



World Scientific News

WSN 78 (2017) 220-230

EISSN 2392-2192

Sector of culture in Poland in comparison to other European countries

Piotr Gabryjończyk^a, Katarzyna Kułaga^b

Faculty of Economic Sciences, Warsaw University of Life Sciences – SGGW,
166 Nowoursynowska St., 02-787 Warsaw, Poland

^{a,b}E-mail address: piotr_gabryjonczyk@sggw.pl , katarzyna.magdalena.kulaga@gmail.com

ABSTRACT

The aim of the article is to determine how the Polish cultural sector looks in comparison to other European countries. The use of analogous data presented by Eurostat provides the comparability of countries. Two elements that may indicate the situation of the sector were used in the analysis: the share of cultural workers in relation to all employees in the country and the number of enterprises in the cultural sector. In addition, for both data was made calculation of the share of individual activities (according to NACE Rev. 2) in relation to the total results obtained for every country. This procedure helps to present which areas of activity are most relevant and how the Polish situation looks in comparison to other countries. In the article data from 2009 and 2014 was used.

Keywords: sector of culture, employment, number of enterprises, Poland, Europe

1. INTRODUCTION

Thinking about culture in sectoral approach and economic terms continues to arouse controversy in Poland. The most of the people associate the very concept of culture only with social and sociological issues, while their economic dimension is often omitted in social discourse. In recent years a certain change in this tendency can be noticed and there is extension of the perception of culture - it started to be perceived as a part of the economy [1]. However, it still seems that Poland in this regard stands out from other European countries.

The pioneer in research about cultural sector was the United Kingdom [1]. This country, as a first in Europe, undertook actions to systematize the cultural and creative sector in the report *Creative Industries Mapping Study*, which was created by the UK Department of Culture, Media and Sport (DCMS) [2]. The approach of DCMS focuses on economic units, which engage creativity, skills and talents of people in creating jobs and wealth [3]. It was based on earlier attempts to measure the cultural sector, which were undertaken, among others, by UNESCO. However, the DCMS report was the model for subsequent research of the sector at national, regional, local level and even for individual cities. Developing this type of sector classification is certainly an indicator for policy and the basis for statistical studies [2] [5]. Changing the attitude towards the cultural sector also influences the perception of its importance for economic growth, labour market, local or sustainable development [6]. Nevertheless, it was pointed out in earlier studies that it is not only the question of the impact of the cultural sector on development, but even the way of measurement of the sector raises a lot of doubts [7]. This is not a problem solely for Poland, but different countries too, as was shown in research conducted abroad. One of the reasons for this phenomenon is the lack of a single coherent definition of the cultural sector used in all studies and incompatibility of statistics with the definition used in the measurement.

2. SECTOR OF CULTURE – DEFINITION

All the time in the Polish discourse all discussions on culture refer to the classical definition of sociologist Antonina Kłoskowska, who explained that culture is a *complex whole, including knowledge, beliefs, art, law, morality, customs, abilities and habits acquired by man as a member of society*. [8]. It is a broad definition that stress the social elements of culture, and consequently it is not suitable for discussion on the economic aspects. It seems more appropriate to use in discussions about sector of culture the explanation of D. Throsby, who believed that culture should be defined in a functional way. According to this author, these are the actions undertaken by people and the effects of these activities, which have three main characteristics: they are activities in which creativity is required to produce and communicate symbolic meaning and their effects are symbolic (at least potentially) [5]. In spite of a more economic approach, this definition still does not indicate which specifically fields of human activity belong to the cultural sector, and even different authors using this explanation perceive the area of the cultural sector in different ways [10]. Such an enumerative selection of fields that can be counted in the cultural sector was undertaken by the European agency KEA European Affairs. The classification of cultural activity proposed by KEA is presented in Table 1.

The KEA approach seems quite interesting and well suited to modern economic conditions, because, among other things, it clearly distinguishes the cultural sector from the creative sector, which includes repetitive activities, mass manufactured, reproducible products, stresses their utility, e.g. advertising or design [12]. Although this kind of clear distinction is very useful in conducting research, this definition clarity still is not a standard [13]. Eurostat at the aggregate level adopts a broader definition of the cultural sector than adopted for this study KEA approach. This causes the need of use a lower level of activity aggregation according to NACE Rev. 2. In the consequence the classification of cultural

sector in the article excludes following activities from Eurostat definition: specialized design activities, cultural education and architectural activities [7].

Table 1. Fields of sector of culture.

Circles	Fields	Sub-fields
Core (traditional) artsfields	Visual arts	Crafts Paintings Sculpture Photography
	Performing arts	Theatre Dance Circus Festivals
	Heritage	Museums Libraries Archaeological sites Archives
Cultural industries	Film and video	
	Television and radio	
	Video games	
	Music	Recorded music market Live music performances
	Books and press	Book publishing - Magazine and press publishing

Source: The economy of culture in Europe [11].

3. MATERIALS AND METHODS

The purpose of the study was to determine the situation of the Polish cultural sector in comparison to other European countries. The source of the data used in the analysis was the Eurostat database. Thanks to using only Eurostat base, the statistical collection methodology was standardized, but it also caused some limitations and distortions results, as was evident by comparing the Eurostat data with analogues data from Polish Central Statistical Office. The study included data on employment and the number of enterprises in the cultural sector. Data selection was based on the definition of the KEA, matching the specific categories of definition for each activities of the economic classification used by Eurostat - NACE Revision 2. The analysis took into account statistics from two years - 2009 and 2014.

4. RESULTS

4. 1. Employment in cultural sector

One of the important elements illustrating the condition of the sector is the share of its employees in the total number of people employed in the unit - in this case the country. Workers of culture are considered to be diverse, but rather specific professional group, because their pursuits are not only determined by classical model of demand and supply. Many cultural and creative workers start their career with hobby and amateur position [15]. The analysis of this element used data on 4 components of sector according to NACE Rev.2: motion picture, video and television production program, sound recording and music publishing activities; programming and broadcasting activities; creative, arts and entertainment activities; libraries, archives, museums and other cultural activities. Their share in total employment (among people aged 15-64) in European countries is presented in Figure 1.

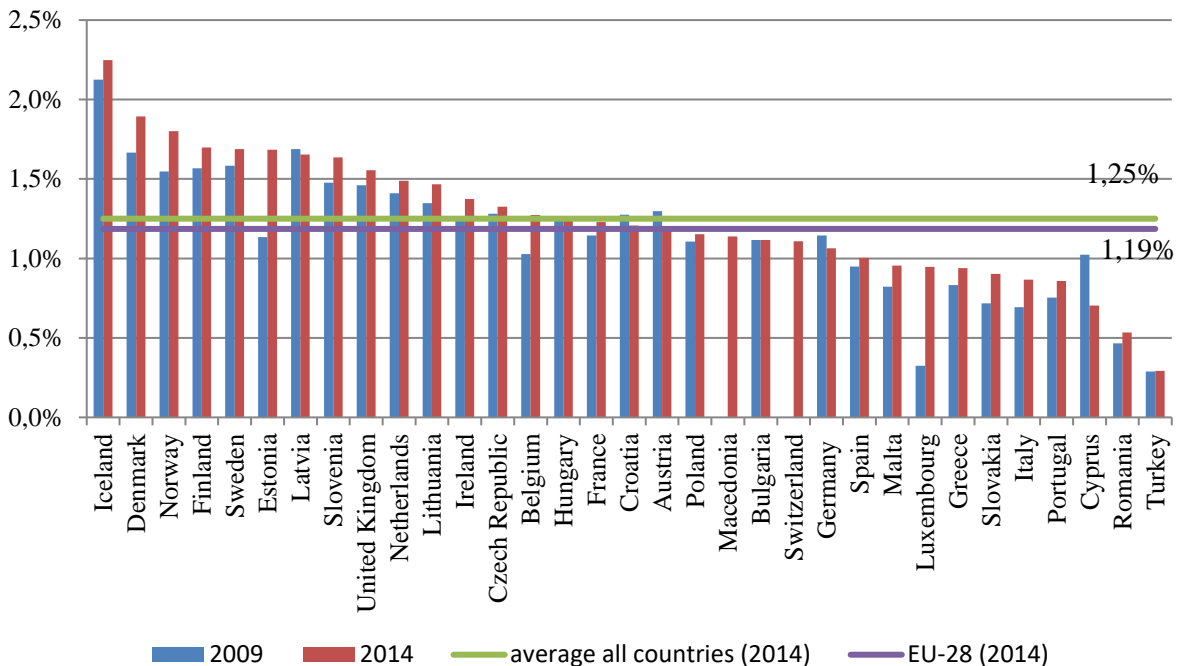


Figure 1. Share of cultural sector in total employment.

Source: own calculations.

According to the results presented, the largest share of cultural workers in both analyzed years occurred in Iceland, while the lowest was observed in Turkey. Among of the 33 countries, Poland occupied only 19th place in the ranking, with the cultural workers share of 1,15% in 2014. This result is lower than the average for all countries included in the analysis, as well as for the average for 28 EU countries. It should be noted that all five highest

positions are occupied by the Nordic countries, which may be the result of the concept of the welfare state there, which, in the case of culture, is realized by enabling all citizens taking advantage of the cultural offer thanks to high subsidies, and specific cultural policy practiced there since World War II [16,17]. In Scandinavia it was also important to intensify efforts to stimulate economic growth through culture and creative industries, which were further intensified after the publication of R. Florida "The rise of the creative class". Although after 2010 his theories have been questioned on the basis of European experiences, this ethos of culture and creativity has had a strong influence on the approach to cultural entities and institutions. Nowadays these cultural entities that cooperate and are publicly funded must prove that their actions have a real impact on social and economic development and contribute to the minimization of unemployment¹. Such low share of culture workers in Poland may be due to the stereotype that culture and art professions are insecure and low-paying. Unfortunately, as different types of research show, such opinions are not entirely untrue. Still Poland does not seem to have the appropriate cultural policy tools that could encourage engagement in such professions. It is also worthy of note that in 2009-2014 significant change of this share took place. In most countries there has been an improvement in this value, with the greatest increase in Luxembourg (by 190%). Nevertheless, for this country even this significant improvement did not result in a share of more than 1% of all workers. The interest of culture workers in Poland increased slightly, only by 4.13%. However, the increase in this value should be considered as a positive effect, especially because it is only slightly less than the EU equivalent of about 5.67%.

Interesting aspect is to highlight which of the above employment activities dominate in the cultural sector. The share of individual fields is presented in Table 2.

Table 2. Share of individual activities employment in total in 2014 [%].

	Motion picture, video and television program production, sound recording and music publishing activities	Programming and broadcasting activities	Creative, arts and entertainment activities	Libraries, archives, museums and other cultural activities
Belgium	20,94	12,22	41,71	25,13
Bulgaria	11,31	26,91	34,56	27,22
Czech Republic	15,30	16,54	34,00	34,16
Denmark	17,00	15,80	29,60	37,60
Germany	20,00	10,53	54,83	14,64
Estonia	n.d.	14,85	33,66	51,49

¹ <http://nck.pl/blog-kultura-sie-liczy/316907-skandynawia-co-z-tym-panstwem-opiekunczym/> [access: 06.06.2017].

Ireland	17,65	16,86	50,98	14,51
Greece	11,93	30,89	34,25	22,94
Spain	22,11	21,99	33,80	22,11
France	18,20	11,29	49,79	20,71
Croatia	n.d.	33,33	32,26	34,41
Italy	21,80	8,52	40,32	29,37
Cyprus	n.d.	32,00	48,00	20,00
Latvia	n.d.	13,38	42,25	44,37
Lithuania	n.d.	n.d.	46,03	53,97
Luxembourg	21,74	n.d.	56,52	21,74
Hungary	14,23	11,70	42,50	31,58
Malta	23,53	n.d.	41,18	35,29
Netherlands	15,05	6,27	59,45	19,23
Austria	17,26	13,31	49,06	20,37
Poland	11,91	12,80	41,90	33,39
Portugal	23,29	16,99	26,58	33,15
Romania	n.d.	38,32	42,18	19,50
Slovenia	8,22	20,55	35,62	35,62
Slovakia	n.d.	16,51	50,00	33,49
Finland	10,62	14,07	44,69	30,62
Sweden	19,20	10,95	41,88	27,96
United Kingdom	22,87	14,46	40,48	22,20
Iceland	31,58	n.d.	42,11	26,32
Norway	14,88	16,85	49,89	18,38

Switzerland	13,22	17,15	34,09	35,54
Macedonia	11,54	42,31	25,64	20,51
Turkey	18,00	30,58	39,24	12,18
Total average	17,84	14,38	44,03	23,75
European Union average (28 countries)	18,22	13,77	44,14	23,87

n.d. – no data.

Source: own calculations.

In the case of Poland in creative, arts and entertainment field (which is a very broad and varied category and includes for example technical theater workers, cinema workers and individual artists) work the biggest number of cultural sector employees. This category has a very high share in each of the countries presented, and the Polish result is close to the European average, as well as for EU-28 one. One third of all employees in the cultural sector in Poland works in libraries, archives, museums and other cultural activities, so places, which are defined by the KEA as a cultural heritage. Employment in the cultural sector is also dominated by this activity in the Baltic states (Lithuania, Estonia and Latvia) and Poland occupies 11th place in the ranking. Such a large share may be due to the fact that it is a part of the sector which is still dominated by public entities in Poland and the employment in such organizations is associated with relatively stable work, admittedly low, but regularly paid. Thus employment in such institutions have features, which are not often attributed to employment in other fields related to culture.

4. 2. Enterprises of cultural sector

The second important element that characterizes the sector is the number of enterprises. Also in this case the results of Eurostat statistics, which unfortunately are not complete, were used. Nevertheless, it can be assumed that the results obtained from the available data show the scale of a certain section of this phenomenon. This analysis calculates the number of enterprises engaging in the following activities (according to NACE Rev.2): book publishing; publishing of newspapers; publishing of journals and periodicals; publishing of computer games; motion picture, video and television production program, sound recording and music publishing activities; programming and broadcasting activities. Therefore, 2 very important activities in the cultural sector were not included: creative, arts and entertainment activities; libraries, archives, museums and other cultural activities. Figure 2 shows the number of cultural enterprises undertaking activities per 100,000 residents.

According to Figure 2 it can be stated that Poland is also in a very weak position in case of number of such entities, because in 2014 it was 23rd out of 33 countries (Iceland is missing in this compilation, but there is Bosnia and Herzegovina). Its result is almost 6 times smaller than the best country – Sweden. The sum of the mentioned entities per 100 thousand of inhabitants in Poland (27.5) is also much lower than the average for all included countries

and the average for the EU-28. However, it seems to be a positive situation that, as in the case of the share of culture workers in the total number of employees, the number of entities increased in 2014 compared to 2009. This result was only about 8%, which, compared to Slovakia, where almost 15-fold improvement was observed, is quite small, but it should be noted that many countries have reported a decrease in this number at the same time.

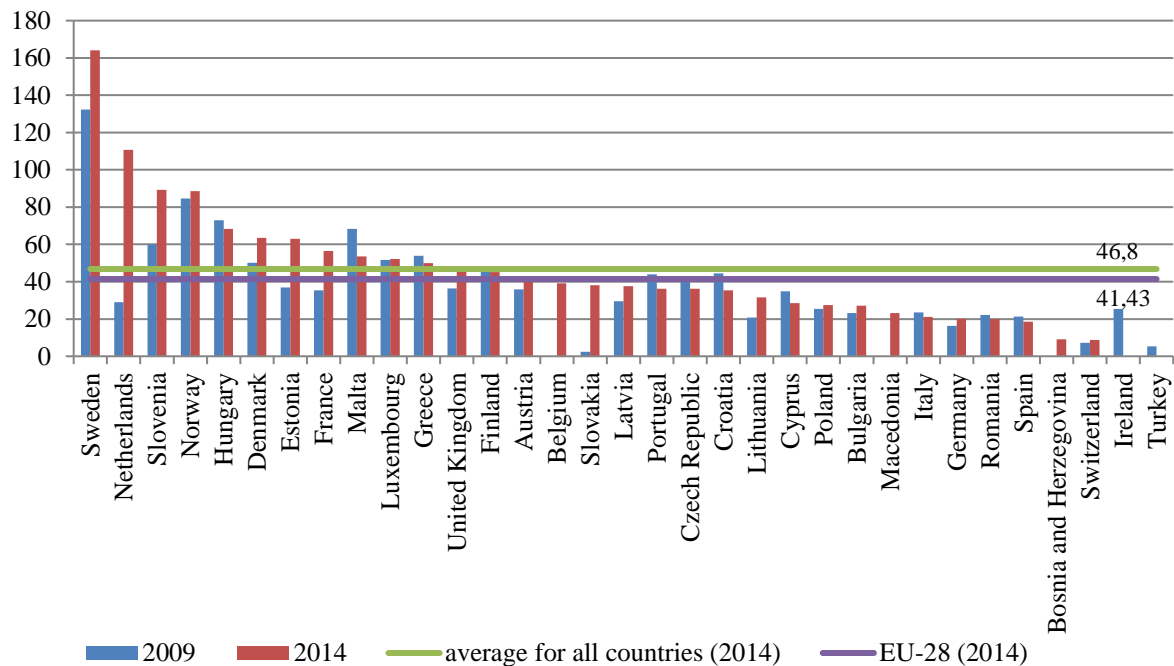


Figure 2. Number of enterprises in the cultural sector by NACE Rev. 2 activity (per 100 thousand of inhabitants).

Source: own calculations.

It is also worth to present the share of various types of mentioned activities in total number of entities. These results are presented in the table below.

Against other European countries, the Polish sector of publishing of computer games distinguishes itself, because together with Cyprus Poland is ranked second in the ranking in terms of its share. It can be assumed that this figure is higher than in other countries thanks to the great international success of the game "The Witcher", what encouraged to take up business in this field. Above the EU-28 average there is also book publishing, which accounts for about 20% of all entities included. However, it should be noted that this number refers only to quantity of the subjects, not their size, and the Polish book market is strongly dispersed - there are many small, sometimes private publishing houses. Nevertheless, the observations of the Polish publishing market are consistent with the data presented in the table. Poland has one of the worst results in terms of programming and broadcasting activities. This situation may be the result of media market dominated by several large players, and the difficulty of obtaining concessions necessary to broadcast programs by private enterprises.

Table 3. Share of individual activities in total in 2014 [%].

	Book publishing	Publishing of newspapers	Publishing of journals and periodicals	Publishing of computer games	Motion picture, video and television program production, sound recording and music publishing activities	Programming and broadcasting activities
Belgium	9,45	3,33	9,49	0,34	71,66	5,73
Bulgaria	17,27	10,29	10,24	0,71	50,28	11,21
Czech Republic	n.d.	n.d.	n.d.	n.d.	95,78	4,22
Denmark	11,26	1,77	7,00	1,96	74,19	3,81
Germany	12,60	5,93	13,50	0,88	64,60	2,49
Estonia	21,62	1,81	8,70	1,09	64,25	2,54
Ireland	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.
Greece	20,59	13,02	9,70	n.d.	38,00	18,69
Spain	n.d.	n.d.	n.d.	n.d.	82,18	17,82
France	10,97	2,56	8,99	1,07	74,48	1,93
Croatia	25,66	7,91	12,43	0,60	39,03	14,36
Italy	15,28	2,77	16,48	0,00	53,18	12,28
Cyprus	9,02	6,56	24,18	2,87	39,34	18,03
Latvia	14,74	5,05	18,19	0,66	46,61	14,74
Lithuania	17,12	9,47	13,02	1,29	52,53	6,57
Luxembourg	6,97	4,53	12,54	1,74	66,20	8,01
Hungary	18,02	1,53	11,90	0,76	55,23	12,57
Malta	n.d.	n.d.	n.d.	n.d.	90,79	9,21
Netherlands	11,10	1,86	6,21	0,08	78,84	1,92

Austria	9,93	3,49	10,57	0,17	73,33	2,51
Poland	20,18	4,77	8,46	2,87	59,93	3,80
Portugal	11,18	8,03	11,73	0,63	58,84	9,59
Romania	20,77	10,08	10,97	1,67	44,78	11,73
Slovenia	12,89	2,88	6,36	0,38	57,91	19,58
Slovakia	5,96	2,52	19,47	n.d.	70,02	2,03
Finland	11,12	7,06	11,33	0,61	67,11	2,76
Sweden	14,39	2,67	5,28	3,51	72,86	1,28
United Kingdom	7,52	1,37	9,45	0,63	74,45	6,59
Norway	12,01	6,68	7,83	0,42	69,98	3,08
Switzerland	n.d.	n.d.	n.d.	n.d.	89,55	10,45
Macedonia	15,48	6,69	6,69	1,05	41,42	28,66
Turkey	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.
Bosnia and Herzegovina	12,00	11,71	11,71	1,14	20,86	42,57
Total average	11,79	3,40	9,13	0,95	68,76	5,96
European Union average (28 countries)	13,86	3,55	10,11	0,95	65,82	5,71

n.d. – no data.

Source: own calculations.

5. CONCLUSIONS

According to analysis of statistical data it can be stated that the Polish cultural sector is still not a very important part of the national economy. Compared with other European countries, employment in Poland in this sector is rather low and about 30% is concentrated in the field dominated by public entities (e.g. museums, libraries). Furthermore, the situation related to the number of cultural enterprises included in the study looks quite similar (the analysis did not take into account all entities in the sector due to lack of data). Poland also in this case is below the European and Union average. Undoubtedly, it is interesting that Poland has one of the largest share of publishing of computer games in sector among all countries, which may indicate that this area is currently an important element of the branch. Both in terms of number of employees and entities, Poland ranks in second parts of the rankings, departing strongly in the same time from the countries that occupy the first positions. In both cases the Nordic countries took the highest positions. What's more, these countries are

associated with prosperity and a high standard of living. Therefore it seems to be justified to conclude that Poland should also try to develop the cultural sector, and the analysis of cultural policy in these Nordic countries may provide some indications for Poland.

References

- [1] C. Gibson, L. Kong, *Progress in Human Geography* 29 (5) (2005) 541-561
- [2] Department of Culture, Media and Sport, Creative Industries Mapping Document 1998, DCMS, London (1998).
- [3] U. Daubaraitė, G. Startienė, *Procedia - Social and Behavioral Sciences* 213 (2015) 129-134
- [4] S. Cunningham, P. Higgs, *Creative Industries Journal* 1(1) (2008) 7-30
- [5] J. Potts. S. Cunningham, *International Journal of Cultural Policy* 14 (3) (2008) 233-247
- [6] N. Boccella, I. Salerno, *Procedia - Social and Behavioral Sciences* 223 (2016) 291-296
- [7] J. Dessein, K. Soini, G. Fairclough and L. Horlings, Culture in, for and as Sustainable Development. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability, University of Jyväskylä, Finland (2015).
- [8] A. Kłoskowska, *Sociology of culture*, PWN, Warsaw (1981) 21.
- [9] D. Throsby, *Economics and culture*, Cambridge University Press (2001) 4.
- [10] D. Throsby, *Journal of Cultural Economics* 23 (1999) 3-12
- [11] KEA European Affairs, *The economy of culture in Europe* (2006) 3.
- [12] S. Galloway, S. Dunlop, *International Journal of Cultural Policy* 13 (1) (2007) 17-31
- [13] S. Cunningham, Media International Australia Incorporating Culture and Policy. *Quarterly Journal of Media Research and Resources* 102 (1) (2002) 54-65
- [14] Eurostat, *Culture statistics. 2016 edition* (2016) 71-72.
- [15] C. Gibson, P. Murphy, R. Freestone. *Australian Geographer* 33 (2) (2002) 173-189
- [16] P. Mangset, et al., *International Journal of Cultural Policy*, 14 (1) (2008) 1-5
- [17] D. Power, *International Journal of Cultural Policy* 15 (4) (2009) 445-460

(Received 16 June 2017; accepted 14 July 2017)