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ECONOMIC ANALYSES OF THE CULTURAL AND CREATIVE INDUSTRIES IN SLOVENIA

Ekonomska analiza kulturnih in kreativnih industrij v Sloveniji

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Abstract

This paper presents results of the qualitative and quantitative economic analyses of the cultural and creative industries (CCI), which were carried out within two projects: "Creative Cities" and "The state of design, with a focus on industrial design, as a part of creative industries, and best international practices as a foundation for fostering this sector in Slovenia." This paper tacked the several methodological issues related to CCI analysis by combining different methodological approaches in order to improve their reliability. The main results of the public sector, industrial, occupational, and SWOT (strengths, weaknesses, opportunities, threats) analyses are described. CCI in Slovenia presented as a potential that has not been fully mobilised. In order to further develop CCI and exploit the economic potential, a comprehensive policy support of CCI at the local, national, and EU levels is needed.

Keywords: cultural and creative industries, industrial analysis, occupational analysis, SWOT analysis

Izvleček

V prispevku so predstavljeni rezultati kvalitativne in kvantitativne ekonomske analize kulturnih in kreativnih industrij (KKI), ki je bila izvedena v okviru dveh projektov, »Kreativna mesta« in »Stanje oblikovanja, s poudarkom na industrijskem oblikovanju, kot dela kreativnih industrij in primeri dobre prakse v svetu kot podlaga za krepitev te dejavnosti v Sloveniji«. V zvezi z analizo KKI se pojavljajo številni metodološki problemi. Z njimi smo se spoprijeli tako, da smo uporabili kombinacijo različnih metodoloških pristopov, kar njihovo zanesljivost izboljša. V prispevku so na kratko opisani glavni rezultati analize javnega sektorja, analize dejavnosti, analize poklicev in analize PSPN (prednosti, slabosti, priložnosti, nevarnosti). KKI v Sloveniji predstavljajo potencial, ki doslej ni bil popolnoma izkoriščen. Da bi pripomogli k nadaljnjemu razvoju KKI in izkoristili njihov ekonomski potencial, je treba oblikovati celostno podporno politiko za KKI na lokalni in nacionalni ravni in na ravni EU.

Ključne besede: kulturne in kreativne industrije, industrijska analiza, poklicna analiza, analiza PSPN

1 Introduction

In recent decades, cultural and creative industries (CCI) have moved from marginal debates about cultural rights to the centre of the discussions regarding competitiveness throughout the world. However, Slovenia lags behind in this field. Although the issues of creativity and CCI have been in and out of policy discussions in the last years, there is still no programmed and systematic support for the CCI or even a strategic document regarding it. In addition, the research on CCI in Slovenia lags far behind the rest of the field.

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This paper presents some of the results of the first extensive economic analyses of CCI in Slovenia carried out within two projects: "Creative Cities" and "The state of design, with a focus on industrial design, as a part of creative industries, and best international practices as a foundation for fostering this sector in Slovenia."

"Creative Cities" is a Central Europe Programme project in which five partner cities (Ljubljana, Genova, Gdansk, Lepzig, and Pécs) collaborated to further develop and promote CCI potentials. Within this project, the first basic analysis of CCI in Slovenia was carried out, which served as the foundation for further project activities. Meanwhile, "The state of design, with a focus on industrial design, as a part of creative industries, and best international practices as a foundation for fostering this sector in Slovenia" is a Slovenian Target Research project financed by the Ministry of Education, Science, Culture and Sport, the Ministry of Economic Development and Technology, and the Slovenian Research Agency. The project focused on design, but an in-depth statistical analysis of CCI in Slovenia was provided as well.

The purpose of this paper is to present some of the main findings about the economic importance of CCI in Slovenia while simultaneously demonstrating the severity of methodological issues related to the analysis of CCI. To this end, the importance of CCI and its measurement will be briefly presented, and hypotheses will be postulated. After that, the methodology used for CCI analysis in Slovenia will be described. The presentation of major results will be organised in different subsections, according to the methodological approaches used. Finally, the results will be discussed and conclusions drawn based on the overview of the results.

2 Cultural and Creative Industries: Importance, measurement and support

The increase in the popularity of and interest in CCI is no surprise given that CCI represent more than 3 per cent of total EU GDP and 3 per cent of employment. They are one of the most dynamic sectors in Europe and have a large growth potential (COM, 2010b). CCI are drivers of innovation with positive spill-over effects on the rest of the economy and on society as a whole. Furthermore, CCI are essential drivers of cultural diversity and environmental sustainability and serve to leverage social and territorial cohesion (UNCTAD, 2010). Thus, it is no surprise that CCI have become a part of the Europe 2020 strategy (COM, 2009). The role of CCI as conduits of innovation in European cities and regions has been recognised in the Innovation Union flagship initiative and within the context of the new EU programmes post 2013 (e.g., Creative Europe Programme, Cohesion Policy instruments). Several measures are expected to be proposed by the commission with a view to unlocking the potential of CCI.

In Slovenia, no extensive economic analysis of CCI has been conducted thus far. However, in accordance with the presented importance of CCI throughout the EU, it is safe to say the situation in Slovenia is at least partially comparable to that of EU countries, for which data are available. Therefore, we will carry out an economic analysis of CCI in Slovenia to test the following hypothesis:

H1: CCI present a relevant business sector in Slovenia.

Despite the fact that in some countries several analysis of CCI have been carried out, the exploitation of the economic potential of creative industries is still hindered by a lack of comparable data, as highlighted by the European Council (Council of the EU, 2007). This lack of data is the result of many problems and limitations related to the analysis of CCI (Higgs, Cunningham, & Bakhshi, 2008; UNCTAD, 2010), the most important of which will be described in the following paragraphs.

The first factor that presents a relevant obstacle for the analysis of the CCI is the definition of CCI itself, which is a matter of much debate and is undergoing constant change (e.g., COM, 2010a; FORA, 2010; UNCTAD, 2010). Such constant changes cause many analyses to become outdated rather quickly. For example, one active discussion focuses on whether cultural and creative industries should even be put together due to important differences between them (Creative Metropoles, 2010; KEA, 2006; UNCTAD, 2004).

In addition, there are great differences with regard to the scope of CCI. A number of different models have been put forth in recent years as a means of providing a systematic understanding of the structural characteristics of CCI, such as the UK DCMS model, symbolic text model, concentric circles model, and WIPO copyright model (see UNCTAD, 2010). Furthermore, different terms are used with regard to CCI, such as creative industries, cultural industries, copyright industries, and content industries (Creative Metropoles, 2010; UNCTAD, 2010), which only add to the confusion in the field.

Another problem for CCI analysis is the fact that CCI are difficult to categorise in the statistical sense as CCI are not a well-defined branch, sector, or occupation. No unambiguous way exists to select the creative branches or occupations; therefore, the selection is necessarily based upon an element of judgment (FORA, 2010). This causes further problems for the analysis and incomparability of the results. Although CCI are by all means an important industry per se, their effects on other industries are probably of even greater economic value but even more difficult to capture in numbers.

Certain regional/national specifics related to CCI definitions, scope and data availability as well as approaches most commonly used for CCI analysis also come into play. Therefore, in attempting to come up with one universal definition for CCI, we have to be aware it carries with it the danger of missing certain local specialities and strengths (Power & Jansson, 2006).

Due to their potential, it is important that we accurately measure CCI and their contribution to economic activity. However, the measurement of CCI has been hampered by multiple definitions and the lack of consistent treatment (Higgs et al., 2008). One of the main purposes of this paper is to empirically demonstrate the severity of methodological issues, related to the analysis of CCI. Therefore, the following hypothesis was postulated:

H2: Methodological issues play a very important role in the analysis of CCI.

Despite the importance of CCI, in Slovenia no specific overall policy frameworks exist within which the Slovene CCI can be promoted and developed. No programmed and

systematic support for CCI exists. The issue of creativity and CCI has been in and out of policy discussions in the last few years. At the end of 2010 (on 4 November 2010), architecture and design were additionally included into the National Programme for Culture 2008-2011. The proposition of the new National Programme for Culture 2012-2015 foresees the development of a long-term strategic document for CCI and support for CCI, although to date this has not been confirmed.

As Slovenia is lagging far behind in the field of CCI support, it can be expected that this affects the current state of CCI in Slovenia as well as its future development. In order to explore the issue, the following hypothesis was postulated:

H3: In order to further develop CCI in Slovenia, appropriate policy support is needed.

3 Analysis of the CCI in Slovenia

3.1 Methodology

Due to the several previously described important methodological issues, we combined different approaches in order to improve the reliability of our results. First, statistical data from two different databases were analysed, following two of the most commonly used approaches for the CCI analysis: industrial and occupational (FORA, 2010).

Industrial statistics were calculated based on the Annual Reports Database (AJPES, 2009). The NACE (the statistical classification of economic activities in the European Community) categories included in the analysis were selected in accordance to the Green Paper on cultural and creative industries (COM, 2010a). The full list can be found in Attachment 1.

To demonstrate potential differences between cultural industries and creative industries, the calculations were carried out for all three aggregates—namely, cultural industries, creative industries, and cultural and creative industries. They were compared to the data for overall economy, high-tech industries, and mid-high-tech industries. High-tech and mid-high-tech industries were defined according to the EUROSTAT methodology (EUROSTAT, 2009). The methodology of the Statistical Office of the Republic Slovenia (SURS, 2010) was used when calculating the gross value added (GVA).

The second part of the statistical analysis (occupational statistics) was based on the Statistical Registry of the Employment database (SURS, 2008). Occupations were classified according to the Standard Classification of Occupations (SKP-V2) and are comparable to the categories of art and cultural occupations defined in "The Warhol Economy" by E. Currid (2007), except for the optical and electronic equipment operators not elsewhere classified, which is a category missing in this classification. The full list can be found in Attachment 2.

The quantitative analysis was enhanced by qualitative research. Twenty in-depth interviews with experts from the fields of CCI were carried out. The aim of using in-depth interviews was to provide context to statistical data and offer a more complete and detailed picture. The general interview guide approach was used in order to enable the exploration of issues that elucidate and illuminate the particular subject while simultaneously enabling respondents to express their views and experiences in their own words (Gall, Gall, & Borg, 2003; Kvale, 2007; McNamara, 1999; Patton, 1990). The gathered data were compiled into themes or codes, indicating consistent phrases or ideas that were common among research participants (Creswell, 2003, 2007; Kvale, 2007).

Finally, the results of the statistical analysis and interviews were combined into a SWOT (strengths, weaknesses, opportunities, threats) matrix. A SWOT analysis is a primary data collection method commonly adopted for the analysis of internal and external situations in many different fields. One of its main advantages is that it is an inclusive method: It fits alongside other theories and tools and might itself encompass a number of different forms of analysis (Lu, 2010).

A good SWOT analysis is dependent on how the information is gathered for the matrix. It should include a wide spectrum of stakeholders representing various viewpoints. However, a SWOT analysis usually does not include quantitative data, which is one of its most significant disadvantages. Therefore, attempts have been made to improve the SWOT analysis method by its quantification (e.g., Chang & Huang, 2006; Kurtilla, Pesonen, Kangas, & Kajanus, 2000; Lu, 2010). However, the intent of such attempts is not to fill the gap with mathematical models or analyses, but to refine the SWOT analysis information. In our study, we attempted to do this by merging qualitative data with quantitative data from the statistical analysis and by including all relevant viewpoints (public sector, private sector, non-government organisations, education, support institutions, policy).

Although the CCI analysis still remains a field with numerous methodological and comparability issues as described herein, our study tried to minimise these problems (given restraints) by applying and combining different methodological approaches.

3.2 Results

In the following sections, the main results of the different analyses carried out within the two identified projects will be presented.

3.2.1 Public sector

The public sector plays a very important role for the CCI in Slovenia. Privately owned firms represent only a minor part of the cultural sector. Even generally privatised sectors (e.g., publishing, film, music distribution, and production) generate a significant share of their budgets from public sources. This is a specific result of the small Slovenian market.

Despite the polycentric organisation of cultural institutions, the main share of resources for culture (more than 60 per cent) came from the state budget. Public funds reserved for culture represented slightly more than 0.5 per cent of the total GDP. The local communities or municipalities contributed only a minor share and were mostly responsible for libraries and some other cultural institutions, such as local museums, galleries and cultural centres, and non-governmental organisations (NGOs) active in the field of culture (Čopić, 2009).

NGOs play a very important role in the field of culture in Slovenia. NGOs include organisations that are neither governmental nor market and are most often referred to as non-governmental, non-profit, voluntary, independent, or civil-society organisations. When speaking about CCI, associations and institutes play the most important role among them. According to the research for the year 2004 (Kolarič, Črnak-Meglič, Rihter, Boškić, & Rakar, 2006), the most important share of revenues in the NGOs was acquired by the local municipality donations (28.7 per cent), while in general a 5.2 per cent share was donated by the government. In 2010, there were 20,722 associations in Slovenia, 15.1 per cent of which were in the field of culture and art. The total revenue of cultural and art associations accounted for 7.7 per cent of the total associations revenue (AJPES, 2011a). The comparison of this share (7.7 per cent) with the share of the associations in culture and art in all associations (15.1 per cent) indicates that the revenue in this category is below average.

In addition to the associations, another 240 non-profit organisations were active in the field of culture, entertainment, and recreational activities in Slovenia in 2010. Their total generated revenue was 14,388,000 EUR (AJPES, 2011b).

3.2.2 Industrial analysis

The analysis of the Annual Reports data (AJPES, 2009) showed that, in Slovenia, 9.6 per cent of all companies and 4.4 per cent of all people employed were in CCI. Cultural industries represented 4.1 per cent of all companies in the economy and employed 1.9 per cent of the employed. Creative industries represented 5.4 per cent of companies and 2.4 per cent of the employed. Within the studied sectors, architecture had by far the largest share, accounting for about 40 per cent of all firms in CCI and 47 per cent of all employed in CCI. For a list of included activities and data about specific activities, see Attachment 1.

As expected, micro companies prevailed and accounted for 98.1 per cent of all companies. In the overall economy, this share was slightly lower (96.6 per cent). CCI companies were well below the average of the overall economy with regard to the average company's assets: 876,347 EUR in the overall economy compared to 315,054 EUR in CCI. Companies in the cultural industries were even further below average at 251,749 EUR.

Average labour costs in CCI (27,030 EUR) by far exceeded the overall economy's average (20,807 EUR) and came relatively close to the average of high-tech industries (29,308 EUR). However, net average revenues per employee in CCI (128,811 EUR) were lower than the overall economy's average (135,189 EUR), which was due to the very low net average revenues per employee in the cultural industries (109,260 EUR). Meanwhile, in the creative industries, the average was 144,458 EUR—above the economy's average. The data show that the export orientation of the CCI in Slovenia was low, as CCI accounted for only 1.3 per cent of the total net revenues created on the EU markets and 3.2 per cent of the total net revenues created outside the EU markets.

The indicators of profitability demonstrated the above average profitability of CCI, which was mostly due to creative industries, as the average net margin in the cultural industries was below average, while the earnings before interest and taxes (EBIT) margin in the cultural industries was a bit higher than the average, but still significantly lower than the creative industries. The measures of profitability are presented in Table 1.

Table 1: *Profitability Indicators*

	EBIT* Margin	**Net Margin**
Creative Industries	4.60%	3.25%
Cultural Industries	3.19%	0.61%
CCI	**4.07%**	**2.26%**
High-Tech Industries	14.30%	11.01%
Mid-High-Tech Industries	2.53%	2.06%
Overall Economy	**2.77%**	**0.75%**

Source: Prodan, Murovec, & Kavaš (2011)

Note: *EBIT—Earnings before interest and taxes

Table 2*: Gross Value Added*

	Total GVA* within the specific industry	**Share of the GVA* of the specific industry with regard to the total economy**	**Average GVA* per employee**
Creative Industries	669,435,593 €	3.75%	51,280 €
Cultural Industries	385,086,622 €	2.16%	36,855 €
CCI	**1,054,522,215 €**	**5.91%**	**44,867 €**
High-Tech Industries	927,122,280 €	5.19%	58,218 €
Mid-High-Tech Industries	1,707,170,432 €	9.56%	32,063 €
Rest of the Economy	14,176,091,904 €	79.35%	31,795 €
Overall Economy	**17,864,906,831 €**	**100.00%**	**33,173 €**

Source: Prodan et al. (2011)

Note: *GVA—Gross value added

The data regarding the average gross value added (GVA) per employee demonstrate the importance of CCI even further. The average GVA per employee, created in CCI exceeded the overall economy's average; the GVA per employee created in the creative industries exceeded this average even more and came close to the high-tech industries. Further details about the GVA data are presented in Table 2.

Large urban areas and capital city regions dominate the CCI (Power & Nielsen, 2010). The results of the industrial analysis by regions confirmed that CCI in Slovenia are much more concentrated around the capital (i.e., in the Osrednjeslovenska region) than in other regions. As much as 42 per cent of all CCI companies in Slovenia are located here.

The results of the industrial analysis confirm that CCI present a relevant business sector in Slovenia (H1).

3.2.3 Occupational analysis

To explore the relevance of the methodological issues in the case of CCI and provide a practical demonstration of their importance, an occupational analysis was carried out as well.

Occupational data were based on the Statistical Registry of Employment (SURS, 2008) and included those employed or self-employed in creative occupations. Although the data included both the private and public sectors, the results showed that the number of employed in creative occupations accounted for only 1.5 per cent of employed in all occupations in Slovenia. This share was almost three times lower than the estimation based on industrial statistics (4.4 per cent), which was based on different grounds.

One of the biggest problems of occupational analysis (besides the problems described in Section 2) is that occupational measures tend to under-represent jobs relating to the creative sector. Creative work involves genuinely creative occupations as well as non-creative ones involving creative work (UNCTAD, 2010). An industrial analysis, on the other hand, does not include any creative workers who are not employed within an industry classified as creative; however, this method includes all people employed in the creative industries, regardless of the work they are doing, and therefore still tends to over-represent jobs relating to the creative sector.

The occupational analysis confirmed the concentration of CCI around the capital. The comparison among the shares of creative occupations in all occupations in Ljubljana, the Osrednjeslovenska region, and Slovenia (see Table 3) indicated a preference on the part of creative people to settle in Ljubljana. The share of individuals with a creative occupation living in Ljubljana was twice as large as the share of individuals with a creative occupation at the national level. Moreover, the share of individuals with a creative occupation living in Ljubljana (compared to individuals with all kinds of occupations living in Ljubljana) was significantly larger than the share of individuals with a creative occupation working in Ljubljana (compared to individuals with all kinds of occupations working in Ljubljana). Therefore, it can be concluded that creative people tend to concentrate in Ljubljana. However, there was no single creative vocation that stuck out in Ljubljana in relative comparison to other creative vocations.

Table 3*: Share of Creative Occupations*

	Slovenia	Osrednje-slovenska (residence)	Osrednje-slovenska (work)	Ljubljana (residence)	Ljubljana (work)
% of creative occupations in total occupations	1.5	2.4	2.3	3.3	2.6

Source: Murovec & Kavaš (2010)

For the list of included occupations and share of specific occupations, see Attachment 2.As the data indicate, the occupational analysis confirmed the importance of CCI in Slovenia and therefore gave additional support to the first hypothesis (H1). However, in quantitative terms, enormous differences emerged between the results of the industrial and the occupational analyses. Based on these results, we also confirmed the second hypothesis (H2) and concluded that methodological issues indeed played a very important role in the analysis of CCI.

3.2.4 SWOT analysis

In order to put the quantitative dimension into the right perspective and identify other main characteristics, strengths, and weaknesses of CCI in Slovenia, interviews with experts from different CCI branches and representing different viewpoints were carried out. The gathered data from the interviews as well as the statistical analysis were compiled into the CCI SWOT matrix, which is presented in Table 4.

CCI in Slovenia were strongly hindered by the small domestic market. One specific of Slovenia was that publishing is a non-profit, and therefore partially subsidised, industry. Other CCI sub-branches struggled due to a lack of the critical mass as well. Difficult conditions in the market in general resulted in market concentration and competition based on price. Not enough collaboration of the cultural sector occurred with other sectors (e.g., tourism, education, science, and technology), and there was also a general lack of cooperation culture. Still, a lot of high quality creative production occurred, which opened a window of opportunities. However, in order to exploit those opportunities, a comprehensive policy support of CCI at the local, national, and EU levels was needed.

The interviewees shared the opinion that Slovenia was lagging behind with regard to CCI strategy and policy su-

Table 4*: CCI SWOT Matrix*

Strengths:	**Weaknesses:**
• Strong public sector • Above average quantity (number of firms, employees) • High profitability • High gross value added • Quality education and training programmes in some sub-branches • International cooperation (NGOs) • Events and awards • Tradition • Internationally recognised individuals	• Small domestic market • Low export orientation • No CCI policy • Insufficient funding • Missing infrastructure in some sub-branches • Lack of specialised educational programmes • "Everybody doing everything" • Poor business management skills • Lack of promotion • Uneven relations in the value chain • Competition based on price • IPR problems • Lack of critical mass (orientation on domestic market only)
Opportunities:	**Threats:**
• Increasing demand for creative products • Increasing demand for niche products • Comprehensive policy support of CCI at local, national, and EU levels • Linking culture with other sectors • Use of CCI for the restructuring of the Slovenian business sector	• Economic crisis (problems in private sector & lack of public funds) • Rapidly changing technologies • Fierce competition from other countries • Migration of talents abroad • Contents are easy to copy

Source: Murovec & Kavaš (2010)

pport. This was reflected in the current situation in the CCI market and was related to many of the identified weaknesses. These results support the third hypothesis (H3). In order to further develop CCI in Slovenia, appropriate policy support is needed.

The results of the analysis show that further efforts should be put into the promotion and understanding of the term *creative industries*, the promotion of the importance and potential of creative industries, the promotion of cooperation and its benefits (networking), supporting projects (grants, tax allowances), and the provision of adequate infrastructure and education/training (Creative Cities, 2011).

4 Discussion and Conclusion

The results of the industrial analysis demonstrated that CCI in Slovenia represented 4.4 per cent of the employment, which is greater than the EU average of 3 per cent (COM, 2010b), and represented 9.6 per cent of all companies in Slovenia. Furthermore, the average GVA per employee created in CCI in Slovenia exceeded the overall economy's average and so did the profitability. Based on these and other results, we confirmed the first hypothesis (H1) and concluded that CCI indeed presented a relevant business sector in Slovenia.

Severe methodological issues and the resulting lack of comparable data presented a significant obstacle for a better presentation of the economic relevance of CCI. These problems were reflected in this paper. Occupational analysis and industrial analysis present two commonly used approaches to measuring employment in CCI (UNCTAD, 2010). However, the results of our study showed a very big difference in the estimation, depending on the methodology used. Employment in CCI, estimated using an industrial analysis, represented 4.4 per cent of the total employment but only 1.5 per cent according to the occupational analysis. The comparisons of these two results very clearly demonstrated the extent of the problems with the comparability of results acquired by different methods. Based on this result, we confirmed the second hypothesis (H20 whereby, methodological issues played a very important role in the analysis of CCI.

In the future there will probably be proper and unified statistical data for CCI (see Bina et al., 2011), which will

improve the reliability, robustness, and comparability of the results. However, meanwhile it is important to be aware of the pitfalls of the hasty comparisons drawn in the CCI field. Furthermore, researchers should always try to combine different methods in order to at least partially overcome the methodological problems and achieve improved result reliability. This paper attempted to do so.

For improved information regarding CCI in Slovenia, future research is necessary. Slovenia lags behind other developed European countries with regard to the efforts made for the analysis of CCI. For example, to our knowledge, there has been no attempt at inter-industry, value-chain, or environmental CCI analysis (see UNCTAD, 2010 for more about different methodological approaches).

The lack of CCI research concurs with the fact that the importance of CCI has thus far been mostly overlooked in Slovenia. The interviews with experts, synthesised in the SWOT matrix, revealed that CCI lacked basic support, while there was a significant potential not only as a business sector per se, but also for the restructuring of other business sectors (especially industrial design as one of the CCI branches). The results of this analysis also showed that further efforts should be made in the promotion of the importance and potential of CCI as well as the promotion of cross-sectoral cooperation and its benefits. Awareness of the general public, policymakers, and—above all—potential users of CCI in other industries needs to be raised. In order to further develop and benefit more from CCI in Slovenia, a comprehensive policy supporting local, national, and EU levels is needed. We therefore confirmed the last hypothesis, stating that—in order to further develop CCI in Slovenia—appropriate policy support is needed (H3). Slovenia is lagging far behind in the field of CCI support, and this lag is rapidly increasing. Unless significant progress is made soon, the opportunity for Slovenia to catch the last train towards a brighter future of creativity and innovation might just be missed.

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Attachment 1: Industrial Analysis Results by Activities

NACE code*	% of companies	% of employed	EBIT** margin	NET margin	Average GVA*** per employee
CULTURAL INDUSTRIES					
32990	0.186%	0.081%	4.30%	4.19%	29,622 €
47610	0.030%	0.104%	3.31%	4.02%	28,693 €
47621	0.064%	0.028%	1.42%	0.42%	35,754 €
47622	0.092%	0.074%	3.95%	2.46%	24,473 €
58110	0.137%	0.161%	7.44%	6.05%	40,376 €
58120	0.002%	0.003%	6.41%	3.46%	20,344 €
58130	0.051%	0.265%	-2.82%	-10.36%	39,060 €
58140	0.115%	0.108%	-2.21%	-2.29%	26,887 €
58190	0.103%	0.036%	11.73%	11.28%	52,857 €
59110	0.287%	0.070%	3.20%	-0.50%	56,011 €
59120	0.026%	0.005%	1.33%	3.10%	42,727 €
59130	0.021%	0.010%	-2.74%	-3.65%	25,563 €
59140	0.015%	0.018%	10.77%	-6.34%	69,815 €
59200	0.086%	0.019%	4.51%	4.55%	39,590 €
60100	0.111%	0.064%	0.25%	-1.16%	28,198 €
60200	0.102%	0.033%	-10.05%	-9.97%	29,852 €
63910	0.041%	0.016%	0.94%	-4.74%	34,091 €
74200	0.242%	0.068%	1.40%	0.43%	24,954 €
79900	0.141%	0.035%	2.56%	1.58%	33,540 €
85520	0.175%	0.010%	-0.96%	-2.26%	22,560 €
90010	0.197%	0.005%	1.66%	0.38%	39,370 €
90020	0.107%	0.008%	1.70%	0.81%	41,315 €
90030	0.450%	0.027%	-0.67%	-1.22%	27,305 €
90040	0.041%	0.006%	-1.13%	-1.58%	29,373 €
91012	0.006%	0.015%	11.01%	4.94%	33,570 €
91020	0.009%	0.002%	4.44%	41.36%	30,909 €
91030	0.012%	0.002%	19.08%	15.16%	62,653 €
91040	0.004%	0.000%	0.00%	0.00%	33,620 €
93210	0.018%	0.004%	-3.13%	-1.46%	81,752 €
93299	0.106%	0.015%	3.97%	-19.08%	28,635 €
62010	1.223%	0.648%	7.55%	5.77%	39,912 €
Cultural industries TOTAL	4.1%	1.9%	3.19%	0.61%	36,855 €

CREATIVE INDUSTRIES					
71111	0.876%	0.251%	6.69% 3.20%	3.20%	41,193 €
71112	0.135%	0.107%	9.67%	7.33%	41,852 €
71129	2.893%	1.693%	5.04%	3.89%	56,380 €
74100	0.511%	0.055%	-0.21%	-0.89%	27,756 €
73100	1.025%	0.319%	1.91%	0.99%	39,308 €
Creative industries TOTAL	5.4%	2.4%	4.60%	3.25%	51,280 €
CCI	9.64%	4.36%	4.07%	2.26%	44,867 €
The rest of the economy	90.36%	95.64%	2.71%	0.69%	31,795 €
Overall economy	100%	100%	2.77%	0.75%	33,173 €

Source: Prodan, Murovec, & Kavaš (2011)

Note: * NACE codes: 32990—Other manufacturing n.e.c.; 47610—Retail sale of books in specialised stores; 47621—Retail sale of newspapers and stationery in specialised stores; 47622—Retail sale of newspapers and stationery in specialised stores; 58110—Book publishing; 58120—Publishing of directories and mailing list; 58130—Publishing of newspapers; 58140—Publishing of journals and periodicals; 58190—Other publishing activities; 59110—Motion picture, video and television programme production activities; 59120—Motion picture, video and television programme post-production activities; 59130—Motion picture, video and television programme distribution activities; 59140—Motion picture projection activities; 59200—Sound recording and music publishing activities; 60100—Radio broadcasting; 60200—Television programming and broadcasting activities; 62010—Computer programming activities; 63910—News agency activities; 71111—Architectural activities; 71112—Architectural activities; 71129—Engineering activities and related technical consultancy; 73100—Advertising; 74100—Specialised design activities; 74200—Photographic activities; 79900—Other reservation service and related activities; 85520—Cultural education; 90010—Performing arts; 90020—Support activities to performing arts; 90030—Artistic creation; 90040—Operation of arts facilities; 91012—Library and archives activities; 91020—Museums activities; 91030—Operation of historical sites and buildings and similar visitor attractions; 91040—Botanical and zoological gardens and nature reserves activities; 93210—Activities of amusement parks and theme parks; 93299—Other amusement and recreation activities

**EBIT—Earnings before interest and taxes

*** GVA—Gross value added

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