1. Context of 2001-MKW findings and 2006 –Consortium (KEA/MG/MKW) findings for the Creative Industries (random)

The main difference is that in 2001 we had 15 EU member-states and used a 2-digit classification for NACE and a 3-digit classification for ISCO. In 2006 we have 25 EU+ member states (2 candidate states +) and used a 4-digit classification for NACE and a 4-digit classification for ISCO. In a strongly scientific view of facts one cannot compare both studies. In addition the terms of references are completely different.

Though definitions of both studies are very different from 2001-2006 there are some remarkable similarities and trends still being relevant until today:

- It is still characteristic, that the creative industries in a trend grow faster as the national economies as a whole. So the UK data (Guardian article 8/2006) confirms "that the UK's cultural sectors (are even in 2006=for the moment JG) are growing twice the rate of the economy as a whole".

- The 2001 figures show an average annual growth of 2,1 % in the cultural sector for the years 1995-99 (for the 2001 study definition!!) – up to 4,8 % in "the only cultural occupations" –p 30ff). Our actual 2006 figures show an total growth for cultural and cultural tourism employment of 1,85 % for the years 2002-4. In this period 2002-4 the total employment for all national economies within the EU decreased by 0,04%!! This once again shows how cultural/creative industries are a job-engine and stabilising element. So the whole world economy faced until 2001 a continuous boom and in 2003 worse decreasing economic activities with a big recession – creative industries were excluded and still showed growth or al least stability.

- In 2001 – the MKW-TIMES panel showed that only about 13% of the companies being active in the creative industries had more than 50 employees with a high share of freelancers (1,3 freelancer for every regular employee then). In our 2006 observation we come to similar results (see paper "spot creative industries … Söndermann/Geppert) and from J. Geppert paper "Employment, cultural professions and contractual situation in the EU 25+":

  "Micro-enterprises and self employed

  Obviously a rapid rise in atypical or sometimes "precarious" forms of new employment can be observed in all the EU member states for the moment. The available reports stress the fact that the cultural sector is overwhelmingly made up of small businesses (less then 10 staff) and micro-businesses and self-employed/freelancers. These new self-employed or freelancers are very often described as "micro-entrepreneurs" and as "entrepreneurs of their own human capital".

- As already mentioned in 2001 there is still a lack in European data about any kind of cultural statistics and no common definition at all.

2. Recommendations

- The analysis of Eurostat data illustrated that there are already statistical tools available to monitor the cultural sector. However the 2006 findings also indicated that the existing statistical basis is nowhere near sufficient. The organs of the European Union – European Parliament, European Commission and the European Council of Ministers – must prepare the **necessary legislation, work power, financial resources and priority** to generate the appropriate data; ideally harmonized and collected by eurostat through the national statistic offices.

  According to eurostat and to national statistic offices the common goal for 2007 is to deliver in 4-digit entities. 2007 could therefore be the first year where the teams definition could be applied totally for the first time.

- A self sustaining network "**European Cultural Network (ECN)**" should be established and financed by the EU-Commission to enable all public and private organisations and enterprises to know from each other and to have an exchange on job creating projects, job vacancies and best practices. An Internet platform will support this exchange and ECN-advisors (1 advisor for every 10 million inhabitants in the different states) will be appointed in all 25+ EU member states to assure the goals.

  In a first phase a curriculum in cooperation with the EU-Commission must be developed to educate the ca 100 ECN-advisors; within 4 years the network could efficiently work by starting with the education of 25 advisors a year. Advisors are employees of public and private bodies like research institutes, NRO and institutions working already in the creative industries sector. The network itself has no employees except the online-administration and is part of the Directorate General of Education and Culture. Existing examples are the EU-EURES network and Americans for the Arts. The Consortium/MKW has well established contacts respectively is working inside these networks. Further proposals and details are prepared and can be given on demand.

- The **European Funds in the new period 2007-13** should all include a chapter "Supporting creative industries as a innovative job motor". In the programme papers of the Funds – especially in the existing transnational and cross-border orientated Funds - the ECN-network is mentioned to be an instrument of the European Employment Strategy and the Lisbon Process. Steering Committees of the Funds and responsible bodies and persons within the EU must be informed and convinced to vote these proposals in favour of the future European creative industries.

- There should be a significant **reduction of obstacles to mobility** for cultural and content workers within the EU. Tax- and Financial legislation are not favourable for the creative industries, enterprises and workers in this sector. Worker mobility is very limited in the EU and the lack of transparency, a missing job/placement portal with job descriptions and vacancies seems to be a much too ambitious project in 2006. There should be a **transparent European Labour Market** with EU-standardised classification and corresponding structures in all member states for the cultural industries to initialise and support their mutual cooperation as postulated in the concerning EU regulations.

J. Geppert 2006