

Original article

Cultural security within the European Union in terms of selected conditions of the cultural economics

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INFORMATION

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ABSTRACT

The subject of the article is cultural security analyzed from the perspective of the economics of such security, and more broadly cultural economics. The analysis is based on statistical data published by Eurostat, reports from this statistical institution, and a critical analysis of scientific literature.

The considerations aim to comparatively analyze trends and phenomena occurring in relation to selected spheres of cultural economics and cultural security in EU countries in 2011-2018.

The article establishes that the selected economic conditions formed after 2011 may have positively impacted the state of cultural security in EU countries. That was primarily determined by the increase in employment in the cultural sector, the promotion of sustainable employment based on gender parity, and the continually increasing number of enterprises offering access to cultural goods and services. The disparities between EU countries in household expenditure on culture were a weakening factor.

KEYWORDS

cultural economics, cultural security, European Union



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Introduction

The issue of cultural security is still gaining in importance in the era of intense civilization and socio-cultural changes in the European Union countries [1, p. 28]. Cultural security can be understood as the ability and readiness of the state to protect its cultural identity, including cultural assets belonging to the national heritage; it takes place under the conditions of the state's openness to the world and allows for the development of culture through the internalization of values that do not undermine the cultural identity of the state and nation [2, p. 169]. Simultaneously, the state's cultural security cannot ignore the internal stability identified by "the sustainability of national culture, considered in the material, non-material (spiritual) and social area" [3, p. 248]. The relationship between culture and security is visible in many conditions and links, and the process of cultural economization under the

conditions of globalization is among the essential ones [4, p. 73]. For cultural security can also be reduced to conditions in which society can develop and consolidate all those values that determine the cultural identity of a nation functioning within the state. It applies both to their values and the achievements and experiences passed on by other nations in the conditions of internalization and globalization of cultural security [4, p. 74].

On the example of EU countries' cultural security, the nature of threats to such security is also changing. It shows the growing role of conditions, which could be described as economic, with the marginalization or complete suppression of military ones [5, p. 296]. The economic aspect of the considered security category is visible in such threats as decreasing public expenditure on culture [6, p. 193], decreasing employment and relatively low wages in culture [7, p. 32], low household spending on cultural goods and services, or low interest of economic entities in the cultural sector under conditions of extensive deregulation and privatization of the national economy [8, p. 101]. The latter case concerns the functioning of cultural sector organizations, including private and public enterprises, cultural institutions, non-profit organizations, informal organizations without legal personality, or local government units [9, p. 177].

Given the empirical data for EU countries in recent years, it is worth referring to the above conditions influencing cultural security. The Polish cultural identity and cultural security after 2004 depended considerably on the progress in European integration [10, p. 60-65]. The analysis of statistical data will allow getting to know and understand possible developmental disproportions and, consequently, asymmetry in the development of cultural security of countries and societies in the EU [11, p. 149].

Based on the above statements, it can be concluded that it turns out to be useful to collate and compare empirical data on cultural issues in the broader context of a country's cultural security in the 21st century. The aim of the article is a comparative analysis of trends and phenomena occurring in selected spheres of cultural economics and cultural security in EU countries in 2011-2018.

The article constitutes a peculiar continuation of the author's earlier deliberations on the economics of culture, namely, issues concerning regularities and economic phenomena occurring in the field of culture, taking the sphere of cultural security primarily into account. Economic conditions are, in fact, an example of objective aspects that determine the state and development of cultural security in a modern country. Previous considerations have been presented in an article dealing with the international exchange of cultural goods within the EU in 2008-2015 in the legal, economic, and cultural security perspective [12]. The author strives to enrich the literature on Poland's current cultural security, following the conviction expressed in that literature that research on the subject is still taking shape. That justifies the need to create analyses and undertake discussions on the broadly understood cultural security to eliminate differences in research concerning authors from other countries, where cultural security is given a higher rank in the national security system.

1. Employment in the cultural sector in EU countries

The country's transformation and related economic modernization significantly affect the state of cultural security [13, p. 198]. The effect of economic crises or dynamic changes in national economies may weaken the effects of the state's actions to develop such security or various entities' unpreparedness in this respect [14, p. 31]. One of the interesting aspects

of the economics of culture and cultural security to analyze may be changes in the number of personnel employed in the cultural sector in EU countries in the conditions after the 2008 Financial Crisis (Table 1).

Table 1. Number of people employed in cultural sector in EU countries in 2011, 2015, and 2018 (in thousands) and the dynamics of changes in cultural employment (in %)

Country	2011	2015	2018	Dynamics of changes
Austria	155.1	164.3	180.3	+16.2%
Belgium	169.4	181.5	204.6	+20.8%
Bulgaria	75	83.9	84.3	+12.4%
Croatia	58.1	53.7	54.2	-6.7%
Cyprus	11.5	12.1	13.8	+20.0%
Czech Republic	176.9	187.0	197.5	+11.6%
Denmark	123.1	126.1	119.3	-3.1%
Estonia	30.5	33.7	37.2	+21.9%
Finland	128.9	123.3	125.7	-2.5%
France	884.8	848.5	965.7	+9.1%
Greece	126.8	103.9	124.7	-1.7%
Spain	563.3	607.4	677.7	+20.3%
Ireland	67.5	76.2	77.0	+14.0%
Lithuania	45.6	53.3	55.5	+21.7%
Luxembourg	11.6	12.9	14.9	+28.4%
Latvia	29.1	36.2	32.0	+9.9%
Malta	6.5	9.0	12.1	+86.2%
Netherlands	366.1	382.6	408.4	+11.6%
Germany	1 573.2	1 643.5	1 661.3	+5.6%
Poland	493.1	530.5	586.0	+18.3%
Portugal	133.7	142.4	158.1	+18.2%
Italy	783.1	785.7	830.7	+6.1%
Romania	117.2	126.1	141.0	+20.3%
Slovakia	60.4	60.9	71.6	+18.5%
Slovenia	40.6	41.6	46.5	+14.5%
Sweden	219.6	229.6	234.9	+6.9%
Hungary	139.9	155.5	150.1	+7.3%
United Kingdom	1 261.2	1 448.1	1 471.2	+16.6%

Source: Own study based on [15].

The state of employment in the cultural sector depended essentially on the population potential of individual EU countries. At the same time, between 2011 and 2018, favorable developments were recognized in employment in most EU countries' private and public cultural sectors. The number of employees in the described EU economic sector increased by more than 11% (from less than 7,852 million in 2011 to more than 8,736 million in 2018). The most considerable growth in employment in 2018 compared to 2011 as the base year was recorded in Malta (86.2%), Luxembourg (28.4%), Estonia (21.9%), Lithuania (21.7%), Belgium (20.8%), Spain (20.3%), Romania (20.3%), and Cyprus (20.0%). In the eight countries mentioned above, the employment growth rate reached or exceeded 20% in the compared years. Poland recorded a slightly lower result (18.3%) compared to Spain, Romania, or Cyprus.

On the other hand, employment in the cultural sector was lower in 2018 than in 2011 in several EU countries. Namely, unfavorable changes in the described area were observed in Croatia (-6.7%), Denmark (-3.1%), Finland (-2.5%), and Greece (-1.7%).

Based on the presented data, it can be concluded that the increase in employment in the cultural sector was a favorable condition for the creation of cultural security in most EU countries.

In recent years, much attention has been devoted to analyzing employment parities in various national economies, including the EU economy. The focus has been on the inclusion of gender parity as a basis for gender equality in the labor market [16, p. 33-35]. The issue is also relevant when analyzing beneficial developments in the functioning of the cultural sector [17, p. 83]. The realization of gender parity as a basis for fair employment in highly developed countries was an element of changes in the public cultural sector. An example can be the high feminization rate of managerial positions achieved in the Ministry of Culture and National Heritage, following the practices in this field in many Western European countries [18, p. 152].

Figure 1 shows the proportion of women employed in the cultural sector in individual EU countries, considering the situation in 2018.

Ideal or close to 50% gender parity of employment in the cultural sector was in Sweden (50%), Denmark (50.3%), Hungary (50.4%), and Croatia (48.9%). Poland's ranking with a 52.6% feminization rate was also favorable in 2018. The literature underlines that the feminization level of the cultural sector in Poland is slightly higher than the average EU feminization rate of this sector (the latter is about 47%) [20, p. 30]. The conclusion seems justified if one considers the detailed statistical data presented in Figure 1.

The second group is countries with a significantly higher feminization rate of cultural professions, i.e., three Baltic Sea countries (Latvia (68.4%), Lithuania (61.1%), and Estonia (59.1%)) and Bulgaria (57.2%). In those countries, an over-representation of women to the number of men in various areas of cultural production and service activities was noted.

The third group is made up of countries with a lower feminization rate of the occupations described, i.e., the Czech Republic (40.0%), Spain (41.1%), the United Kingdom (41.4%), Italy (42.7%), Portugal (43.5%), Austria (43.8%), and the Netherlands (44.6%).

It is also worth referring to data on the share of cultural workers in the overall structure of employment in the EU economies (Table 2).

The EU countries with the highest value of cultural employment in relation to total employment in the economy included Luxembourg (4.6-6.0%), Estonia (5.1-5.6%), Finland (4.7-5.2%), Sweden (4.6-5.0%), and Malta (3.9-5.2%).

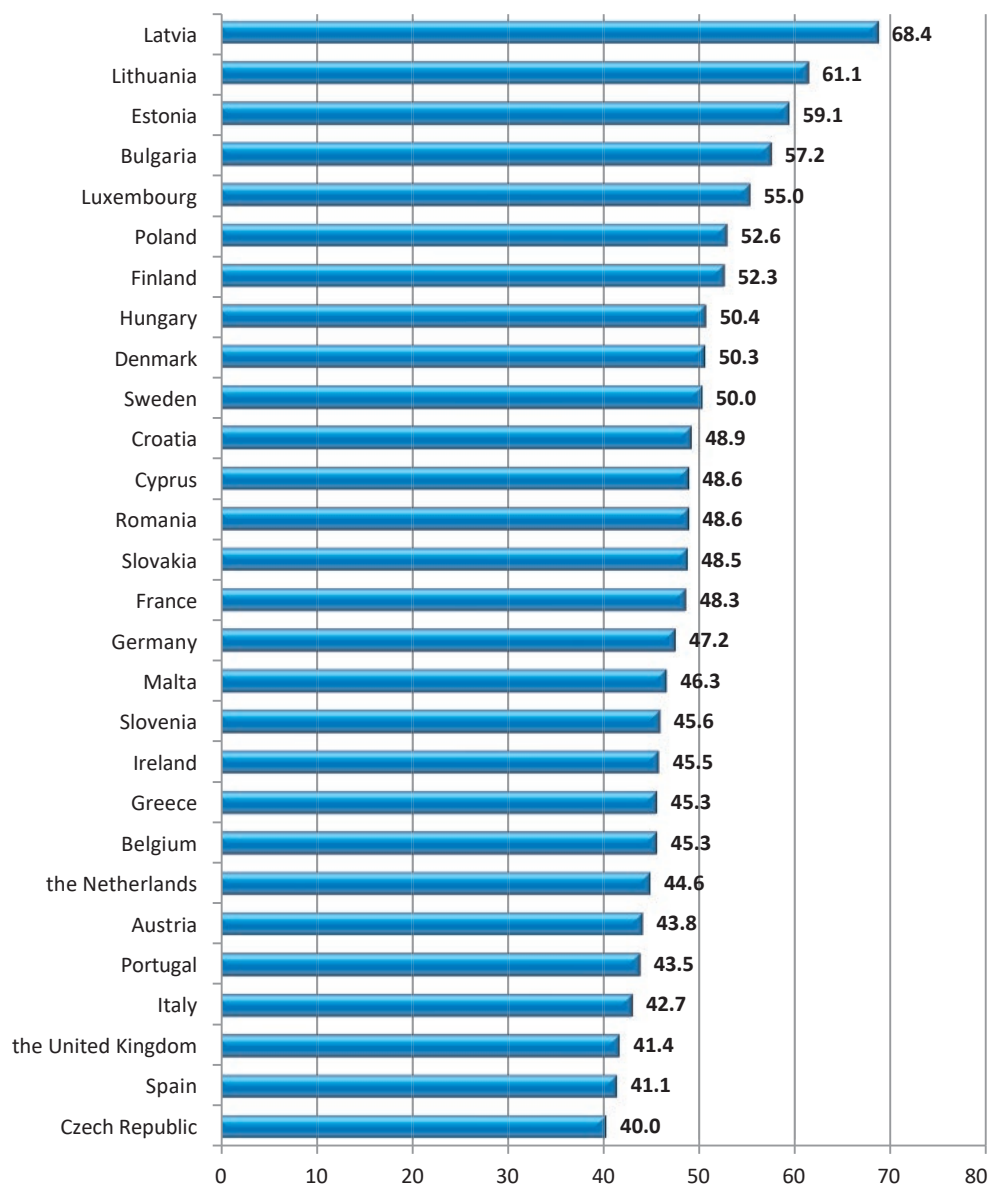


Fig. 1. Share of women employed in culture in EU countries in 2018 (%)

Source: Own study based on [19].

In turn, Romania (1.4-1.6%), Slovakia (2.2-2.9%), Bulgaria (2.5-2.8%), and Portugal (2.8-3.2%) can be indicated among the countries with the lowest share of the cultural sector in employment in the national economy.

The share of the cultural sector in employment in the Polish economy ranged from 3.2% in 2011-2014 to maximally 3.6% in 2018, with a steady increase after 2014. Nevertheless, this indicator's value was lower than the average for all EU countries – 3.6% in 2011 and 3.8% in 2018.

Table 2. Share of cultural workers in the total structure of employment in EU economies in 2011-2018 (%)

Country	2011	2012	2013	2014	2015	2016	2017	2018
Austria	3.8	4.0	4.2	4.0	4.0	4.1	4.1	4.2
Belgium	3.8	4.0	3.8	4.0	4.0	3.9	4.3	4.3
Bulgaria	2.5	2.6	2.7	2.6	2.8	2.8	2.7	2.7
Croatia	3.6	3.7	3.4	3.8	3.4	3.1	3.5	3.3
Cyprus	2.9	3.0	3.3	3.1	3.4	3.5	3.5	3.5
Czech Republic	3.6	3.8	3.9	3.8	3.7	4.1	3.9	3.7
Denmark	4.6	4.7	4.7	4.6	4.6	4.4	4.3	4.2
Estonia	5.1	5.8	5.6	4.6	5.3	5.3	5.5	5.6
Finland	5.2	5.0	4.8	4.8	5.1	4.8	4.7	4.9
France	3.4	3.3	3.5	3.4	3.2	3.3	3.5	3.6
Greece	3.1	3.5	3.5	3.2	2.9	3.2	3.2	3.3
Spain	3.1	3.1	3.2	3.4	3.4	3.5	3.6	3.5
Ireland	3.6	3.5	3.7	3.8	3.7	3.8	3.5	3.4
Lithuania	3.6	3.7	3.8	4.0	4.0	3.6	3.7	4.0
Luxembourg	5.2	5.3	5.2	6.0	5.0	5.1	4.6	5.3
Latvia	3.4	3.6	3.9	3.9	4.0	4.5	4.0	3.5
Malta	3.9	4.1	4.2	4.5	4.5	4.3	4.8	5.2
Netherlands	4.4	4.5	4.7	4.6	4.6	4.5	4.5	4.6
Germany	4.1	4.3	4.2	4.1	4.1	4.0	4.0	4.0
Poland	3.2	3.2	3.2	3.2	3.3	3.4	3.5	3.6
Portugal	2.8	2.8	2.9	3.0	3.1	3.0	3.1	3.2
Italy	3.5	3.6	3.5	3.5	3.5	3.4	3.6	3.6
Romania	1.4	1.5	1.4	1.5	1.5	1.6	1.6	1.6
Slovakia	2.6	2.6	2.2	2.6	2.5	2.5	2.9	2.8
Slovenia	4.3	4.6	5.0	4.7	4.5	4.6	4.7	4.7
Sweden	4.7	4.8	4.8	4.7	4.7	5.0	4.8	4.6
Hungary	3.7	3.7	3.9	3.7	3.7	3.6	3.3	3.4
United Kingdom	4.3	4.5	4.5	4.5	4.6	4.6	4.7	4.5

Source: Own study based on [15].

2. Cultural entrepreneurship in the EU countries

Moreover, cultural security can be measured by various enterprises' actions and their support activities in the widely understood cultural sector. That is since the state's activities are complemented by the effects of production and popularization activities on the part of private sector entities. The above forms of operation fall within the category of cultural activity [21, p. 127]. Eurostat's methodology for enterprises assigned to the cultural sector includes entities operating under six main activities. These are manufacturing and distribution of cultural goods, distribution trades, professional, scientific and technical activities, information and communication, administrative and support service activities, and arts, entertainment, and recreation [22, p. 82].

Table 3 provides data to understand better how the number of enterprises operating in the EU countries' cultural sector changed.

In 2011, fewer than 1,116.4 thousand entities operated in the EU countries in the broadly understood cultural sector as part of the national economy. In 2016, however, their number increased to over 1,231,500. Given the data published for 2016, the largest number of such entities operated in Italy (178,900), France (165,300), Germany (128,700), Spain (125,800), and the United Kingdom (over 101,500), i.e., in the largest and most populated EU countries.

Given the dynamics of establishing new businesses in the cultural sector, the most beneficial changes in widening access to goods and services could be felt by citizens of Lithuania (72.9%), Latvia (69.8%), the Netherlands (67.9%), Estonia (40.7%), and Slovenia (35.9%). Slightly lower developmental dynamics were observed in the United Kingdom (21.2%), Romania (19.5%), France and Poland (18.1% each), and Germany (18.0%). The Polish market of cultural goods and services developed at a relatively fast pace, thus exceeding the EU average.

Only in a few countries has the number of businesses operating in the cultural sector decreased, which could adversely affect the distribution of cultural goods and services and, consequently, citizens' participation in cultural activities. They were Greece (a drop by almost 1/3), Italy (a drop of 4.1% with the highest number of such enterprises in the EU), Finland (a drop of 3.6%), and Portugal (a drop of 0.4%).

Based on the data presented, it can be concluded that the 2008 economic crisis has not adversely affected the condition of entrepreneurship in the cultural sector in most EU countries. The situation only deteriorated in Greece; that could also have been caused by other crisis-related factors such as increased business risk, weakening of foreign trade dynamics, general impoverishment of the population, and increased requirements and difficulties in obtaining capital from banks for future entrepreneurs [24].

Figure 2 presents the values of the indicator in the form of the average number of people employed per one enterprise in the EU countries' cultural sector in 2016.

Employment in cultural entities in each of the EU countries indicates the dominant role of small and medium-sized enterprises in both the EU economy and the economies of each EU country. The average employment per company ranged from 1.7 in the Netherlands to 5.7 in Germany. However, it did not exceed three people as a rule. As for the numbers, microenterprises dominated in the cultural sector, as in other sectors of the national economy, which is a characteristic of developed countries in the 21st century [25].

Figure 3 presents the value of trade turnover of enterprises operating in the cultural sector in EU countries in 2016.

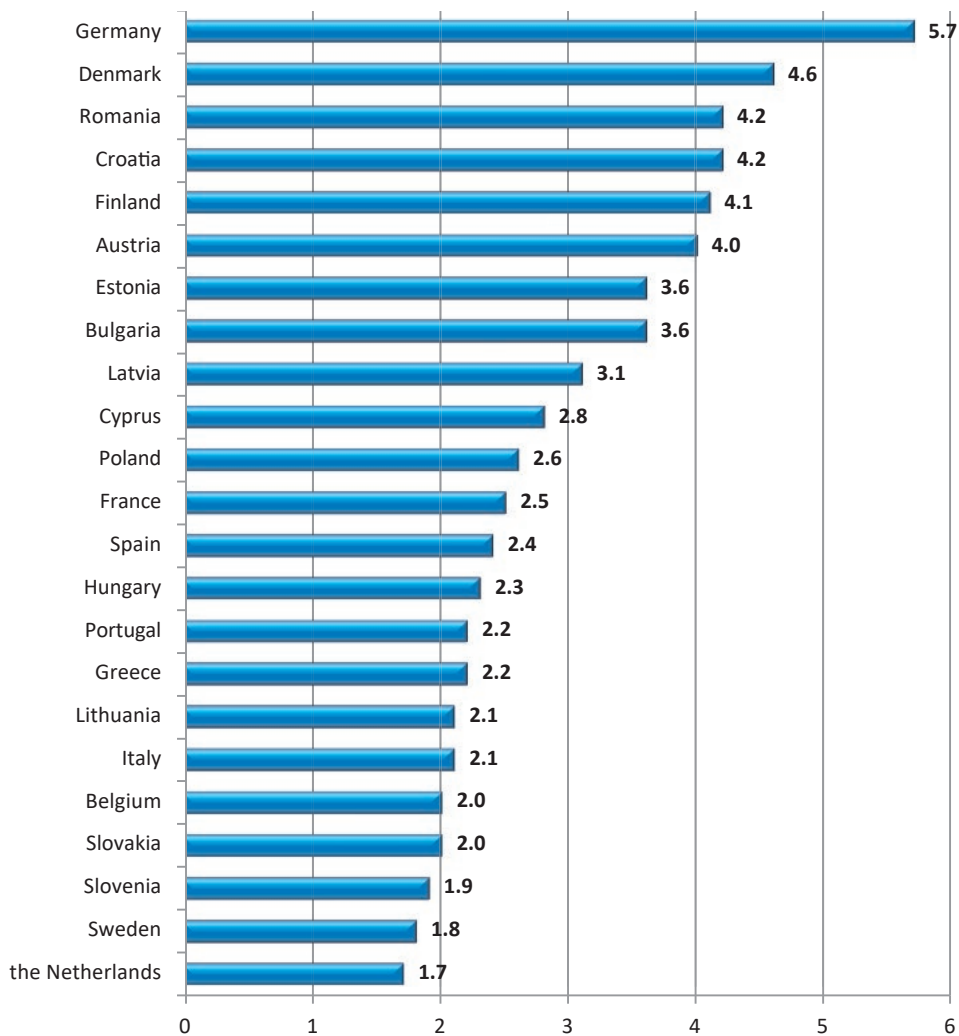
Table 3. Number of enterprises operating in the cultural sector in EU countries between 2011 and 2016*

Country	2011	2012	2013	2014	2015	2016	Dynamics of changes
Austria	15 804	16 061	16 502	16 646	16 663	16 750	+5.9%
Belgium	37 794	38 813	38 381	38 677	38 911	39 844	+5.4%
Bulgaria	9 982	9 845	no data	no data	10 240	10 483	+5.0%
Croatia	6 440	6 524	6 647	6 658	6 615	6 589	+2.3%
Cyprus	2 090	2 109	no data	2 093	2 138	2 237	+7.0%
Czech Republic	no data	no data	no data	no data	45 093	45 905	–
Denmark	12 175	12 265	12 272	12 598	12 391	13 175	+8.2%
Estonia	2 317	2 535	2 726	2 885	3 138	3 261	+40.7%
Finland	10 452	10 521	10 428	10 205	10 181	10 078	–3.6%
France	139 978	160 140	170 852	188 243	159 860	165 313	+18.1%
Greece	46 538	43 458	38 289	no data	32 962	32 632	–29.9%
Spain	no data	no data	no data	no data	no data	125 881	–
Lithuania	6 334	6 701	6 872	9 019	10 195	10 957	+72.9%
Luxembourg	1 492	1 488	1 547	1 554	1 569	1 570	+5.2%
Latvia	2 989	3 506	3 759	3 913	4 609	5 074	+69.8%
Netherlands	51 626	57 205	71 379	74 983	80 136	86 669	+67.9%
Germany	109 134	109 383	114 446	124 277	128 631	128 795	+18.0%
Poland	64 370	66 607	66 434	69 374	71 020	76 010	+18.1%
Portugal	31 892	30 198	29 174	29 349	30 470	31 779	–0.4%
Italy	186 626	186 484	179 423	177 823	176 020	178 907	–4.1%
Romania	13 799	14 368	14 611	15 195	15 607	16 495	+19.5%
Slovakia	10 246	no data	no data	no data	11 690	12 766	+24.6%
Slovenia	6 642	6 882	7 722	8 170	8 628	9 030	+35.9%
Sweden	50 018	50 640	50 255	51 337	51 895	52 826	+5.6%
Hungary	25 842	24 759	23 112	24 320	26 098	27 817	+7.6%
United Kingdom	83 762	87 453	91 864	93 444	97 681	101 501	+21.2%

* – Ireland and Malta were excluded from the list due to lack of available data.

Source: Own study based on [23].

The trade turnover of enterprises in the EU cultural sector in 2016 reached about 465,695.3 million euros, of which the two largest EU markets, i.e., the UK and Germany, generated over 44.1% of the entire turnover (109.9 billion euros and 95.4 billion euros, respectively).



The Czech Republic, Ireland, Luxembourg, Malta, the United Kingdom were excluded from the list due to the lack of available data.

Fig. 2. Average number of people employed per one enterprise in the cultural sector in the EU countries in 2016
Source: Own study based on [23].

They were followed by French (67.5 billion euros), Italian (47.01 billion euros), Spanish (29.4 billion euros), and Swedish (16.1 billion euros) markets. Poland was ranked eighth with a turnover of about 13.5 billion euros, followed by Belgium (14.7 billion euros). Therefore, a correlation was found between the country size and its population size and the increase in the trade turnover ratio of the cultural sector enterprises, except for the extraordinarily high trade turnover in Belgium, despite the relatively small size of the country and its population.

Figure 4 shows the main types (specializations) of activities provided by cultural sector enterprises in EU countries in 2016.

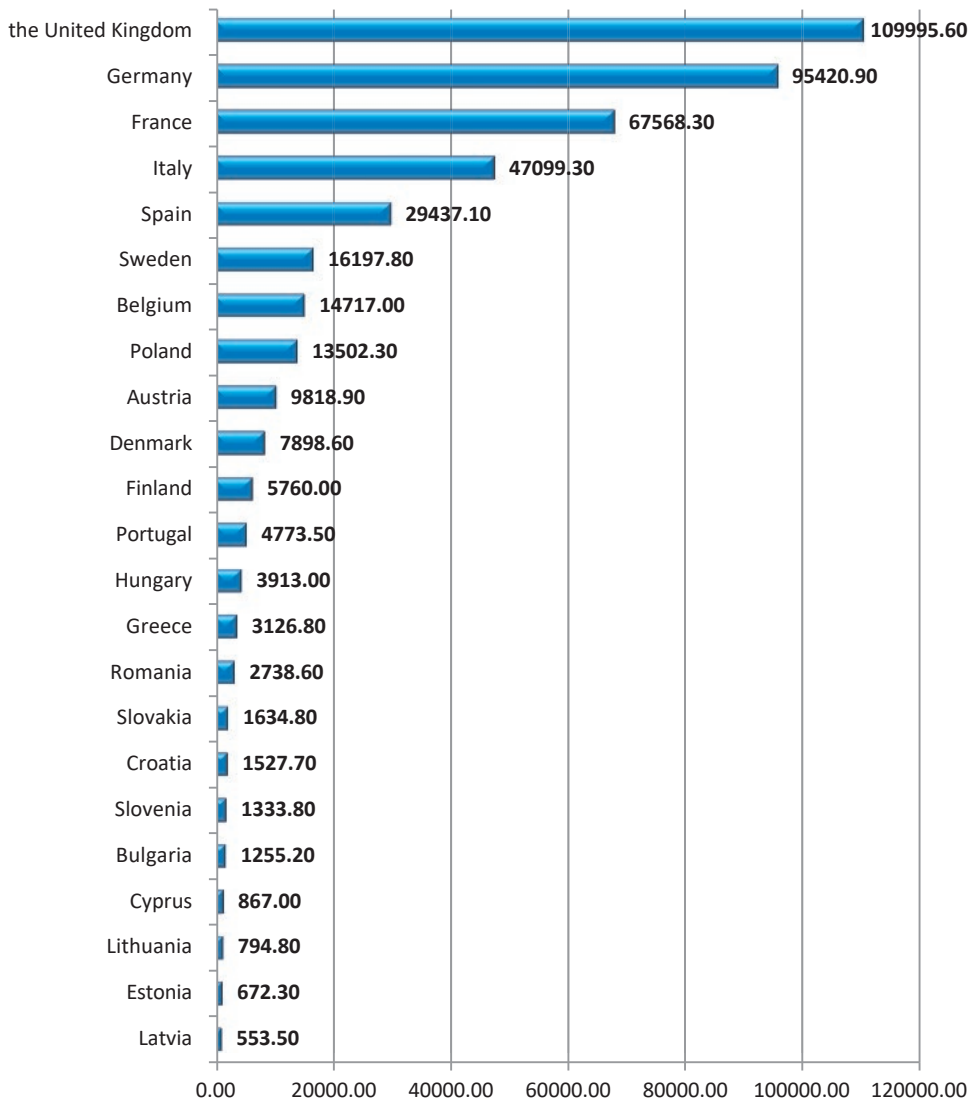


Fig. 3. Trade turnover of enterprises in the cultural sector in EU countries in 2016 (EUR million)
 Source: Own study based on [26].

The most considerable number of businesses in the EU cultural sector was active in architecture, design, and photography (more than half of all businesses). A much smaller number of entities represented all other activities. In the latter group, the film, television, and music industries were more prevalent (12.6%), printing and reproducing information media and manufacturing jewelry and musical instruments (12.4%). Each of the other branches had fewer or significantly fewer than 1/10 of enterprises.

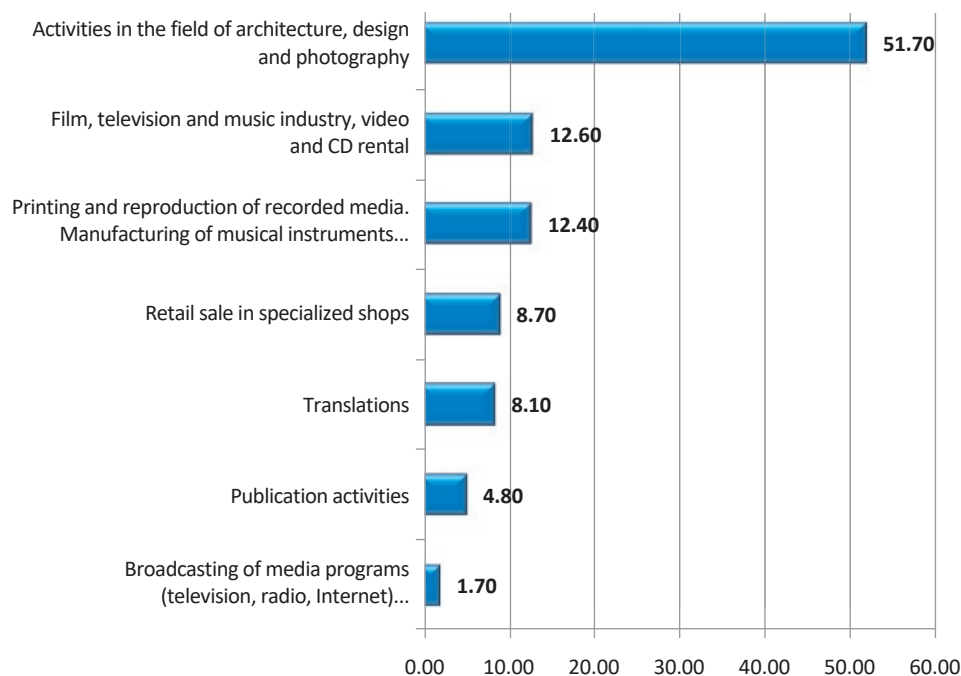


Fig. 4. Main types of activities of cultural entities in EU countries in 2016 in terms of the number of enterprises (%)

Source: Own study based on [22].

3. Household expenditure on cultural goods and services in EU countries

The citizens' participation in culture is a *sine qua non* for the development of national cultural identity and cultural security. That involves incurring expenditure on the consumption of cultural goods and services. For methodological purposes, it is worth mentioning that the measurement of household expenditure on cultural goods and services is the subject of an international classification based on the COICOP (Classification of Individual Consumption by Purpose) adopted by the UN. Eurostat statistical reporting also applies the indicator [27, p. 12]. It allocates household expenditure on culture to the category labeled CP09: *Recreation and culture* [28, p. 87].

Comparison of amounts in national currencies spent by EU citizens on cultural participation is not a reliable indicator in revealing possible developmental disproportions. Instead, an indicator in the form of the share of average expenses on purchasing cultural goods and services compared to all household expenditure has been used (Fig. 5).

The largest share of cultural expenses in total household expenditure in EU countries was achieved in Sweden, where the purchase of cultural goods and services constituted 1/20 of all monthly costs. The second place in the presented list was taken by the United Kingdom, and the third – by Germany (4.1%). Household expenditure from the Czech Republic (3.8%), Estonia (3.7%), and Austria (3.5%) were ranked in the next places.

The average household expenditure on cultural goods and services in all EU countries was 2.85% of the monthly budget. Twelve countries, including Poland, were below this figure

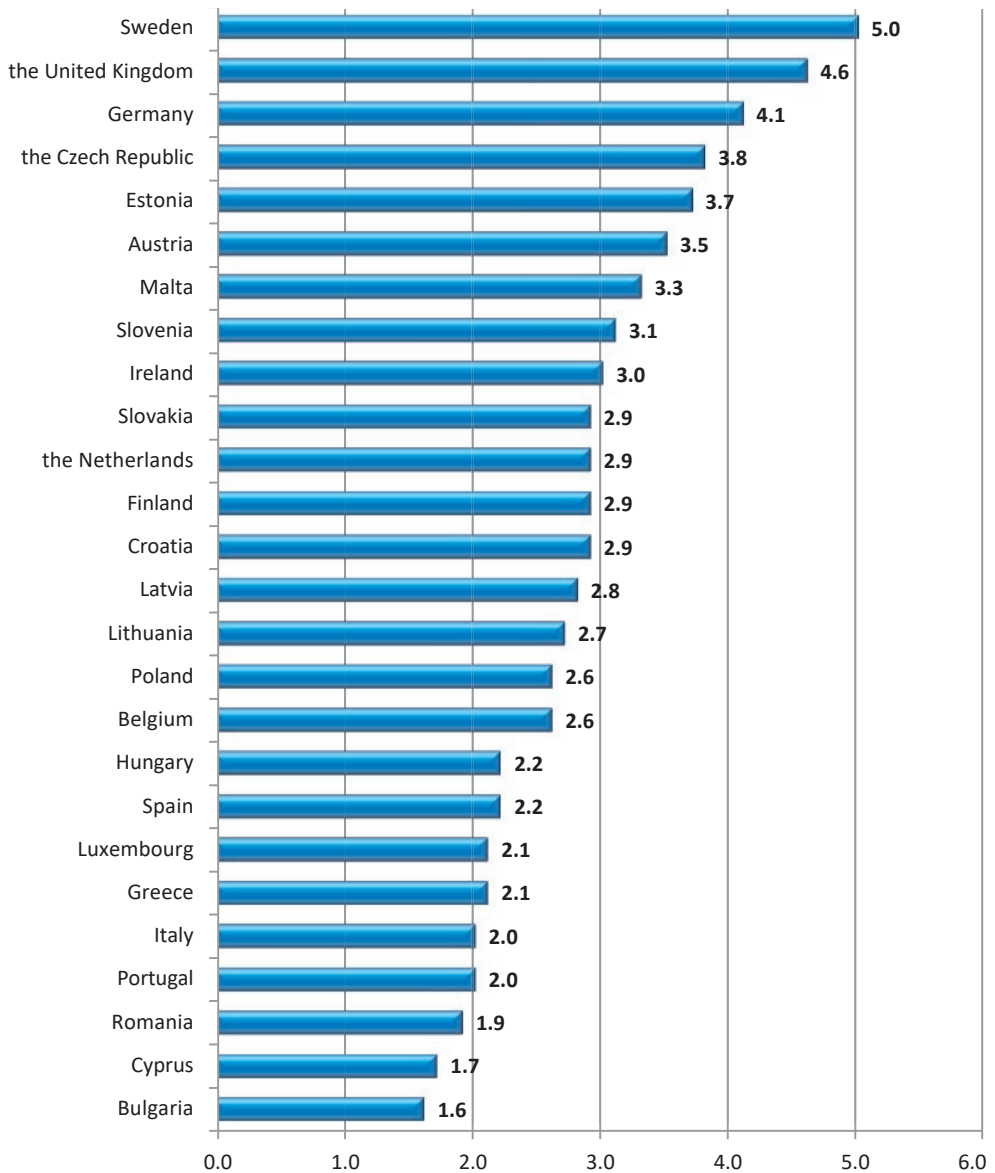


Fig. 5. Share of average expenses on cultural goods and services in total household expenditure in EU countries in 2015 (%)

Source: Own study based on [29].

(2.6%). Households spent the smallest part of their income on cultural participation in such countries as Bulgaria (1.6%), Cyprus (1.7%), Romania (1.9%), Portugal (2.0%), and Italy (2.0%).

When considering the distinguished values of the analyzed economic indicator, the variation in household expenditure on cultural goods and services for individual EU countries should be assessed as significant. Assuming that one of the critical measures for improving this security is to widen access and citizens' participation in the widely understood cultural sector that may lead to some disparities in the development of cultural security in EU countries.

That is all more important in so far as the tendency, recognized by the European Commission in recent years, for households to participate less in culture has become apparent in EU countries [30, p. 7].

Summary and conclusion

Based on the analysis conducted in the article, the following conclusions can be mentioned:

1. Between 2011 and 2018, the importance of the cultural sector in the economy and cultural policy of a country was steadily growing, which should be assessed as improving cultural security development conditions.
2. The increase in the importance of cultural, public and private sectors was seen, among others, in the growing employment in this sector. That trend occurred in 24 out of 28 EU countries.
3. Maintaining the foundations for the development of cultural security in EU countries depended on economic conditions in the form of an increasing number of new enterprises offering cultural goods and services. In 2016, only four EU countries had fewer such businesses than in 2011.
4. Significant disparities in household expenditure on cultural goods and services may be a weakening factor in the process of creating balanced participation in culture among EU citizens.

Based on the arguments presented, it can be concluded that the selected and discussed economic conditions in 2011-2018 had a generally positive impact on the development of cultural security in most EU countries. That was evidenced by growing employment in the cultural sector, the successful implementation of the gender parity model in employment, and the steadily increasing number of enterprises offering cultural goods and services. The latter primarily referred to microenterprises and, therefore, responded more quickly and flexibly to the various negative consequences of the economic crisis that emerged in the EU after 2008.

At the same time, referring to D. Ilczuk's view [31, p. 102], it is worth remembering that cultural security, apart from the amount of expenditure on culture in the broad sense, depends on the quality of culture itself. The concept of the quality of cultural services is connected to the market as one of the fundamental economic categories. Differences in the quality of cultural services provided by individual cultural institutions, including the EU countries' potential in this respect, may additionally influence the cultural security level in the aspect of cultural economics in the 21st century. According to D. Ilczuk [32, p. 64-65], the determinant influencing the demand and supply of cultural services in the context of cultural economics is also the shape, i.e., objectives and principles, of the cultural policy of the state.

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Conflict of interests

The author declared no conflict of interests.

Author contributions

The author contributed to the interpretation of results and writing of the paper. The author read and approved the final manuscript.

Ethical statement

The research complies with all national and international ethical requirements.

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Bezpieczeństwo kulturowe na obszarze Unii Europejskiej w aspekcie wybranych uwarunkowań ekonomiki kultury

STRESZCZENIE

Przedmiotem rozważań w artykule jest bezpieczeństwo kulturowe analizowane z perspektywy ekonomiki takiego bezpieczeństwa, a szerzej: ekonomiki kultury. Analizę oparto na danych statystycznych opublikowanych przez Eurostat, raportach tej instytucji statystycznej oraz krytycznej analizie literatury naukowej.

Celem rozważań jest komparatystyczna analiza tendencji oraz zjawisk zachodzących w odniesieniu do wybranych sfer ekonomiki kultury i bezpieczeństwa kulturowego w krajach UE w latach 2011-2018.

W artykule ustalono, że ukształtowane po 2011 roku, wybrane uwarunkowania ekonomiczne mogły korzystnie oddziaływać na stan bezpieczeństwa kulturowego w państwach UE. Przesądzały o tym zwłaszcza wzrost zatrudnienia w sektorze kulturalnym, promocja zrównoważonego zatrudnienia opartego na parytecie płci oraz stale zwiększająca się liczba przedsiębiorstw oferujących dostęp do dóbr i usług kulturalnych. Czynnikiem osłabiającym były z kolei dysproporcje między państwami UE w wydatkach gospodarstw domowych na kulturę.

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