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Abstract
This deliverable provides the mapping matrix to identify and capture arts-based education activities across different in/formal learning environments and lifelong learning journeys in the case study countries.

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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‘One can only see things clearly with the heart. What is essential is invisible to the eye.’

The Little Prince, Antoine de Saint-Exupéry, 1943

1. Introduction

The Cultural Literacies’ Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion.

This deliverable (D1.2) provides a mapping matrix for arts-based education. The mapping matrix is used to identify and capture arts-based education activities across different in/formal learning environments and lifelong learning journeys in the seven case study countries. **This will directly feed into the preparation of D2.2 (National reports on arts-based education contexts and young people).** This mapping matrix also supports four other deliverables in the CLiViE project: deliverable 2.3 (Summary of categorisation data and information on arts-based education in individual case study countries), deliverable D2.4 (Report on funding what matters for arts-based education across Europe), deliverable 2.5 (Report on policy synergies for arts-based education across Europe); and deliverable 3.1 (Case study summaries). The main tasks will involve identifying datasets and information from secondary sources. This will also provide a meta-analysis for the state-of-the-art analysis of arts-based education within the development of cultural literacies and heritage in Europe.

2. Methodology

Art is a rich and varied set of practices central to human society.¹ In fact, it is argued by some that the fulfilment of life lies in creativity through various forms including art.² But it is not static, and its purposes, materials and methods are always evolving. For the CLiViE project we use a broad definition of art to refer collectively to curriculum content and related pedagogy that

¹ Thomson, P., & Maloy, L. (2022). The benefits of Art, Craft and Design education in schools: A Rapid Evidence Review.

² McDonough, T. (Ed.). (2010). *The Situationists and the city: A reader*. Verso Books.

could be used in arts-based education. This broad use of the term also reflects the way that teachers and educators might interpret official definitions of 'art' (see D1.1 Section 5).

In developing D1.2 we conducted two discrete tasks:

- Desk research and a literature review of different ways in which mapping exercise can be conducted to identify and assess arts-based education practices in Europe. In addition to the literature review the desk research involved looking at online case study material on arts-based education in the seven case study countries of the CLiViE project.
- Discussions with partners around identifying key categories for segmenting arts-based education practices. We recognise that in developing this matrix we have not spoken to the stakeholders that matter most: young people. However, we believe that an important first step to empower young people is to gather and structure available information on arts-based education.

The mapping matrix is presented in **Annex 1**. Importantly, this deliverable needs to be read in conjunction with D1.1 (Critical review of the literature for theoretical framework) which provides a summary of key themes that inform our research model for identifying and ascribing value to arts-based education. In particular the following themes are discussed:

- Cultural literacy learning
- Cultural resilience
- Art and cultural forms
- Art-based practices as research and advocacy
- Spaces and places of/for learning
- Time for learning
- Measuring what matters
- Maps and emotions

For this deliverable three aspects are especially relevant:

- Art and cultural forms
- Spaces and places of/for learning
- Time for learning

3. Art and cultural forms

For WP2 we will adopt UNESCO's Framework for Cultural Statistics.³ UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs.⁴ Whereas it is not always possible to measure such beliefs and values directly, it is possible to measure associated behaviours and practices. As such, the UNESCO framework defines culture through the identification and measurement of the behaviours and practices resulting from the beliefs and values of a society or a social group. It is a tool for organising and collecting comparable cultural data. Usefully, as a classification instrument, it applies taxonomies of activities, goods and services from recognised international standard classifications to cultural statistics. For the CLiViE project we will use the eight cultural domains in the mapping matrix. These are (also see **Annex 2**):

- A: Cultural and Natural Heritage
- B: Performance and Celebration
- C: Visual Arts and Crafts
- D: Books and Press
- E: Audio-visual and Interactive Media
- F: Design and Creative Services
- G. Tourism
- H. Sports and Recreation

³ THE 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS (FCS).

⁴ UNESCO (2001). UNESCO Universal Declaration on Cultural Diversity. Paris: UNESCO.

4. Spaces and places of/for learning

From the outset we move beyond ‘bounded spaces’ and focusing on how spaces and places of/for learning are socially constructed. In particular, we recognise a clear need for a greater appreciation of the significance of location in hermeneutic encounters by attending to spaces where cultural literacies are created.

However, for the preparation of D2.2 (National reports on arts-based education contexts and young people) our interest in space and place is purely taxonomic and will have two main aspects:

- Educational structure (formal/informal organisations⁵)
- Geographical level of delivery (local, regional and/or national)

5. Time for learning

There are two temporal dimensions to consider for the preparation of D2.2 (National reports on arts-based education contexts and young people). The first centres on the CLiViE project’s case studies’ focus on geographically and demographically diverse young people from two cohorts of age groups (10-13 and 15-18). Here the aim is to generate knowledge about their cultural literacies at crucial life phases which inform their self-identity and which characterise distinct phases when young people are often transitioning in formal education. Transitioning in this context refers to the way formal education is typically structured rather than any relation to the psychological development of a child or young person. Our selection of the two cohorts is aligned to at least two categories in the International Standard Classification of Education (ISCED):⁶

- ISCED 2: Lower secondary education Programmes at this level are typically designed to build on the learning outcomes from ISCED level 1. Students enter ISCED level 2 typically between ages 10 and 13 (age 12 being the most common).

⁵ Formal education spaces include schools, colleges, libraries; informal education spaces include community centres, museums. The split here is based on ‘where’ the activity takes place and not the type of activity delivered.

⁶ UNESCO, Institute for Statistics, 2012. International Standard Classification of Education. ISCED 2011. Available at: international-standard-classification-of-education-isced-2011-en.pdf (unesco.org)

- ISCED 3: Upper secondary education Programmes at this level are typically designed to complete secondary education in preparation for tertiary education or provide skills relevant to employment, or both. Students enter this level typically between ages 14 and 16.⁷

The second temporal dimension relates to the historical context for understanding current policies and practice relevant for arts-based education. This relates to both D2.2 (National reports on arts-based education contexts and young people) and D2.3 (Summary of categorisation data and information on arts-based education in individual case study countries). Therefore, it is necessary to provide a brief summary of how society, education policy and the arts have changed. Accordingly, in D2.2 and D2.3 we will adopt the *Arts in School Foundations for the Future* (forty-year)⁸ timeline for each country and identify, structure and present relevant information covering:⁹

- Political landscape
- Technology
- Economy
- Society
- Reports and publications
- Arts education

6. National reports on arts-based education contexts and young people

Based on the information from the mapping exercise the CLiViE project prepares seven national reports on arts-based education contexts and young people (D2.2). The proposed report structure for these national reports is as follows:

- Executive Summary

⁷ For the CLiViE project we are targeting students up to the age of 18.

⁸ Although a forty-year timeline is presented in the Arts School Foundation example, partners need to decide on the length of the timeline that is appropriate for the national case study contexts. For example, it may depend on when arts-based education is first signaled in the formal curriculum or can predate this in the informal sector. It is important to note that this also may depend on the 'age' of the nation-state.

⁹ See <https://www.anewdirection.org.uk/asset/6774>

- Timeline¹⁰
- Introduction (role of art and culture in a society)
- Overview of arts-based education, policy and pedagogy practice including how these relate to different age groups of children and young people over their life-long learning journey
- Overview of policies and programmes on promoting social inclusion and tolerance
- Overview of scale and scope of cultural and creative industries and sector
- Key findings in relation to:
 - Art/Cultural form
 - Digital aspect
 - Age and demographic profile of beneficiaries
 - Institutional setting (formal/informal)
 - Spatial level and duration
 - Funding level and source(s)
 - Outputs
 - Outcomes
 - Impacts
 - Measures of success or indicators used to evaluate
 - Differentiated impact of cultural literacy and arts-based education on diverse young people
 - Differentiated effects of different art forms in achieving wider social impacts
 - Pedagogy, didactic and instruction method
- Annex 1: Selected case studies
- Annex 2: Summary matrix map¹¹

¹⁰ How this is represented visually will be down to partners. However, it will also be useful to visualise the lifelong learning journey of children and young people when it comes to arts based education. Also see footnote 8.

¹¹ This matrix map will be a summary of the findings captured using an Excel spreadsheet for each of the country case studies. It is important to get good coverage across the eight UNESCO Framework for Cultural Statistics categories covering both formal and informal spaces. It is important to note that although these reports will be based on a comprehensive mapping exercise it is recognised that this will not be exhaustive. Anything between eighty and one hundred and fifty examples, covering the eight UNESCO categories in both the formal and informal context, should provide sufficient data to undertake some form of meaningful analysis.

The language of the report will be English. However, short Executive Summaries in both English and national language(s) used in the case study countries must also be provided. The length of D2.2 will be at least 20 pages long.

5. Next steps

The following partners are responsible for D2.2 for the respective country case studies:

- University of Helsinki (UH) - Finland
- Univerzita Karlova (CU) - Czechia
- Rigas Stradina Universitate (RSU) - Latvia
- Szkoła Główna Handlowa W Warszawie (SGH) - Poland
- Technische Universitaet Muenchen (TUM) - Germany
- Università degli Studi di Milano – Bicocca (UNIMIB) - Italy
- Vytautas Magnus University (VMU) - Lithuania

The deadline for the D2.2 (National reports on arts-based education contexts and young people) is 31st January 2025. However, as part of the quality control process and to ensure that material for the preparation of D2.3 (Summary of categorisation data and information on arts-based education in individual case study countries), D2.4 (Report on funding what matters for arts-based education across Europe), and D2.5 (Report on policy synergies for arts-based education across Europe) is available the following interim deadlines will be adopted.

Draft summary of context and timeline for report - Friday 4th October 2024. This aspect of the report will cover:

- Timeline
- Introduction (role of art and culture in a society)
- Overview of arts-based education, policy and pedagogy practice including how these relate to different age groups of children and young people over their life-long learning journey

- Overview of policies and programmes on promoting social inclusion and tolerance
- Overview of scale and scope of cultural and creative industries and sector

Draft of completed matrix from mapping - Friday 1st November 2024. This aspect of the report will cover:

- Key findings in relation to:
 - Art/Cultural form
 - Digital aspect
 - Age and demographic profile of beneficiaries
 - Institutional setting (formal/informal)
 - Spatial level and duration
 - Funding level and source(s)
 - Outputs
 - Outcomes
 - Impacts
 - Measures of success or indicators used to evaluate
 - Differentiated impact of cultural literacy and arts-based education on diverse young people
 - Differentiated effects of different art forms in achieving wider social impacts
 - Pedagogy, didactic and instruction method
- Annex 1: Selected case studies¹²
- Annex 2: Summary matrix map

Following the completion of the first draft of the report (and subsequent feedback and quality control from the WP2 lead and Project Coordinator a second draft of the report is due on 17th January 2025. This will include any revisions covering the context, timeline and completed matrix from mapping).

¹² A good mix of case studies covering both formal and informal spaces and different art and cultural forms should be aimed for.

Annex 1: Mapping Matrix

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Name of activity/project/programme ¹³	Brief description of activity	Brief history on how the project emerged ¹⁴	Art/Cultural form ¹⁵	Digital aspect ¹⁶	Age and demographic profile of beneficiaries ¹⁷	Institutional setting (formal/informal) ¹⁸	Spatial level and duration ¹⁹	Funding level and source(s) ²⁰	Outputs ²¹	Outcomes ²²	Impacts ²³	Measures of success or indicators used to evaluate	Differentiated effects of both art and cultural forms and on different groups ²⁴	Pedagogy, didactic and instruction method ²⁵

¹³ Only ongoing activities covering the two age categories from the International Standard Classification of Education (ISCED) will be targeted. Also see D1.1 Section 8. However, in the historical context of D2.2 appropriate referencing to all the ISCED categories needs to be considered.

¹⁴ For example, was it top-down from central government or bottom-up and community-led from the ground.

¹⁵ See Section 3 and Annex 2 in this deliverable. Also relate to column 14.

¹⁶ If there is a digital aspect, either in the way the project has been implemented or the output please describe or highlight in relation to the second column.

¹⁷ For example, age, gender, ethnicity, race, and socio-economic background. Also relate to column 14.

¹⁸ Formal education spaces include schools, colleges, libraries; informal education spaces include community centres, museums. In projects that use both, highlight where the 'lead' organisation is from.

¹⁹ Local, regional, national and/or international.

²⁰ All forms of funding, from public, private or charitable sources are to be considered.

²¹ Outputs are the measurable or quantifiable results of the activity. Please refer to the ToC in D1.3.

²² Outcomes are things the project will be measuring (such as changes for residents or organisations). Also see if they relate to the two key learning outcomes as provided by the UNESCO GCE framework highlighted in D1.1 Section 3. Please also refer to the ToC in D1.3 for a general discussion on outcomes.

²³ Impacts are things other people will be measuring (such as changes in headline statistics that local authorities or health agencies may record). Please refer to the ToC in D1.3.

²⁴ When undertaking the 'mapping' it is important to assess whether any consideration is given to the differentiated effects of both the particular art or cultural forms and their relevance to particular target groups.

²⁵ This column highlights if the practice of the arts-based education project is rooted in a particular pedagogical, didactic or instruction method. However, this may not be apparent or explicit in many arts-based education activities.

Annex 2: UNESCO Framework for Cultural Statistics

A. Cultural and Natural Heritage

The domain Cultural and Natural Heritage includes the following activities: Museums, Archaeological and Historical Places (including archaeological sites and buildings), Cultural Landscapes, and Natural Heritage. Cultural Heritage includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. Cultural Landscapes represent combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007). Natural Heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972). Activities related to cultural and natural heritage encompass the management of sites and collections that have historic, aesthetic, scientific, environmental and social significance. Preservation and archiving activities undertaken in museums and libraries are also part of this category. A Museum is defined as a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM, 2007). Other forms of museums included in this domain include living museums, which contain objects that are still used for rituals or sacred ceremonies by the communities and virtual museums, which are those represented in an electronic form such as a CD or on an Internet site.

B. Performance and Celebration

Performance and Celebration include all expressions of live cultural events. Performing Arts includes both professional and amateur activities, such as theatre, dance, opera and puppetry. It also includes the celebration of cultural events – Festivals, Feasts and Fairs – that occur locally and can be informal in nature. Music is defined in this domain in its entirety,

regardless of format. As such, it includes live and recorded musical performances, music composition, music recordings, digital music including music downloads and uploads, and musical instruments.

C. Visual Arts and Crafts **Visual Arts** are art forms that focus on the creation of works, which are visual in nature. They are intended to appeal to the visual sense and can take many forms. Although, it is acknowledged that some contemporary visual arts may include multidisciplinary art forms such as 'virtual art'; these art forms are included in domain E, Audio-visual and Interactive Media. The Visual Arts and Crafts domain includes Fine arts such as paintings, drawings, sculpture; Crafts; and Photography. Commercial places where the objects are exhibited, such as commercial art galleries, are also included in this domain. The FCS adopts the International Trade Center (ITC) and UNESCO definition of Crafts, or artisanal products, described as “those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (UNESCO and ITC, 1997). UNESCO (UNESCO and ITC, 1997) has identified six broad categories of artisanal products based on the materials used: Baskets/wickers/vegetable fibre-works; Leather; Metal; Pottery; Textiles and Wood. The guide also identifies complementary categories comprising materials in craft production that are either very specific to a given area, or rare, or difficult to work, such as stone, glass, ivory, bone, shell, mother-of-pearl, etc. Extra categories are also identified when different materials and techniques are applied at the same time and refer to decorations, jewellery, musical instruments, toys, and works of art. Many crafts objects are produced industrially; nevertheless, FCS considers the products, which have a traditional character (pattern, design, technology or material) as part of the FCS. Contemporary crafts are not in Visual Arts and Crafts, but are included in Domain F, the Design and Creative Services domain.

D. Books and Press

This category represents publishing in all its various formats: Books, Newspapers, and

Periodicals. This category remains the same as in FCS 1986 (UNESCO, 1986) but it also includes the electronic or virtual forms of publishing such as online newspapers, ebooks and the digital distribution of books and press materials. Libraries, both physical and virtual, are included in this domain as are Book fairs. Printing is not normally included in cultural classifications, or in definitions of cultural industries, and is not a cultural activity in its own right. However, according to the production cycle model, printing would be included as part of the production function of the publishing industry. In this way, the FCS includes printing activities that have a predominantly cultural end use. The difficulty arises when attempting to distinguish between these printing activities using the existing statistical classification systems. Generally, printing activities related to the publishing industry are included within the Books and Press domain as a production function of publishing, while Other printed matter – the printing of business supply catalogues or ‘quick’ printing – is excluded. FCS recommends placing these related printing activities in equipment and supporting materials.

E. Audio-visual and Interactive Media

The core elements of this domain are Radio and Television broadcasting including Internet live streaming, Film and Video, and Interactive Media. Interactive Media cover video games and new forms of cultural expressions that mainly occur through the Web or with a computer. It includes online games, web portals, websites for activities, which relates to social networks such as Facebook, and Internet podcasting such as YouTube. However, Internet software and computers are considered to be infrastructure or tools and, for the production of interactive media content and should be included in the transversal domain Equipment and Supporting Materials. Interactive media and software are important fields of activity. While many interactive media products and services have a cultural end use (computer and video games, interactive web and mobile content), the same cannot be said for the software industry. Interactive Media is considered by the FCS to be part of the Audio-visual and Interactive media domain. In practice, this will depend on the classification system used and its ability to separate interactive media activities discretely from mainstream software and telecommunications activities. The Central Product Classification (CPC) allows for some, but not all, interactive media activities to be identified. When activities cannot be identified discretely in the CPC, or in other classification systems, these activities should be included as

part of the transversal domain Equipment and Supporting Materials. Interactive Media can be defined as being interactive when either (1) two or more objects have an effect on one another; (2) the user can effect a change on an object or within the environment (users playing video games); (3) they involve active participation of a user; or (4) there is two way effect as opposed to a one way or simple cause-effect (Canadian Heritage, 2008). Video games and their development (software design) are also included in this category because they represent an interactive activity.

F. Design and Creative Services

The Design and Creative Services domain did not exist in the 1986 FCS (UNESCO, 1986). This domain covers activities, goods and services resulting from the creative, artistic and aesthetic design of objects, buildings and landscape. The domain includes Fashion, Graphic and Interior Design, Landscape Design, Architectural and Advertising Services. Architecture and Advertising are part of the core cultural domains, but only as services. The primary purpose of architectural and advertising services is to provide a creative service, or an intermediary input, into a final product that is not always cultural. For example, the final product of creative advertising services may be a commercial advertisement, which is not a cultural product itself, but is generated by some creative activity. In order to avoid double counting, decisions are made to categorize some design activity into other categories rather than in domain F. For example, all buildings that are included as part of heritage are already considered in the domain A, Cultural and Natural Heritage, while Interactive design media content is included in Domain E, Audio-visual and Interactive Media.

G. Tourism

Tourism is qualitatively different from the other cultural domains, as it cannot be classified readily as a sector in the traditional sense, i.e. measured by either a particular market or industrial output. Rather, tourism is better understood as a demand-driven, consumer-defined activity, and as such, is linked intimately with all other domains within the cultural sector, as each contains activities that are undertaken regularly by tourists. For this reason, there is also a now well-established international methodology for measuring the economic impact of tourism based in part on the development of the tourism satellite accounts (TSA) (e.g. see

Eurostat, OECD, UN and UNWTO, 2001). - 31 - Ideally, the FCS would refer to the cultural dimensions of tourism such as Cultural tourism, Spiritual tourism and Eco-Tourism activities. Although there is no international accepted definition of cultural tourism, the FCS proposes the following: “customised excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents their values and historical context including the experiencing of the difference” (Steinberg C, 2001). It can also take the form of Spiritual tourism or Ecological tourism. These activities are considered as cultural domains and counted in the domains A, B, C or in Intangible cultural heritage. For example, a tourist visiting a site or attending a concert is already included in the cultural domains. Tourism statistics, following the TSA approach, measure the demand of visitors for goods and services (international or domestic). It includes expenditure on travel, accommodation and other expenses. However, it should also cover the non-monetary data that focus on numbers of visitors and the purpose of visits. Therefore, to avoid double counting, tourism activities are included within this domain (e.g. tourist guides and tour operators) as well as those activities outside of the cultural sector in which tourists are likely to account for the bulk of activity (e.g. accommodation).

H. Sports and Recreation

Sports

Sport is considered in the FCS in its broader definition as it includes organized and/or competitive sports as well as Physical fitness and well-being and physical recreation activities. Both professional and amateur sports are reflected in the FCS. For some countries, particular sports are closely related to their cultural identity, as sport may be associated with social structures and traditions. An example might be sumo wrestling in Japan. In other countries, sports may be no more than a recreational past time, or most commonly undertaken for little more than physical exercise. Moreover, the same sport may have very different associations in different countries. In some classifications (European Commission, 2002), spectator attendance in sports events or watching sports events on TV are perceived as the cultural activity, while professional sport may not necessarily be viewed as being cultural. These strong differences of approach, and a common interpretation that it is participation and not sport as

a 'product' or 'sector', which is 'cultural', have led us to consider sport as a related activity. Recreation This domain also includes Recreation, which is defined as an activity undertaken for pleasure or relaxation that diverts, amuses or stimulates. It includes Gambling, Amusement and Theme parks, and other leisure activities. It excludes physical recreation activities, which are included in Sports.

Gambling

Gambling consists of units engaged mainly in providing gambling services such as casinos, bookmaker-betting facilities on racetracks, bingo halls, video gaming terminals, lottery agencies and off-track betting agencies (ABS, 2001). In some countries like the United Kingdom, gambling through lotteries, for example, is a major source of funding of culture. This explains why gambling is part of the FCS but included in a related domain. Amusement and Theme Parks This activity includes amusement and themes parks and similar attractions.