotected heritage, archaeology and inventory.

Chapter 4

Household Consumption

Contents		page
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Indicator 31. The relation between household and public cultural expenditure provides a reliable indicator of the extent of government action

In the country in question, the share of public compared to private spending rose from 15.5 to 38.5 %.

Households spent most on **1** the media and recorded music (from 36 to 39 % of their cultural spending), followed by **2** newspapers and periodicals, although at a declining rate (down from 32 to 24 %), and, lastly, **3** live performances (up from 10 to 16 %): **4** book purchases remained firm, though decreasing slightly (from 13 to 11 %).

This purely economic perception of effective demand for culture bears out the sociological finding that audio-visual consumption (TV and recorded music) now heads the list of cultural practices.

From 1970 to 1985, **5** household consumption grew by 18 % (a little over 1 % per annum),

whereas **6** public spending on culture grew by 158 % **6**. This shows how active official Swedish cultural policy has been. Social transfers in the field of culture rose from 15.5 to 38.5 %. This finding is essential to evaluation of Swedish cultural policy. In this Social-Democrat country, welfare state principles were rapidly extended to culture between 1970 and 1985.

Table 31. Household consumption by nature of goods and services: private expenditure on culture and media: trend over 15 years (1970-1985). S

	<i>In SKr (1985) billion and %</i>								
	1970		1975		1980		1985		
	<i>SKr bill.</i>	<i>% total culture</i>	<i>SKr bill</i>	<i>% total culture</i>	<i>SKr bill</i>	<i>% total culture</i>	<i>SKr bill.</i>	<i>% total culture</i>	
Misc. shows (incl. theatre, cinéma...)	1.65	10	1.52	8	2.95	14	3.30	16	3
Radio. TV. record and tape players. of which TV licence fees	6.10 1.73	36	7.25 1.96	38	7.60 2.33	37	7.97 2.61	39	1
Books	2.11	13	1.99	10	2.49	12	2.22	11	4
Newspapers. periodicals	5.28	32	6.54	34	5.39	27	4.99	24	2
Photography	1.57	9	2.00	10	2.06	10	2.00	10	
		100		100		100		100	
Total value of household expenditure	16.71		19.30		20.49		20.48		
<i>i.e. per capita in SKr</i>	2,063	2 354	2,469	2 438					5
Total dépenses publiques	3.06				7.83		7.90		6
<i>i.e. per capita in SKr</i>	378		943	940					
Total national per capita expenditure in SKr	2,441		3,412	3,378					

Indicator 32. Culture = 4 % of total household consumption F

1 Household expenditure on culture in 1990 may be estimated at 4 % of total household consumption. During the 1980s, this percentage grew slowly but steadily from 3.7 % in 1980 to 4.05 % in 1990.

Expressed in FF, allowance being made for population growth, per capita spending on culture rose from FF 2 127 in 1978 to FF 2 791 in 1990. These figures are comparable to those of Sweden:

France		Sweden	
1978	2 127	1980	2 469
1984	2 796	1985	2 438

Two important factors must be remembered when noting the apparent similarity of these sets of figures and making comparisons:

— The classifications used in tables 31 and 33, though they contain many of the same terms, almost certainly refer to differently patterns of reality. This illustrates the need to establish a pan-European system of classification, under the auspices of the Council of Europe.

— The relative prices given, because of the varied trends in prices for different goods and services, prevent us from equating variations in value with variations in volume. This explains why, in the following three tables, we have made a distinction between volume, price and value indices. In 1990, the price index (1980 = 100) was 81 for "audio and video equipment" but 231 for "shows". The relative price of electronic equipment has fallen compared with the price of everything else.

Table 32. Household consumption by nature of goods and services: private expenditure on culture and media: trend in goods and services over 10 years. **F**

in current FF million

	1980	1985	1986	1987	1988	1989	1990
Total household consumption	1 645 072	2 858 393	3 049 520	3 235 582	3 433 385	3 663 222	3 894 656
Total culture	60,885	106,798	118,158	128,299	137,755	147,098	158,035
<i>includes</i>							
Radios	3,319	4,251	4,800	5,489	5,718	5,663	5,778
Television sets	9,126	9,987	11,950	13,200	13,828	12,857	12,825
Audio and video equipment	4,457	10,258	12,014	12,934	15,978	17,386	19,884
Plastic arts	1,911	3,172	3,267	3,489	3,829	4,125	4,331
Antiques	3,671	8,619	9,266	10,062	10,468	11,113	11,741
Books and printing	9,881	17,364	18,417	19,635	21,046	23,323	25,344
Press	14,313	26,537	28,995	30,621	31,100	31,858	33,127
Discs, cassette recordings	3,573	7,694	8,604	9,418	11,345	14,950	17,251
Cinéma	2,880	4,409	4,417	3,765	3,657	3,709	3,881
Shows, and other services	7,764	14,507	16,428	19,686	20,806	22,114	23,873
Consumption of cultural goods and services as a share of total household consumption I	3.70	3.73	3.87	3.96	4.01	4.01	4.05 %

Les dépenses des ménages pour la "culture" peuvent être évaluées en 1990 à 4 % de la consommation totale des ménages. Ce pourcentage a cru légèrement mais continuellement au cours de la décennie 1980-1990, de 3,70 à 4,05 %.

Indicator 33. In evaluating broad trends in household cultural consumption, the most revealing index is that of volume

This index gives the best idea of household demand and preference for different kinds of goods and services.

① The total equals national consumption, including non-commercial consumption.

② The items showing the biggest increases in consumption are audio and video equipment (index 535) and discs and cassette recordings (index\311).

③ Radio/TV licence fees, with a price index of only 137 over twelve years (government policy), show that households have replaced their radio and (colour) TV equipment because the licence fees are paid on purchases.

④ The decline in cinema attendance appears clearly in the volume index, which is the lowest of them all.

⑤ The same is true of live performances (shows), as social studies suggest, although the index is distorted by the inclusion of games of chance.

⑥ The antique trade, domestic and international, is doing well.

Table 33. **Volume index of cultural consumption of households: trend 1978-1990.** **F**

	1978	1980	1981	1984	1987	1990
						En indice
All culture and media 1	95.9	100.0	102.1	107.7	117.9	129.8
<i>includes</i>						
Radio and TV sets	89.1	100.0	104.0	108.4	143.9	164.1
TV sets	83.5	100.0	104.1	106.9	136.9	151.6
Audio and video equipment	72.7	100.0	147.0	199.5	292.5	535.1 2
Plastic arts	92.5	100.0	100.5	93.2	94.2	114.1
Antiques	88.5	100.0	118.7	155.1	176.9	192.2 6
Press, books, printing	97.3	100.0	100.8	108.0	115.8	139.7
Books and printing	96.2	100.0	98.4	99.8	104.5	118.8
Press	95.5	100.0	100.0	105.1	112.1	111.3
Discs, cassette recordings	107.6	100.0	110.7	141.9	161.9	311.2 2
Radio/TV licence fees	90.6	100.0	105.2	121.7	185.6	234.9 3
Cinéma	104.1	100.0	105.8	102.5	70.8	63.4 4
Shows., games of chance	98.4	100.0	96.9	98.3	95.9	109.2 5

Source : INSEE / DEP

Indicator 34. The trend in relative prices for goods and services inevitably influences consumer preferences and alters consumer access to cultural forms

① The wide divergence between the relative price trend for TV sets and that for the performing arts (shows) has played a far from negligible role in the development of household consumption habits, especially given that the variety of services proposed is quite different.

③ The consumer price for journals and newspapers (press), which differs greatly from one country to the next, is often advanced as one of the reasons why daily newspaper readership is tending to shrink. Any serious evaluation must take relative prices into account.

Table 34. **Price index of cultural consumption of households:**
trend 1978-1990 F

	En indice					
	1978	1980	1981	1984	1987	1990
All culture and media	79.7	100.0	113.0	148.9	166.8	182.5
<i>includes</i>						
Radio and TV sets	95.5	100.0	101.5	102.9	104.4	91.1 1
TV sets	94.9	100.0	102.3	100.4	104.2	95.0
Audio and video equipment	93.7	100.0	100.2	105.9	97.0	81.5
Plastic arts	77.9	100.0	114.8	166.6	193.8	198.6
Antiques	87.7	100.0	112.1	140.9	154.9	166.4
Press, books, printing	81.0	100.0	114.1	156.3	185.6	195.2
Books and printing	82.3	100.0	115.2	159.7	190.2	215.8
Press	79.8	100.0	115.0	159.4	190.9	208.0 3
Discs, cassette recordings	82.3	100.0	108.4	140.7	162.8	155.0
Radio/TV licence fees	82.3	100.0	106.0	126.7	134.4	137.6
Cinéma	81.7	100.0	115.9	153.2	184.7	212.7
Shows, games of chance	75.8	100.0	116.4	168.2	213.6	231.9 2

Source : INSEE / DEP

Indicator 35. The value index situates cultural consumption in respect to total household consumption

The value index is the product of the volume index multiplied by the price index. The results are appreciably different from the volume index figures.

- ① Discs and cassette recordings display the highest value growth.
- ② The plastic arts' value index is double their volume index.
- ③ Antiques occupy a larger place, as does the press.
- ④
- ⑤ Shows, composed primarily of services, hold the record for price increases; the image they present to the consumer is reflected here.

Table 35. **Value index of cultural consumption of households:**
trend 1978-1990 **F**

	En indice					
	1978	1980	1981	1984	1987	1990
All culture and media	76.4	100.0	115.4	160.4	196.7	236.7
<i>includes</i>						
Radio and TV sets	85.1	100.0	105.5	111.6	150.2	149.5
TV sets	84.0	100.0	106.5	107.3	144.6	140.5
Audio and video equipment	68.1	100.0	147.3	211.2	283.8	436.3
Plastic arts	72.0	100.0	115.3	155.3	182.6	226.6 2
Antiques	77.6	100.0	133.0	218.5	274.1	319.8 3
Press, books, printing	78.8	100.0	115.0	168.8	214.9	272.7 4
Books and printing	79.1	100.0	113.3	159.4	198.7	256.5
Press	76.2	100.0	115.0	167.5	213.9	231.4
Discs, cassette recordings	88.5	100.0	120.0	199.7	263.5	482.8 1
Radio/TV licence fees	74.5	100.0	111.5	154.2	249.4	323.3
Cinema	85.0	100.0	122.6	157.0	130.7	134.8
Shows, games of chance	74.5	100.0	112.8	165.3	204.2	253.3 5

Source : INSEE / DEP

Participation of the population in cultural activities

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Indicator 36. Attendance at concerts and operatic performances according to educational level

1 For the four categories of concerts (or musical shows) under consideration, in both France and Germany, there is evidence of a marked increase in the participation rate according to the educational level.

The only exception is that of rock concerts for which, in France (but not in Germany), secondary school graduates are quite distinctly ahead (+8%) of higher education graduates. This apparent peculiarity probably corresponds to a question of age. Rock concerts are a typical pastime for young people (23% of young Frenchmen aged 15 to 19 years attend that type of concert, but only 6% in the 35-44 age group and 1 per cent among the over 65s, which may account for the over-representation of school pupils and/or secondary school graduates who have not reached the higher education age.

It should be stressed here how important the choice of explanatory variables is for understanding the major variations in participation rates: such variables are virtually always correlated (age and educational level are a good example) and it is often useful, if not necessary, to compare several of them.

2 For the four categories of musical events under consideration, the Germany participation rates are higher than the French ones.

This feature would seem to confirm the reputation that Germany has wider musical practices and would justify one of the specific characteristics of Germany surveys: the prominent part they give to the description of participation in musical activities (types of music and various concerts, playing an instrument, etc.).

It must be stressed, however, that the table opposite does not provide a rigorous assessment of this specificity: the "opera" and "rock concert" categories evidently correspond to circumstances which are very different in the two countries. This observation calls for great accuracy in formulation and, more broadly speaking, European standardization of categories of cultural activities.

3 With regard to the virtually general rule of the influence of the education level on participation in musical events, mention must be made of two important points: the fact, firstly, that this is true in regard of all categories of concerts, both classical and non-classical, including the case of rock concerts which could have been thought to have been less directly linked than opera and classical concerts to the more educated categories of the population; the fact, secondly, that major disparities are to be found in both Germany and France between secondary school graduates and higher education graduates (with rates which may double).

Table 36. Attendance at concerts and operatic performances according to educational level ①

As a percentage of the population defined in the footnotes

Have attended at least once during the last 12 months :	France ⁽¹⁾ (1989)					② Germany ⁽²⁾ (1990)				
	Nat. aver.	Without diploma	Primary educ.	Second. educ.	Higher educ.	Nat. aver.	Without diploma	Primary educ.	Second. educ.	Higher educ.
— classical concert ③	9	5	8 ⁽³⁾ 6 ⁽⁴⁾	15	31	20	11 ⁽⁵⁾ 4 ⁽⁶⁾ 4 ⁽⁷⁾	14 ⁽⁵⁾ 7 ⁽⁶⁾ 9 ⁽⁷⁾	23 ⁽⁵⁾ 12 ⁽⁶⁾ 11 ⁽⁷⁾	30 ⁽⁵⁾ 28 ⁽⁶⁾ 24 ⁽⁷⁾
— jazz concert	6	2	7 ⁽³⁾ 4 ⁽⁴⁾	12	19	10	4	6	12	21
— operatic performance ⁽⁸⁾	3	2	3 ⁽³⁾ 2 ⁽⁴⁾	6	13	14	3	8	16	21
— rock concert ⁽⁹⁾	10	4	15 ⁽³⁾ 8 ⁽⁴⁾	24	16	19	11	11	28	30

Source : D3

Source : A2

(1) Percentages calculated on basis of population aged 15 and over.

(2) Percentages calculated on basis of population aged 14 and over.

(3) Lower secondary school graduates (14-15 years).

(4) Professional aptitude certificate holders (professional qualification diploma)

(5) Concerts of church music.

(6) Concerts of symphonic music.

(7) Concerts of chamber music, piano and song recitals.

(8) Figures for France apply to opera performances alone while German figures concern opera and dance performances.

(9) For this category of concerts, French figures include only rock concerts, while German figures include rock, pop and light music concerts.

Indicator 37. Listening to recorded music in the home according to educational level

I A question of age or of educational level ?

While there has been a spectacular increase in the proportion of the European population that owns equipment for listening to music, it would seem, at an initial glance, that listening to music regularly continues to be directly linked to educational level in the three countries under consideration.

In fact, the homogeneity of participation rates of secondary school graduates and higher education graduates (70% in both cases in Germany, 55 and 60% in France, 73 and 75% in Spain) would seem to suggest that the less advanced position of unqualified people reveals the age factor (the more elderly people are, generally speaking, less well qualified). Those who listen most assiduously to music are always the young and such habits decline with age. In Spain (1990) for example, rates of weekly listening to records double between over 44-year-olds (40%) and under 25-year-olds (80%). The same is true of Germany and France.

Table 37. Listening to recorded music in the home according to educational level I

As a percentage of the population defined in the footnotes

During the last 12 months, have listened at home to recorded music at least once a week.	Germany ⁽¹⁾ (1988)	France ⁽²⁾ (1989)	Spain ⁽³⁾ (1990)
National average	41	48	57
Without qualifications (primary education only)	30	30	47
Secondary education	70	55	73
Higher education	70	60	75

Source : A1

Source : D3

Source : C

(1) Percentages calculated on basis of population aged 14 and over.

(2) Percentages calculated on basis of population aged 15 and over.

(3) Percentages calculated on basis of population aged 18 and over.

Indicator 38. Book-reading according to socio-professional category

1 **The purpose of an international comparison** is to check a law of cultural activities, namely, the fact that cultural practices decline regularly in a linear manner down the social ladder. This law requires a cultural policy which, instead of being aimed indistinctly and in an egalitarian manner at all social classes, is, on the contrary, resolutely inegalitarian. Steps must be taken to ensure that public funds do not benefit, first and foremost, the upper classes and that they are targeted towards the least privileged social classes. A relevant indicator for evaluation and elaboration of future reading policies can be obtained by multiplying subventions for reading by the rate established according to the socio-professional target group.

2 It remains to be seen whether this policy has been implemented in Norway where indices are considerably better than in France for the least privileged social classes.

3 The Italian figures are surprising when compared with the others and they need further verification. The value of an international comparison in the elaboration of indicators is to elicit reflection on the part of experts and politicians and to bring about a reappraisal of national statistics.

Table 38. **Book-reading according to socio-professional category**

As a percentage of the population defined in the footnotes

Have read books during the last 12 months	1 Italy ⁽¹⁾ (1984)	2 Norway ⁽²⁾ (1987)	3 France ⁽²⁾ (1989)
National average	46	80	75
Senior executives	64	90	97
Middle managers	...	90	87
Employees	...	82	83
Skilled workers	18	82	71
Farmers	...	73	52
	Source : F	Source : G	Source : D3

(1) Percentages calculated on basis of population aged 6 and over.

(2) Percentages calculated on basis of population aged 15 and over.

Indicator 39. Theatre attendance according to educational level

1 Comparison of the average rates of participation in the four countries reveals the surprising superiority of the Austrian rate. Is this to be interpreted as an indication of the genuine popularity of the theatre in Austria (one Austrian out of four, who did not study beyond primary education, is reported to have attended the theatre within the 12-month period)? Is it to be concluded that the category of activity tested is evidently heterogeneous? (what is to be understood by the term "theatre")?

This provides yet another illustration of the importance of the degree of accuracy to be achieved in the formulation of questions. The expression "outing to the theatre" is manifestly inappropriate and, without going into the detail of various dramatic genres ("classical theatre", "light entertainment drama", "avant-garde drama"), a distinction must nevertheless be made between professional and amateur drama.

2 It is hardly surprising to observe that theatre attendance is closely linked in every country to educational levels. There is, nevertheless, a marked discrepancy between secondary school graduates and higher education graduates (e.g. 15 and 41% in Italy). The marked over-representation of the latter in most cultural activities, on the one hand, and the widespread extension of time devoted to studies in the younger generations, on the other, would suggest that a distinction be made among higher education graduates (in the French surveys, significant differences may be observed with regard to participation in cultural activities between undergraduates and post-graduates).

Table 39. Theatre attendance according to educational level

	As a percentage of the population defined in the footnotes			
	Great Britain ⁽¹⁾ (1989-90)	Italy ⁽²⁾ (1984)	Austria ⁽³⁾ (1989)	France ⁽⁴⁾ (1989)
Have attended the theatre at least once during the last 12 months				
Total	17	10	36	14
Without qualifications	...	2	... 1	7
Primary éducation	9	4	24	16
Secondary education 2	22	15	67	24
Higher education	47	41	75	39
	Source : E	Source : F	Source : B	Source : D3

(1) Percentages calculated on basis of population aged 16 and over.

(2) Percentages calculated on basis of population aged 6 and over.

(3) Age of the population questioned not specified in the Austrian survey.

(4) Percentages calculated on basis of population aged 15 and over.

Indicator 40. Cinema attendance during the last 12 months according to educational level

1 "At least once during the last 12 months" is a poor criterion for the cinema as it is not sufficiently accurate. The cinema is the cultural pastime, both popular and artistic, that is most frequently practised. A distinction must be made between occasional attendance (at least once a year) and regular attendance (at least once a month) and assiduous attendance (at least once a week). Furthermore, age is a very significant variable in cinema attendance. It is possible and even necessary to take account of these features in the formulation of questions if useful indicators are to be devised for evaluation and strategy.

2 The educational level must be defined as accurately and as internationally as possible.

According to this rate of 70%, it would seem reasonable to wonder whether attendance habits are acquired as early as 16. But care must be taken to ensure that according to the "age" variable stated under **1** above, much of the gradual acquaintance with the cinema occurs from the age of 14 or 16 onwards. This has been verified in one country through a special study on "the cinema and 8 to 16 year-olds" ⁽¹⁾. This study resulted in a policy for initiating school-children to the cinema which has been made available for 225,000 pupils, under the title "*collège au cinéma*".

3 An international comparison has the advantage of suggesting verifications, further questioning and explanations.

It is surprising to observe that in two countries both reputed for a high rate of cinema attendance and film interest, i.e. Italy and France, the rate for former secondary education pupils may vary up to 21% (54% for Italy and 75% for France). We may wonder whether there has not been an difference in the wording of the question, a statistical error or some genuine national phenomenon.

4 Is the cinema a popular or intellectual pastime?

Until 1955-1960, the cinema was a popular pastime, very equally distributed throughout all classes of society. Since the development of car ownership and subsequently of television, cinema audiences have become narrower, i.e. young, urban and educated. More specific indicators are therefore required. ⁽²⁾

(1) Etude du département des Etudes et de la Prospective du ministère de la Culture, 2, rue Jean Lantier, 75001 Paris.
(2) Cf. same address: *La fréquentation du cinéma, habitués et occasionnels*.

Table 40. Cinema attendance according to educational level

Have attended the cinema at least once during the last 12 months

1

As a percentage of the population defined in the footnotes

Italy ⁽¹⁾ (1984)				Sweden ⁽²⁾ (1987/89)				France ⁽³⁾ (1989)					
Nat. aver.	Whitout diploma	Second. educ.	Higher educ. 3	Nat. Nat.	Lower	Inter-mediate	Higher	Nat. aver.	Without diploma	BEPC ⁽⁴⁾ 2	CAP ⁽⁵⁾	Bac 3	Higher educr. 4
33	14	54	52	50	25	62	69	49	29	70	52	75	77

Source : F

Source : I

Source : D3

(1) Percentages calculated on basis of population aged 6 and over.

(2) Percentages calculated on basis of population aged 9 to 79.

(3) Percentages calculated on basis of population aged 15 and over.

(4) Lower secondary school certificate (pupils aged 14-15 years).

(5) Professional aptitude certificate (professional qualification).

Indicator 41. Three "amateur": a comparison in time

1 One of the major advantages of devising indicators is a comparison in time rather than a comparison between countries which is always affected by unmanageable structural factors. This is the key type of indicator for evaluation: it permits an appraisal of the "before-after" development of a policy, investigation of its causes and assessment of its effectiveness. The initial situation was either satisfactory or not but the difference between the beginning of the period surveyed (10, 15 or 20 years) and the end of that period constitutes the real indicator that affords evaluation. For instance, the marked progress in France in the number of amateur instrumentalists (15% in 1973 and 24% in 1987) enables a concrete measurement of the effects of public action in the field of instrumental musicianship; the continued expansion has, since the 1970s, the network of schools of music and the introduction of learning to play an instrument (recorder) in general primary and lower secondary curricula, has very probably been the cause of this linear progression in amateur musicianship.

2 Musical instrument: the French indicator which designates "people who claim to be able to play an instrument" is misleading. People may well know how to play an instrument - the violin, or even the school recorder - but may no longer practise such an instrument. The question is poorly worded and should be revised in view of the objective assigned to the indicator on that subject.

3 Poetry: in this instance, the indicator depends on the age of the population surveyed (9 to 79 for Sweden, 15 years and over for France). It would be preferable to have an age limit for the Swedish population, which could begin as low as 6 years as in Italy and stop at 70 years in view of the interruption of many pastimes after the age of 70; keeping elderly people within the sample lowers the averages too much.

Table 41. Three "amateur" pastimes: a comparison in time **1**

As a percentage of the population defined in the footnotes

Have practised at least once during the last 12 months	Sweden				France	
	1976 ⁽¹⁾	1982-83 ⁽²⁾	1985-87 ⁽¹⁾	1973 ⁽³⁾	1981 ⁽³⁾	1989 ⁽³⁾
— have played a musical instrument 2	19	18	17	15	19	24 ⁽⁴⁾
— have written poetry 3	...	...	19	3	4 ⁽⁵⁾	5 ⁽⁶⁾
— have built up a collection	...	...	23	15 ⁽¹⁾	13 ⁽¹⁾	23

Source : 1

Source : D1, D2, D3

(1) Percentages calculated on basis of population aged 9 to 79.

(2) Percentages calculated on basis of population aged 16 to 74.

(3) Percentages calculated on basis of population aged 15 and over.

(4) Proportion of persons who said "they could play" an instrument.

(5) Proportion of persons who have written "poetry or literature".

(6) Proportion of persons who have written "poetry, short stories or a novel".

Indicator 42. Three "amateur" activities according to educational level

1 **The examination of social dissemination of "amateur" practices feature often more and more prominently in European surveys.** In relation to the inventorization of household equipment (audio-visual appliances and books) and that of attendance rates at cultural institutions (museums, theatres and libraries) this type of practice adds a fundamental dimension, which is not easy to measure, of participation in cultural activities: that of practices based on "first-hand experience", more often than not by the individual and at home, widely distributed throughout all classes of the population.

These activities, which use up more "spare time" than financial resources, have benefited particularly from the steady increase in time devoted to leisure activities. This accounts for the fact that they are increasingly popular today in all European countries and particularly in two categories of the population (usually opposed in their cultural activities) i.e. adolescents and retired people.

2 Broad trends having been measured in table 6, **the use of one of these major explanatory variables, the educational level**—combined with age, place of residence and the socio-professional category—provides a clearer understanding of the phenomenon and affords a more accurate evaluation target or elaboration of policies.

3 The Swedish rates reveal **virtual social homogeneity which is a feature of "amateur" activities.** There is only a 4% difference between unqualified people and higher education graduates as far as collecting goes, and also 4% with regard to writing (diary, poetry). Only playing a musical instrument, both in Sweden and in France, would appear to be more directly linked to the educational level. Is this a heritage from the past, where, historically speaking, such activities were linked to the wealthier middle classes? Could it perhaps be the effect of the high degree of integration of such activities in the school curriculum?

4 The French rates are much more heterogeneous, varying from one to two (collections) or from one to three (playing an instrument, writing) between unqualified people and higher education graduates.

It is true that, in this instance, the French nomenclature of qualifications is more detailed and explicit than in the Swedish nomenclature. It has the major advantage of highlighting the effect of age which, combined with the educational level, is the most determining explanatory variable: secondary pupils aged 14 to 15, possessing only the lower secondary certificate, started, for the three activities reviewed in this table, a strictly comparable level of activity - if not even higher (collecting) - than that of higher education graduates.

Table 42. Three "amateur" activities according to educational level

1

2

As a percentage of the population defined in the footnotes

Activity	Sweden ⁽¹⁾ 3 (1988/89)				France ⁽²⁾ 4 (1989)					
	Nat. aver.	Lower	Inter-mediate	Higher	Nat. aver..	Without, qualif. or CEP	BEPC	CAP	Bac	Higher educ.
- played a musical instrument ⁽³⁾	19	11	16	25	24	13	36	22	37	44
- started a collection	22	19	21	23	23	16	33	24	31	31
- kept a diary or written poetry	20	19 ⁽⁴⁾	19 ⁽⁴⁾	23 ⁽⁴⁾	7 ⁽⁵⁾	4 ⁽⁵⁾	11 ⁽⁵⁾	5 ⁽⁵⁾	12 ⁽⁵⁾	13 ⁽⁵⁾
					6 ⁽⁶⁾	3 ⁽⁶⁾	11 ⁽⁶⁾	5 ⁽⁶⁾	10 ⁽⁶⁾	11 ⁽⁶⁾

Source : I

Source : D3

(1) Percentages calculated on basis of population aged 9 to 79.

(2) Percentages calculated on basis of population aged 15 and over.

(3) In the French survey, this refers to the proportion of people who claimed "to be able to play" a musical instrument.

(4) Figures for 1987/89.

(5) Keeping a diary only.

(6) Writing "poems, short stories or a novel".

Indicator 43. Collecting according to various age-groups

1 Is collecting a cultural activity?

Old masters or stamps, pins or precious stones, old watches or matchboxes, where is the "cultural dimension"? Collecting is, first and foremost, a young person's activity which declines with age. In terms of the evaluation of cultural policies, it is true that there may be a fiscal policy which protects the cultural heritage held by individuals so that this does not leave the country and can give greater substance to artistic creation. The criterion, however, is merely that of the value of the heritage and not the existence of a collection as such. Furthermore, the number of art collections must be quite negligible in comparison with other types of collections.

This table provides an example of a useless indicator for the evaluation of cultural policy. For reasons of economy and simplicity - one of the qualities of an indicator - this indicator will not be retained. The elaboration of indicators for an international programme of national evaluations requires a very selective approach and does not involve the mere accumulation of numerous figures, even if they are of some scientific interest.

Table 43. **Collecting according to various age-groups 1**

As a percentage of the population defined in the footnotes

Have started a collection during the last 12 months:	Sweden ⁽¹⁾ (1987/89)	France ⁽²⁾ (1989)
National average	22	23
15-24 years	26	35
25-44 years	17	23
45-64 years	23	20
65 years and over	15	14

Source : I Source : D3

(1) Percentages calculated on basis of population aged 9 to 79.

(2) Percentages calculated on basis of population aged 15 and over.

Indicator 44. Non-attendance in regard of certain cultural activities according to the size of towns

1 **A factor of cultural inequality: the law of declining cultural practices according to the size of cities.** Examination of all the items in this table highlights a general law, to which there would seem to be no exception: **officially-recognized cultural activities (i.e. practised within institutions supported by the public authorities) systematically decline from the capital city outwards to villages in accordance with the size of the local authority.** This law is due to various factors, the strongest of which is the community's financial capacity to provide facilities where such practices may be pursued. Another factor is of an historical nature: investment in culture was due to royal or ecclesiastical expenditure. This was true of France and of Sweden, whereas this law was less rigorous in Germany or in Italy where local princes, bishops and free towns preserved their medieval autonomy for a long time. The law of cultural statistics necessarily invites a law for cultural policy: that of genuine decentralization of the supply of culture whereby the gradual scale of funding would be, per inhabitant, inversely proportional to the number of inhabitants. It would be the contrary to what can be observed today. In this way an *indicator for decentralization* could be devised, which would at the same time be an *indicator for democratization*.

2 **Libraries would seem to resist more effectively this perverse law than other institutions.** They are typical facilities which any small or medium-sized city, district or even village, can boast of. They are less costly, in terms of facilities as well as operating costs, and require a smaller staff. Finally, reading is the most widely praised cultural activity in all sections of the population.

3 In Sweden, cases of inequality seem to be systematically on a smaller scale than in France (7% for music and libraries and 20% or less for other institutions, against over 30% in France, except for libraries where the gap stands at around 20%). There are a variety of reasons for this difference between Sweden and France which include a more long-standing preoccupation with democratization, more regularly supported in Sweden than in France and, consequently, a more evenly distributed supply of cultural activities; itinerant institutions have also been part of Swedish cultural policy for many years; adult education has been very extensive and widely supported by the public authorities; lastly, political factors (the length of the term of office of social democratic government) and religious factors (Lutheranism) have undoubtedly been a deeply-rooted cause of cultural activities that are more evenly distributed in Sweden and more democratic than in France.

Table 44. Non-attendance in regard of certain cultural activities according to the size of towns.

As a percentage of the population defined in the footnotes

During the last 12 months, have not been, even only once to:	Sweden ⁽¹⁾ ③ (1982/83)			France ⁽²⁾ (1981)						
	Nat. aver.	Résident. in Stockholm	Rest of Sweden	Nat. aver.	Inner Paris	Rest of Paris area	Cities > 100,000 inhab.	Cities 20 to 100,000 inhab.	Cities < 20,000 inhab.	Rural towns
- the theatre ①	67	50	70	90	60	77	89	93	95	95
- a concert ①	...	61	68	92	73	87	92	94	96	96
- an exhibition ①	...	59	71	59	50	70	77	79	81	87
- a museum ①	...	44	57	70	44	56	67	72	74	80
- the library ②	49	43	50 ②	86	79 ⁽³⁾	78 ⁽³⁾	84 ⁽³⁾	84 ⁽³⁾	88 ⁽³⁾	91 ⁽³⁾ ②

Source : I

Source : D2

(1) Percentages calculated on basis of population aged 16 to 74.

(2) Percentages calculated on basis of population aged 15 and over.

(3) Proportion of persons who are not registered with a library.

Indicator 45. Non-participation in regard of certain cultural activities according to educational level

1 An indicator of non-participation
Instead of an indicator based on attendance at cultural institutions, the indicator of non-attendance is perhaps more stimulating for those who wish to defend cultural development (development of institutions and the personal development of individuals) in negotiations with the political authorities. This indicator designates the area in which new adepts must be won over, and where democratization should progress.

2 The indicator of cultural inequality
This is based on the difference between the category in which there is the largest number of participants and that in which there is the smallest number (those people who are completely uninvolved are not taken into account). The variable or criterion used may be of various kinds: the educational level, as in the case of table 45, but also age, housing or the socio-professional category (income).

3 The wording of the practice should not be too global, in spite of a legitimate desire for simplicity, as the indicator of inequality then loses much of its meaning. For opera, for example, an activity which is very heavily subsidized by public authorities, but is hardly disseminated in the general public - particularly among the lower classes the Swedish indicator of non-attendance is not provided by the wording "theatre or opera", thereby giving no indication on opera attendance. Combining classical and rock music would hardly seem to be warranted either as has been shown in table 36. Combining museums and exhibitions results in a loss of information as will also be shown below in commentary **5** on table 47

4 Rock concerts are rarely attended by educated people, but are even less so by the working classes.

5 Average attendance at the opera is so limited (3% of the population) that the gap between those who are most involved and those least involved is not particularly significant. However, it remains obvious that there is less of a chance of going to the opera for people who left school early than for those who went to university.

1

Table 45. Non-attendance in regard of certain cultural activities according to educational level

As a percentage of the population defined in the footnotes

Over the last 12 months, have not been even once to:	Sweden ⁽¹⁾ (1985/87)				France ⁽²⁾ (1989)			
	Nat. aver.	Higher educ.	Primary educ.	i.e. a difference of:	Nat. aver.	Higher educ.	Without qualif.	i.e. a difference of:
— a concert 3	46	30	57	27 2	91 ⁽³⁾ 94 ⁽⁴⁾ 90 ⁽⁵⁾	69 ⁽³⁾ 81 ⁽⁴⁾ 84 ⁽⁵⁾ 4	95 ⁽³⁾ 98 ⁽⁴⁾ 96 ⁽⁵⁾	26 ⁽³⁾ 17 ⁽⁴⁾ 12 ⁽⁵⁾
— the theatre or opera 3	66	39	72	33	86 ⁽⁶⁾ 97 ⁽⁷⁾	61 ⁽⁶⁾ 87 ⁽⁷⁾	93 ⁽⁶⁾ 98 ⁽⁷⁾ 5	32 ⁽⁶⁾ 11 ⁽⁷⁾
— a museum or exhibition 3	41	21	56	35	70 ⁽⁸⁾ 77 ⁽⁹⁾	36 ⁽⁸⁾ 44 ⁽⁹⁾	82 ⁽⁸⁾ 71 ⁽⁹⁾	46 ⁽⁸⁾ 27 ⁽⁹⁾
— a library	37	22	53	31	77	55	89	34

Source : I

Source : D3

(1) Percentages calculated on basis of population aged 9 to 79.

(2) Percentages calculated on basis of population aged 15 and over.

(3) Concerts of classical music only.

(4) Jazz concerts only.

(5) Rock concerts only.

(6) Drama performed by professionals.

(7) Operatic performances only.

(8) Visits to museums only.

(9) Visits to exhibitions only.

Indicator 46. Rates of participation in cultural activities during the last four weeks

1 The reference period: "during the last four weeks", which is used in the tables opposite has the obvious advantage of being clear and simple, but the period chosen requires a cautious approach. It is referred to in this document in order to show that the elaboration of an indicator must avoid hidden traps and requires careful scrutiny, and this can be helped through international comparisons.

2 **Libraries:** the rate of participation is not comparable between Sweden and Great Britain on account of the fact that the population surveyed was not the same in the two countries (cf. note 1 and 2). The period of the last four weeks for questioning people would seem to be relevant for library attendance.

3 **Cinema:** the question based on the last four weeks would seem to be debatable for the cinema. A person may have gone to see the five best films of the year and may be a well-informed cinema fan without necessarily having been to the cinema during the four weeks prior to the survey.

4 **A musical event** is too rare for the last four weeks to provide a relevant indicator. Even a very wide population sample (over 10,000 people) cannot overcome this shortcoming. Similarly, the period of the year when the survey took place acquires too much importance and may give a bias to the results. The distinction between classical music, jazz and rock in the English wording of the question is more informative of the evaluation of cultural policy than the Swedish wording. Three indicators are required rather than just one.

5 **"Museum or exhibition"**
"Theatre or opera":
6 Attendance at a museum, an exhibition, the theatre or the opera is not a sufficiently frequent event, even among "habitués" for the question on the "last four weeks" to be relevant. (see **4**) It would be better to choose a period such as the "last 12 months".

The difference of 9 points between Sweden and Great Britain may perhaps be attributed to visits organized systematically for school parties in Sweden.

Table 46. Rates of participation in cultural activities during the last four weeks **1**

As a percentage of the population defined in the footnotes

	Sweden ⁽¹⁾ (1985-87)	Great Britain ⁽²⁾ (1987)
Have been to a library ⁽³⁾ 2	39 %	26 %
Have been to the cinema 3	25 %	11 %
Have attended a concert (or other musical event) 4	20 %	Classical concert 2 % Jazz oncert 2 % Concert of other music 7 %
Have been to a museum or an exhibition 5	17 %	8 %
Have attended a theatre or opera 6	9 %	5 % ⁽⁴⁾

Source : I

Source : E

(1) The Swedish percentages apply to a population aged 9 to 79.

(2) The British percentages apply to a population aged 16 and over.

(3) The cultural activities listed in this table are those of the Swedish nomenclature (cf. *Swedish state cultural policy. A national report*, Council of Europe, 1990).

(4) Proportion of adults aged 16 and over who attended a theatrical, ballet or operatic performance in 1986.

Table 47. Trends in rates of participation in cultural activities

1 Duration of the period of measurement.

"Attended at least once during the last 12 months": this only includes occasional attendance (e.g. on the occasion of a family outing). It does not distinguish between regular and occasional attendance. People who attend regularly are either "habitués" or "assiduous": "habitués" attend at least ten times a year, while "assiduous" attendance means at least once a week. (see ind. 40 **1**). The people who matter in the evaluation of the cultural activities of a country or a town are those who attend cultural events *regularly* rather than occasionally.

2 Music: this indicator is too global: it does not specify the type of music (classical, jazz or rock) nor whether the concerts were performed by professionals or amateurs.

3 Theatre: this indicator is too global: it does not distinguish between performances given by professionals and those produced by amateurs. A global indicator may be suitable when ascertaining the overall familiarity of the population with dramatic art but, if the ratio to be defined is between public expenditure and the size of audience, then only professional performances should be retained.

4 Exhibitions: see notes 4 and 11. The age of the population surveyed (9 to 79 in Sweden, 15 and over in France) is a significant variable as it modifies the rate of participation observed. The Swedish survey has the advantage of including a very young age-group, and thus policy for children.

5 Exhibitions and/or museums: cf. notes 14, 15 and 16 and the significant difference between Sweden and France. The indicator should distinguish between exhibitions which can be held in virtually any location, but mostly in museums, and museum attendance as such. Contrary to a widely held opinion, museums attract a larger, more popular public than exhibitions.

6 Libraries: preference should be given to the indicator based on registration with a library (the Netherlands, France) rather than the indicator specifying "have been to a library at least once in the last 12 months (Sweden), as the former reflects regular cultural activity whereas the latter may refer only to an occasional event (e.g. an exhibition).

7 "Have read books": given the lack of any indication as to the type of books read and the probably occasional nature of reading, a better indicator would be based on the opposite formula: "have not read any book during the past year": Sweden 18%, France 25%.

Conclusion

Comparing patterns of change rather than situations and trends in time rather than specific situations in space.

This last table may serve as a multiple indicator as it performs several functions simultaneously. It compares, within a given country, cultural practices and their respective rates of development, and, furthermore, compares with other countries the respective importance of each practice and its rate of development. Consequently, in spite of its defects underlined in the notes and commentary, this last table would give a good image of to the approach that ought to be adopted.

Table 47. Trends in rates of participation in cultural activities

As a percentage of the population defined in the footnotes

Once at least during the last 12 months 1	Sweden			Netherlands ⁽¹⁾		France ⁽²⁾		
	1976	1982/83	1985/87	1981	1988	1973	1981	1989
Attended a concert or other musical event (in a church, cabaret, bar) ⁽³⁾ 2	35 ⁽⁴⁾	...	54 ⁽⁴⁾	19 ⁽⁵⁾	25 ⁽⁵⁾	7 ⁽⁶⁾ 7 ⁽⁷⁾	8 ⁽⁶⁾ 10 ⁽⁷⁾	9 ⁽⁶⁾ 6 ⁽⁸⁾ 10 ⁽⁹⁾
Attended a theatre ⁽¹⁰⁾ 3	...	33 ⁽¹¹⁾	34 ⁽⁴⁾	17 ⁽¹²⁾	13 ⁽¹²⁾	12 ⁽¹³⁾	10 ⁽¹³⁾	14 ⁽¹³⁾
Visited an exhibition ⁽¹⁴⁾ 4	48 ⁽¹¹⁾	54 ⁽¹¹⁾	59 ⁽⁴⁾	19 ⁽¹⁵⁾ 27 ⁽¹⁶⁾	21 ⁽¹⁵⁾ 30 ⁽¹⁶⁾	23 ⁽¹⁵⁾ 5 30 ⁽¹⁶⁾
Went to a library 6	43 ⁽¹¹⁾	51 ⁽¹¹⁾	63 ⁽⁴⁾	28 ⁽¹⁷⁾	29 ⁽¹⁷⁾	13 ⁽¹⁷⁾	14 ⁽¹⁷⁾	16 ⁽¹⁷⁾
Read books 7	77 ⁽¹¹⁾	82 ⁽¹¹⁾	70	74	75
Danced (in a dance hall or on a dance floor)	...	...	52 ⁽⁴⁾	25 ⁽¹⁸⁾	28 ⁽¹⁸⁾	28 ⁽¹⁸⁾ 26 ⁽¹⁹⁾

Source : I

Source : H

Source : D1, D2, D3

(1) All figures relating to the Netherlands apply to a population aged 12 and over.
 (2) All French percentages are calculated on basis of population aged 15 and over.
 (3) The cultural activities listed in this table are those of the Swedish nomenclature (cf. *Swedish state cultural policy. A national report*, Council of Europe, 1990).
 (4) Percentage calculated on basis of population aged 9 to 79.
 (5) Percentage calculated on basis of population aged 6 and over. This includes all types of concerts (classical and non-classical, with the exception of operatic performances, revues and cabarets).

(6) Concerts of classical music only (N.B.: all French figures apply to adults aged 15 and over).
 (7) Jazz, rock, folk and pop concerts.
 (8) Jazz concerts only.
 (9) Rock concerts.
 (10) Probably drama and opera.
 (11) Percentage calculated on basis of population aged 16 to 74.
 (12) All kinds of theatre (drama, mime and puppet shows) with the exception of musicals.
 (13) The French percentages apply to drama performed by professionals.

(14) This category probably includes visits to museums.
 (15) Exhibitions only.
 (16) Visits to museums only.
 (17) Proportion of persons registered with a library.
 (18) Proportion of persons who have been dancing in a public dance hall.
 (19) Proportion of persons who have been dancing in a discotheque or nightclub.

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Zentrum für Kulturforschung,
Am Hofgarten 17, 5300 Bonn 1
Telephone: (418) 443 8824

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Gruppo Metis, Avda Filipinas
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Madrid 28003
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Fax: 15 35 12 43

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2, rue Jean Lantier, 75001 Paris

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Arts Council, 14 Great Leter Street
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00186 Rome

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Social and Cultural Planning Office
P.O. Box 37, 2280 AA Rijswijk
Telephone: 31 70 3 19 87 00
Fax: 31 70 3 96 30 00

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