Understanding change, holding the gaze.

Two Decades Observing Culture (2006-2025)

20 urte
20 years

EUSKO JAURLARITZA
GOBIERNO VASCO

KULTURA ETA HIZKUNTZA POLITIKA SAILA

DEPARTAMENTO DE CULTURA Y POLÍTICA LINGÜÍSTICA

Kulturaren Euskal Behatokia
Basque Observatory of Culture

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1. Foreword

Two decades have passed since the Basque Observatory of Culture began its work with a clear purpose: to promote a more structured cultural system and to provide it with data and information that would be the key to a more precise understanding of the reality and, at the same time, to project the future with a solid knowledge base.

Twenty years later, we can affirm that this initial commitment has become a reality widely shared by agents, institutions and citizens. This commemorative publication that we now present aims, on the one hand, to give *visibility* to the work carried out jointly and, on the other, to offer *public recognition* of the road travelled. In my opinion, as a result of this work, the Basque Observatory of Culture has now become a central element in terms of information and knowledge for the Basque cultural system; a key aspect for management, development and research in the cultural sphere.

Since its creation, the Basque Observatory of Culture has adopted a rigorous approach, based on analysis, research and the production of quality knowledge. Its studies, diagnoses and tools have allowed for a better understanding of the transformations in the cultural sector, guided public policies, offered solid criteria for decision-making and enabled cultural actors themselves to access strategic information for the development of their projects.

In an ever-changing and increasingly complex world, having reliable, comparable and accessible data has been, and continues to be, a key element to better understand the vitality and importance of culture and to collaborate in the development of new strategies to help us improve and move forward.

The time that has passed should also help us to bring to the table the fact that culture is not a static field, but rather a living, dynamic space with clear potential. Digitalisation, new forms of creation and participation, the transformation of audiences, internationalisation and the incorporation of the cultural rights approach are just some of the areas in which the Observatory has been able to adapt, broadening its vision and renewing its methodologies with a view to the future. This capacity for constant evolution has reinforced its role as a benchmark both within and outside the Basque Country.

At this point, this commemoration is an opportunity to recognise the work that has been done and to express our gratitude in a very special way. To all the people who have formed part of the Basque Observatory of Culture team, to those who have collaborated in its research, to the professionals in the sector who have shared data, insights and experiences, and to the institutions that have supported its work. Thanks to this cooperation, the Observatory has become a fundamental pillar for understanding and strengthening our cultural system.

Turning a critical eye allows us to gain perspective and a certain distance, but at the same time, it also allows us to reaffirm our commitment to the future. The coming years will demand new questions, new tools and new alliances. Faithful to its mission, the Observatory will continue to work to shed new light on these transformations and contribute to the continued strengthening and advancement of Basque culture and the system that shapes it, with solid foundations for the future.

I invite anyone who approaches this publication to review it in a critical and constructive spirit, and to continue participating in the ongoing dialogue that sustains the cultural life of our country. May these twenty years be simply the beginning of a new and even more fruitful stage.

Ibone Bengoetxea Otaolea
First Deputy Prime Minister and Minister of Culture and Language Policy, Eusko Jaurlaritza - Basque Government

2. Introduction

This publication continues the work begun with the 2017 publication, *Explaining and Understanding (2006-2017). Two decades of the Basque Observatory of Culture*, which offered an overview of the trajectory of the Basque Observatory of Culture – *Kulturaren Euskal Behatokia* (from now on, OVC-KEB) – since its creation in 2006. Now, almost a decade later, *Understanding Change, Holding the Gaze* does not reproduce this work, but rather extends it, presenting itself as a complementary piece that can be read both independently and in dialogue with the previous content.

The decision to adopt a narrative and chronological structure parallel to the preceding publication responds to the desire to maintain the continuity of the analysis, highlighting how the OVC has sustained its founding purpose – to provide reliable, systematic and useful knowledge for the cultural development of the Basque Country – in a context of profound transformations. From the COVID-19 pandemic to the climate emergency, accelerated digitalisation, geopolitical challenges or the breakthrough of artificial intelligence (AI), the OVC has continued to produce relevant knowledge, adapting its methods and priorities without losing its line of work or its commitment to the cultural sector.

In this sense, the temporal approach allows us to visualise clearly both the elements of permanence and those of change. The publication is structured in such a way that, firstly, this bridge between 2016 and 2025 is made explicit, including a review of the statistical framework that articulates the 2021-2025 cycle. Next, the journey begun in the previous work is updated with the most relevant statistical and qualitative work carried out since 2016. Thus, the main statistical operations carried out by the OVC are included, highlighting their methodological and thematic evolution, in line with the challenges of the present, as well as other statistical studies – both its own and in collaboration – and some of the main qualitative studies.

This publication is not intended to be an exhaustive account of all the OVC's activities – which are regularly documented in its annual reports – but rather a tool for reading and reflection that allows us to understand the Observatory's evolution over its nearly 20-year history, its ability to adapt to changes in the environment and its sustained contribution to cultural knowledge in the Basque Country.

'Since its inception, the OVC has adopted a dual perspective on cultural reality, combining quantitative and a qualitative approaches in order to respond to the needs of both the cultural sub-sectors and other actors such as administrations, universities and researchers. The OVC deals with complex statistics (...) and diverse qualitative studies.'

Mikel Etxeberria Agirresarobe
Head of the Basque
Observatory of Culture

3. Persistence in change

'Since its inception, the objective of the OVC has been clear: to develop a rigorous and high-quality information and data system to support decision making by cultural actors at different levels.'

Josean Urdangarín
Department of Culture and Language Policy, Basque Government

'The main initial methodological challenge of the OVC was to define the statistical cycle (over a 5-year period) with a view to international standardisation (...) Another notable milestone was the design and implementation of the statistical operation on Cultural Habits and Practices at the level of the Basque Country.'

Lourdes Aranguren
Department of Culture and Language Policy, Basque Government

The decade between 2016 and 2025 has been marked by profound transformations, many of them unexpected, which have challenged the institutional, methodological and thematic frameworks of all areas of social life, including culture. The COVID-19 pandemic drastically altered cultural habits, destabilised funding models and highlighted the fragility of many cultural structures. This is in addition to other transformations such as digital acceleration, the climate emergency, geopolitical tensions and the breakthrough of AI, which have not only altered cultural environments, but also the tools needed to observe and analyse them.

Far from blurring its identity or altering its founding purpose – to provide reliable, systematic and useful cultural knowledge for the development of the Basque Country – these changes have strengthened the OVC's role as a benchmark for cultural observation in the Basque Country, consolidating a trajectory in which adaptation has gone hand in hand with methodological consistency and sustained commitment to the sector.

Thus, in the 2016-2025 period, the OVC has intensified its focus on certain areas (digitalisation, sustainability, gender perspective), adapted its methodologies and expanded its frames of reference, without foregoing its vocation for systematic observation. The result is a trajectory that cannot be explained solely in terms of change, but also in terms of persistence: persistence in the principles that guide its work (technical independence, accessibility of knowledge, territorial perspective), in the statistical tools that support it and in its willingness to engage in dialogue with cultural agents.

A key milestone in this process has been the OVC-KEB Statistical Framework Review, which articulates the current 2021-2025 statistical cycle. This review, institutionalised as a five-yearly process, does not imply a break with previous cycles, but rather a critical update that seeks to balance the continuity of historical series with the incorporation of new cultural, social and technological realities.

The most significant methodological advances included in this review include the following:

- **Expansion of the scope of analysis:** new economic activities, occupations and services linked to the cultural and creative industries (CCIs) have been incorporated, recognising the transformation of the cultural ecosystem and the emergence of new sectors.
- **New areas of analysis:** cross-cutting themes such as cultural sustainability (in line with the 2030 Agenda), the impact of digitalisation and equity of access, as well as the analysis of disruptive phenomena such as the COVID-19 pandemic have been incorporated.
- **Innovation in sources and methodologies:** through the development of more agile statistical tools, the exploration of digital sources and the addressing of new methodological challenges linked to cultural and technological change.
- **Collaboration with the scientific community:** the OVC has moved towards greater links with universities, research centres and other observatories, which has contributed to the technical and methodological enrichment of statistical operations.
- **Reinforcing historical comparability:** despite the changes, the continuity of the main statistics (arts and cultural industries, creative industries, cultural habits, public spending, etc.) has been preserved, ensuring comparable data series over time.
- **Adaptation to crises and exceptional phenomena:** specific mechanisms have been developed to measure the impact of the 2020 health crisis, both at a structural level and in terms of cultural habits. This data has not only been valuable in understanding immediate effects, but also in anticipating medium-term transformation scenarios.

This updated methodological framework has enabled the OVC to maintain its strategic role as a hub for cultural knowledge production, while expanding its capacities to capture new dynamics. Instead of a reactive response, the Observatory has opted for a logic of anticipation, incorporating global trends without forsaking a localised perspective, attentive to the specificities of the Basque context.

The renewal of the statistical framework is just one expression of the balance between permanence and change that has characterised the recent evolution of the OVC. Over the years, the Observatory has maintained its identity as a public tool for cultural observation, based on technical independence, open data and the desire to generate useful knowledge for the sector. However, it has done so on the assumption that the questions guiding this observation, the objects of study and the instruments of analysis must be updated with rigour and sensitivity.

'Defining the scope of the CCIs, with their multiple ramifications, has been vital to provide a coherent frame of reference. It has enabled the Basque Government and development institutions to understand clearly where their scope of action begins and ends, ensuring that political resources and action can be segmented and targeted according to the reality of each sub-sector.'

Jabier Retegi
Orkestra-Basque Institute for Competitiveness

The 2016-2025 decade cannot be understood solely as a phase of institutional adaptation. Above all, it has been a process of **consolidating a critical way of observing**: capable of recording signs of continuity, but also of reading signs of change. The OVC has not abandoned its vocation of offering a long-term view, but it has refined its tools so as not to lose sight of emerging issues.

This dual approach – conscious of history, attentive to the present – is what allows us to understand the Observatory's trajectory as a **transformative continuity**, where each methodological review does not erase what came before, but rather prolongs it, makes it more complex and enriches it.

The following chapters will present in detail the statistical and qualitative work that has shaped this evolution, as well as the lessons learned from its implementation.

4. Large-scale statistical and qualitative work

The 'Statistics on cultural habits, practices and consumption in the Basque Country', presented in 2008, was the first major statistical operation developed by the OVC and marked the beginning of its trajectory as a generator of structured information on the Basque cultural system. Since then, the Observatory's statistical programme has expanded in scope and complexity, incorporating new areas of analysis, diversifying its methodologies and reinforcing its public function as a hub for cultural observation.

In the 20 years since the OVC was created in 2006, its work can be organised, as in the previous publication, into three main areas: firstly, large-scale statistical operations, conceived as periodic and systematic series; secondly, other statistical studies, both its own and those developed in collaboration with other actors; and finally, qualitative research or studies, aimed at exploring cultural phenomena from a more interpretative perspective.

'The OVC is the main hub for the production of cultural knowledge in the Basque Country. Its critical approach and sustained generation of reliable, systematic, methodologically consistent, accessible and useful knowledge with a territorial focus has made it an essential tool for informed decision-making.'

Ana López Asensio
Director of Cultural Promotion and Cultural and Creative Industries, Department of Culture and Language Policy, Basque Government

4.1. Main statistical operations

During the decade from 2016 to 2025, the OVC has maintained and expanded the set of statistical operations that form the core of its cultural information system. This period has been marked by a consolidation of the series initiated in the early years, while new methodological perspectives have been incorporated in line with the social, technological and cultural changes in the environment.

The 'Statistics on the Arts and Cultural Industries of the CAE [Autonomous Community of the Basque Country]' has continued to be one of the main tools for the structural analysis of the cultural sector. The 2017, 2019, 2021 and 2023 editions (currently being published) have updated the data on economic activity, employment and supply generated by the cultural sectors, including methodological improvements aimed at capturing more accurately the evolution of the cultural ecosystem. The 2017 edition added cinemas to this statistic. In the last published edition, that of 2021, for example, the statistics showed a global picture with 1,026 actors,

'The OVC stands out for its extraordinary methodological soundness and sustained rigour (...) its main value lies in its ability to generate high-quality, useful and rigorous knowledge, maintaining a very clear and coherent research agenda over time'.

Antonio Javier González Rueda
Observatorio Atalaya,
University of Cadiz

accumulating a turnover of €747 million and employing 7,643 people. Of these actors, 68% belonged to the cultural sectors; they generated 56.8% of the total income and employed 49.7% of the total number of people. On the other hand, actors in the creative industries accounted for 32%; they accounted for 43.2% of total income and employed 50.3% of workers. These data allow us to identify territorial patterns and to break down the analysis into sub–sectors, consolidating this operation as a key source for understanding the productive dimension of culture in the Basque Country. The 2021 edition is unique in that it reflects the impact of the health crisis caused by the COVID-19 pandemic, which introduces an exceptional context to the data analysis. This unprecedented situation significantly affected the cultural sector, generating ruptures in the previous trends observed in previous editions and ostensible differences between the various sectoral realities. Therefore, this edition does not serve as a snapshot of the state of the sector at a critical moment, but the longitudinal comparison must take this exceptionality into account.

During this same period, the 'Statistics on the Creative Industries of the CAE' have also continued to be developed in a differentiated manner, offering a more specific view of the architecture, design, language industries, fashion, advertising and video game industries, taking into account their economic impact and potential for innovation. Specifically, three editions of this statistic were published in the observed period: 2017, 2019, 2021 and 2023 (in the process of publication). In the 2021 edition, data were collected from 328 actors in these sectors. The advertising industry had the highest number of actors (32.6%), followed by architecture (22.0%) and the language industries (17.4%), design (15.2%), the fashion sector (9.1%) and finally, the video games sector (3.7%). Although the distribution of the different sectors was broadly the same as in the previous edition (2019), the most pronounced variations were in architecture, the only sector that saw growth, and video games, which suffered a significant decline in an already small industry. In its most recent editions, this operation has incorporated new analysis approaches such as the measurement of the impact of equality policies in organisations or detailed territorial analysis, providing a greater richness of interpretation. The series *Miradas. Una lectura analítica de los datos de la estadística de las Industrias Creativas* (Miradas: an Analytical Reading of the Data from the Creative Industries Statistics), published by the OVC, not only reviews the key figures of the sectors observed –

the map of actors that make up the Creative Industries in the CAE, the jobs they generate and where they are located – but also complements this overview with analyses focused on their industrial dimension and sustainability; internal asymmetries and sectoral profiles; as well as their internationalisation and, finally, the distribution of jobs from a gender perspective.

At the same time, the 'Statistics on public funding and spending on culture', conceived from the outset as a stable series, has continued to be updated with new editions containing data for 2018, 2020 and 2022, with a new edition containing information for 2024 planned. With the aim of understanding the nature of public funding and spending on culture by the CAE Public Administration, this operation carries out an exhaustive analysis of the cultural budgets of both the Administration and the autonomous bodies, public companies and foundations dependent on it. The analysis is carried out in two directions: the economic nature of cultural resources and their cultural destination. In the eighth and most recent edition, that of 2022, consolidated spending on culture stood at around €488 million, 28% higher than in 2020 and 1.86% higher than in 2010. The same edition showed that municipalities devoted 7.9% of their budget to culture, showing a recovery compared to the previous edition, but with a value of this cultural effort still below the start of the series in 2008. Provincial councils, whose spending on culture in 2022 accounted for 2.7% of the total budget, also failed to achieve levels similar to those of 2008. The Basque Government, on the other hand, maintained its cultural spending at the same level (0.7%).

The 'Survey on Cultural Participation in the Basque Country' (previously called 'Statistics on Cultural Habits, Practices and Consumption in the Basque Country' in its 2008 edition) resumed in 2018, focusing on providing a more in-depth explanation of the various practices, with analyses targeting specific segments of the population, comparisons with other periods, etc. The survey was conducted on a representative sample of 6,296 people aged 15 and over residing in the Basque Country. It is weighted by administrative area (CAE, Chartered Community of Navarre and Northern Basque Country), size of the municipality of residence, gender, age and knowledge of Basque, which allows us to understand the social distribution of cultural participation according to different population groups. Data was also collected on the use of Basque, territorial ties and participation in cultural projects, allowing for a broader focus on cultural demand from a community perspective. A new edition, corresponding to the fieldwork carried out in 2023-2024, is in the process of being finalised at the time of writing. This operation, which is expected to be carried out every five years, has its roots in the first

'The most useful tools for us are precisely statistics and publications, given the importance of having as accurate a picture as possible of the reality of the sector and the cultural and creative context in general. (...) That is why it is important that these types of tools are flexible enough to adapt to the realities of each of these sectors.'

Benicio Aguerrea
Managing Coordinator of EIDE. Basque Design Association

major statistics compiled by the OVC and continues to offer a key insight into the experiential and social dimension of cultural consumption, consolidating its position as a benchmark for monitoring cultural habits in the territory.

In the field of documentary heritage, the 'Archives Statistics', updated in 2019 and 2023, continued the line of work begun in 2009 and provided a detailed overview of the CAE's archives, including data on human resources, infrastructure, services, volume of documentary collections and level of digitisation. This operation, carried out in coordination with other actors in the archival field, has helped to strengthen technical knowledge about a key sector of the Basque cultural ecosystem and has made it possible to draw up an updated census of archival actors in the territory.

All these operations, designed as periodic series, have reinforced their structural role within the OVC's statistical programme over the last decade. Their continuity over time has made it possible not only to carry out comparative and historical analysis, but also to gradually incorporate new themes and methodologies, adapting to emerging challenges without losing consistency with the founding statistical framework. Taken together, these statistics constitute a robust basis for the systematic observation of culture in the Basque Country and reflect the Observatory's commitment to providing useful, rigorous knowledge that is attentive to changes in the environment.

4.2. Other statistical studies, both internal and collaborative

Alongside large-scale structural statistical operations, in recent years the OVC has developed a wide range of complementary statistical studies, both internally and in collaboration with universities, research centres and other public bodies. These studies allow for in-depth analysis of specific phenomena, the incorporation of new topics or target audiences, experimentation with alternative methodologies and the provision of useful indicators in contexts of change or uncertainty. They have often served as agile observation tools, particularly valuable for capturing emerging trends or strengthening short- and medium-term analysis capabilities.

One of the notable lines of work within this series of complementary studies was the Panel on Cultural Habits, whose data made it possible to observe individual trajectories over time. Between 2016 and 2021, eight waves were carried out, with a questionnaire administered every 6 months and results published almost annually. The eighth wave of the Panel was conducted between 24 January and 1 March 2022, with fieldwork corresponding to the second half of 2021. The Panel sample consisted of 204 people who exceeded a minimum threshold of cultural participation, balanced territorially according to the historical territories of the CAE (Araba, Bizkaia, Gipuzkoa), by gender (50% women/50% men) and age groups (born between 1976-1987 and between 1988-2000). This latest edition analysed trends of increase, maintenance or decline were observed according to the modes of cultural participation – receptive, creative or digital – a specific module was introduced to capture post-COVID-19 trends, especially regarding digital habits and subjective perceptions of change, and the recovery of cultural practices after the pandemic restrictions.. The results indicated that the pandemic marked a break in the evolution of cultural participation as a whole, with a general decline, albeit with differences depending on the type of activity. Receptive participation practices were the most affected, while digital and amateur artistic practices showed a slight compensation. Since 2021, the Panel has not continued, although the results obtained offer a relevant reference for understanding changes in cultural habits.

The IKUSIKER study, for its part, is another of the central pillars of the OVC's complementary studies. This research analyses the audiovisual consumption and use of Information and Communication Technologies (ICT) among Basque young people aged between 12 and 23. This project works with two permanent panels, made up of secondary school and university students who are surveyed periodically to investigate audiovisual consumption and ICT use among young people aged between 12 and 23. The panels were launched during the 2018-2019 academic year through the Applika+ project, with the participation of the NOR group of the University of the Basque Country (UPV/EHU), EITB, Tabakalera, the Public Office of the Basque Language and the OVC. Since then, many topics have been covered and a wealth of information has been gathered. In all the cases analysed, it is clear that young people consume a lot of audiovisual products and that they use ICTs very often to do so. Since the first publication in 2019 and until 2025, thematic reports have been published every year, reaching a total of more than 50 in October 2025, on specific aspects such as: audiovisual consumption, television, social networks, music consumption and radio use, fiction content or video games, among others. For example, in the 2023 edition specifically on video games among university students (conducted

'The OVC has become a great repository of information on the creative and cultural industries sector in the Basque Country. New technologies based on Artificial Intelligence will transform this knowledge base into a source of knowledge accessible to all groups in a cross-cutting manner, facilitating mutual understanding between different disciplines and the generation of new collaborative projects.'

Maria Teresa Linaza
Director of Institutional Development, Vicomtech

between 5 and 11 June 2023), 1,770 valid responses were received from university students (UPV/EHU and UPNA/NUP), and both video game usage habits and preferred devices, usage times, types of platforms, etc. were analysed. Another Ikusiker publication, 'Information and Television 2023-2024', published in June 2024, compiles the results of surveys on information consumption, in which more than 2,000 university students responded online to questions about information sources, reliability, types of news consumed, etc. The most recent IKUSIKER report to date is dedicated to Instagram and TikTok and reveals the results of the survey on these social networks conducted between 13 and 25 January 2025, based on the processing of valid responses, which in this case numbered more than 2,000. Once again, as an example of the type of information these reports offer, this one focuses on where the aforementioned social networks are used, how young people use them, differences between genders, according to level of education, etc.

Within the framework of these complementary statistical studies, it is also worth highlighting the report 'Analysis of companies, jobs and the labour market in the cultural and creative sector in the Basque Autonomous Community (2019)', which continues a series of analyses begun in 2010. This study is unique in its use of secondary sources, which allows the scope of the OVC's own statistics to be expanded by exploiting records and directories compiled by Eustat and Lanbide. Based on a previously defined perimeter of economic activities and cultural and creative occupations, the report provides key indicators on the business fabric and labour market of the sector in the Basque Country. The analysis also includes inter-territorial comparisons with other autonomous communities – based on data from the Ministry of Education, Culture and Sport – and is accompanied by a detailed methodological annex that facilitates the interpretation of the results. In this way, the report reinforces the structural vision of the cultural and creative sector from an economic and labour perspective.

In line with this structural and economic analysis of the sector, since 2022 the OVC has been promoting, in collaboration with Orkestra-Basque Institute of Competitiveness of the Deusto Foundation, a series of studies on the positioning of CCIs. These reports explore in detail the economic dimension of the CCIs in the Basque Country, their recent evolution and their degree of recovery after the pandemic. The documents published within the framework of this collaboration to date are: 'Impact

of COVID-19 on CCIs in the Basque Autonomous Community' (2022), 'Analysis of the economic dimension of CCIs in the Basque Country' (2022), and 'Post-COVID evolution of CCIs in the Basque Country 2020-2022' (published in 2023). The series also includes the study 'Perimeter of CCIs in the CAE' (2022), which proposes an update of the sectoral framework with the aim of more precisely defining the scope of CCIs for future research.

Another noteworthy line of work in this section is the series 'Business Confidence Indicators for the Arts and Cultural Industries,' a unique statistical operation promoted by the OVC since 2016 and updated periodically from 2016 to 2022. This initiative provided insight into the perceptions of cultural enterprises regarding the present and future situation of their activity, through a stable consultation panel made up of representative companies from different subsectors: performing arts, books, music, visual arts and audiovisual. The data collected made it possible to calculate specific confidence indicators by subsector and offer a qualitative overview of short-term expectations, uncertainties and business dynamics. The results were published every six months and summarised annually, providing a quick and useful barometer for decision-making in a changing economic environment. The series was discontinued after 2022, as it was found that the information obtained did not add value to that collected in other OVC statistical operations.

These studies reinforce the role of the OVC not only as a collector of macro data, but also as an entity capable of translating that data into useful diagnoses for future-oriented cultural policies. They also provide tools for continuous monitoring, allowing us to observe year after year not only 'what is', but also how it evolves and how citizens, cultural professionals and businesses respond to challenges such as the digital emergency, the health crisis, changes in cultural consumption patterns, and territorial or language gaps. In short, these statistical studies, both the OVC's own and those carried out in collaboration with others, represent a strategic knowledge base that complements large-scale statistical operations, adds forecasting capacity, nuances quantitative readings with circumstantial and perceptive variables, and strengthens the political and social relevance of the OVC in its mission to promote a vibrant, diverse, accessible and sustainable culture in the Basque Country.

'The OVC's track record is a benchmark in working methodologies and reports for other territories that value statistics as a methodology for cultural policies.'

María Camino Barcenilla
General Directorate of Culture
Príncipe de Viana Institution

4.3. Qualitative studies

Another very significant dimension in terms of information and products generated in recent years has been the line of qualitative studies. This line of work, which began in earnest in 2008, has continued to develop steadily during the decade 2016-2025, establishing itself as a key tool for incorporating a strategic, cross-cutting and applied approach to the main challenges facing the cultural sector. Through this line of work, the OVC has produced reports covering everything from the analysis of cultural policies to the conceptualisation of new relationships between culture and other social spheres, such as education, inclusion and sustainability. This qualitative approach has enriched our knowledge of the Basque cultural ecosystem from a variety of perspectives, complementing the quantitative perspective of structural statistics.

Below is a representative sample of the qualitative studies carried out by the OVC between 2016 and 2025, all of which were designed with the aim of generating useful knowledge for the design of informed cultural policies and for strategic reflection within the sector itself.

Comparative, conceptual and best practice identification studies

The first group of these studies focused on the comparative analysis of experiences, the conceptualisation of emerging issues and the identification of best practices, both internationally and in the national and local contexts. This approach has enabled the OVC to identify trends, assess patterns and formulate empirically based strategic directions.

In line with this, in 2017 the study 'Analysis of residency models' was published, the purpose of which was to identify the key elements that characterise artistic residencies and to extract guidelines that could serve as a guide for the design of public policies in this area. The report was part of a broader research project aimed at mapping experiences promoted in the CAE and was based on international references such as the IFACCA report *International Perspectives on Artist Residencies* (2013) and the *Policy Handbook on Artists' Residencies* prepared for the European Commission (2014). The analysis identified different operating models, as well as key dimensions such as duration, artistic objectives, relationship with the territory and the type of support offered to creators.

In 2018, the study 'The Public Value of Culture' addressed the need to reflect on the role of culture in a context marked by a double crisis: economic and social legitimacy. The study starts from the observation that the traditional arguments supporting public investment in culture have been weakened, and raises the urgent need to rebuild this framework of legitimacy. The report examined both instrumental discourses – which seek to justify the usefulness of culture to policy makers – and perspectives that defend its intrinsic and emancipatory value, more closely linked to the citizen experience. From this dual perspective, the study proposed placing the issue of the public value of culture at the centre of the debate and contributing to the development of a solid argument to reinforce public cultural policies. This area, currently taken up by the Deputy Ministry of Culture, continues to be the subject of work and updating, positioning itself as a strategic line of reflection on the legitimacy and social impact of cultural policies.

The report 'Professional training. Current state of the issue and new trends', carried out in 2022, addresses the impact of social, technological and economic changes on the professional skills required in the field of culture. Based on an analysis of the main vectors of transformation – such as the digital and green transitions, the issue of gender, and new models of relationship with the public – the study examines how these transformations are changing the training needs of the sector. It also reviews policies and programmes promoted by international and European organisations, analyses their translation to fit the Basque context, and makes recommendations for adapting the training offer to the new realities of the cultural and creative sector. This reflection is part of a broader European context, characterised by a growing focus on skills development as a driver of competitiveness, inclusion and sustainability. In 2020, the European Commission launched the Pact for Skills as one of the flagship initiatives of the European Skills Agenda, with the aim of promoting public-private partnerships for training and reskilling the workforce in strategic sectors, including CCIs. Subsequently, the declaration of 2023 as the European Year of Skills reinforced this priority, underlining the need to strengthen the digital, green and transversal skills of European professionals.

Within the scope of the impact of culture, in 2022, the report 'Culture and Health' explored the growing attention to the relationship between these two aspects, cultural participation and state of health and well-being.

Although initiatives promoting culture as a health factor have been developed in different countries, they are often fragmented and lack a common strategy at national or European level. The study highlighted evidence showing how cultural practices can have positive effects on both mental and physical health, while analysing how people's state of health can condition their cultural participation. Through the review of national and international good practices, the report offered guidance for future policy-making, highlighting the two-way relationship between culture and health and advocating for a more integrated approach in public policies on culture and health.

In 2023, the study 'Audience Development: Audience Management in the CAE' explored in depth the decline in cultural participation following the pandemic, highlighting the importance of audiences both for the existence of the sector and for social cohesion, personal identity and democracy. The report thus updated the state of the art on cultural audiences, addressing the transformation of modes of participation, access to culture as a fundamental right, the typology of audiences and the existing offer. Its empirical approach, focusing on the performing arts, analysed audience loss and recovery, collected relevant local experiences and proposed strategic lines for audience development, based on planning, data use, communication, programming and cultural formats.

Delving deeper into the social aspect, in 2024, the OVC published the study 'Culture in the Face of Social Exclusion: Conceptualisation of the Relationship and Identification of Work Experiences', with the aim of promoting the recognition of culture as a significant factor in the fight against social exclusion. The report is based on a conceptual analysis that proposes a change in perspective: from considering culture solely as a sphere that reproduces inequalities (see, for example, Dalglish, 2023) to recognising it as a possible avenue for inclusion and well-being. Based on this premise, it identifies different ways in which cultural participation can contribute to overcoming situations of exclusion, as well as specific examples of existing projects, both within and outside the CAE. The study highlights the need to design cultural policies that not only recognise this social function of culture, but also act intentionally in this direction.

Finally, in 2025, the study 'Education and Culture: Inspiration in Good Practices' addresses one of the most relevant and long-standing intersections in the field of cultural policies: the relationship between culture and education. The report reviews the international theoretical frameworks underpinning this connection – often promoted by organisations such as UNESCO – and analyses the opportunities opened up by the current paradigm shifts in the education system. The study is structured in three sections: the first reviews the theoretical debate and contextualises the international frameworks of reference; the second explores the benefits derived from the articulation between the two fields in educational, cultural, social and economic terms; and the third presents an analysis of current good practices, with the aim of inspiring new strategies for intervention and collaboration.

These qualitative studies, developed over the last decade, demonstrate the OVC's commitment to producing strategic, rigorous and useful knowledge for the cultural sector. Through comparative approaches, conceptual diagnoses and applied proposals, they have contributed to enriching the debate on cultural policies in the Basque Country, providing reference frameworks, practical tools and action-oriented recommendations.

The triple transition: digital, green and social

In the *EU Work Plan for Culture 2023-2026* (European Commission, 2023), culture is positioned as a central actor in what is known as the 'triple transition': digital, green and social, a concept that has become particularly relevant in recent years. This triple transition represents three processes of global transformation that not only affect the cultural sector as a recipient of change, but also give it an active role as an agent of transformation. Culture, as a system of values, practices and symbolic production, can and must play a key role in responsible digitalisation, environmental sustainability and social cohesion. Aware of this reality, in the period 2016-2025 the OVC has addressed these transitions through a series of qualitative studies that analyse both the challenges and opportunities that are opening up for the cultural sector in these three major processes of transformation. The most prominent works in each of these areas are grouped below.

Firstly, digital transformation is undoubtedly one of the most significant transitions of the present day. In the cultural sphere, it affects both the habits of the public and the ways in which cultural content is created, produced and distributed.

'A regional observatory implies a strong focus on a geographical and territorial dimension (...) Therefore, comparing achievements, strengths and weaknesses at the regional level with other countries is crucial to understand the meaning of the data and the impact of the dynamics.'

Luca Dal Pozzolo
Osservatorio Culturale del Piemonte

In this sense, in 2021, the OVC published the study 'Digital Cultural Habits: Trends and Key Factors', based on the 2018 Survey of Cultural Participation in the Basque Country. Although the report was drafted before the pandemic, the outbreak of COVID-19 marked a turning point in digital cultural consumption patterns, accelerating dynamics that were already underway. The study analyses the impact of this acceleration, focusing on characterising the digital cultural habits of the population: what content is consumed, through which devices, how often and with what implications for cultural participation. Although it also refers to the impact on supply, the study focuses on audiences and their adaptation to an increasingly digitised cultural environment.

Two years later, in 2023, the OVC delves deeper into this line of inquiry with the report 'Digital transformation in sectors and CCIs', which focuses on the internal digitalisation processes of CCIs. The study starts from a global observation: more than 80% of countries already have digital transformation strategies in place, and culture cannot be left behind. However, the report detects a gap between institutional discourse and the reality of many cultural organisations, especially with regard to the effective incorporation of emerging technologies such as artificial intelligence, automation and data analysis. It also highlights the difficulty of articulating a multi-speed digital transformation, where highly technological sectors coexist with others that are still very dependent on traditional formats. The study collects experiences, challenges and good practices, while calling for stronger public support to facilitate this transition in the cultural sector.

Secondly, in the environmental field, culture has gone from occupying a peripheral position in sustainable development strategies in recent decades to being considered a strategic pillar of ecological transformation. This evolution is reflected in international frameworks (such as the UN 2030 Agenda) and is reflected in the work of the OVC.

In 2019, the study 'Culture and Sustainability' was published, a qualitative analysis that seeks to explore the relationship between culture and sustainable development. While until then the focus had been on how to incorporate culture into environmental and sustainability policies, this report shifts takes a different approach: to what extent have cultural practices themselves incorporated the principles of sustainability? The study offers an analysis from this new perspective, evaluating the penetration of sustainable discourse in the cultural ecosystem and exploring the possibilities for ecological transformation from within the sector itself.

Another highly relevant report in this field, published in 2022, is 'Culture and Sustainability: a Guide to Implementation', which focuses on exploring the interdependence between culture and sustainable development. This work takes a twofold perspective: on the one hand, how culture can contribute to environmental, social and economic sustainability, and on the other, how the cultural sector itself must transform in order to adopt sustainable practices. Based on an international review and reference cases, the study proposes a practical guide for cultural organisations, with tools and resources for the effective incorporation of sustainability criteria into their management and programming. This work is in line with other work carried out internationally by organisations such as UNESCO and ICOMOS (International Council on Monuments and Sites) and proposes a roadmap for moving towards more environmentally sustainable cultural models, including the eco-design of activities, responsible resource management and the reduction of the ecological footprint of cultural institutions.

The OVC's development of this area is in line with the guidelines set out in the European Green Deal, adopted by the European Commission (European Commission, 2019), which places sustainability at the heart of European public policy and proposes a comprehensive transformation towards a climate-neutral and fair economy.

The third major transition, of a social nature, challenges culture in its capacity to generate cohesion, equality and collective well-being. Beyond its symbolic or economic value, culture is presented as a key factor in the fight against social exclusion, especially in contexts marked by inequality, fragmentation and precariousness.

In this sense, the 2024 report 'Culture in the Face of Social Exclusion: Conceptualising the Relationship and Identifying Work Experiences', as mentioned above, proposes a paradigm shift from looking at culture as part of the problem to seeing it as part of the solution. The report proposes moving from diagnosis to action, identifying good practices, inspiring experiences and keys to the design of public policies that integrate culture into social inclusion strategies. It also highlights the need for stronger frameworks for collaboration between the cultural and social spheres, as well as greater investment in programmes that use culture as a tool for intervention.

'Now everything has to be shorter, more headline-oriented and more measured. Information becomes outdated more quickly. (...) Although the Observatory is aware of this and tries to respond to this need, it does not cease to provide reflection and analysis. We must advocate for this to help us see the whole field, not just the scenery.'

Aintzane Larrabeiti
ICC Consultors Culturals

Before, in 2022, the OVC published the report 'Keys to Thinking about the Third Cultural Sector in the Basque Country', the first specifically dedicated to this field. Although the third sector had already been addressed tangentially in other studies, this work proposes a detailed characterisation of the associative and community ecosystem in the Basque cultural sphere. It provides a conceptual and methodological framework for its study, critically reviews the existing measurement tools – such as the Basque Government's Register of Associations or the Observatory's own statistics – and identifies the sector's own dynamics. The report underlines the importance of the third sector as a relevant social and cultural agent and proposes key points for the design of public policies that promote its consolidation and recognise its value as a driver of social cohesion, participation and democratic transformation.

Emerging cross-cutting issues

A final group of qualitative studies carried out by the OVC consists of those that address what were, at the time, considered to be 'emerging issues' in the cultural sphere. However, as the field of cultural policy has broadened its scope, many of these issues have ceased to be peripheral or novel and have become established dimensions within the structural analysis of the sector. In this sense, the last decade has been marked by a progressive institutionalisation of issues such as gender equality, artistic professionalisation, and the interrelationship between culture and other social spheres (such as sustainability, inclusion or educational innovation), which today form part of the core of contemporary cultural debate. Many of these studies also continue a line of research that began in the previous decade, when the OVC started to explore these intersections between culture and other areas of social impact.

Within the framework of this cross-cutting approach, the last decade has given rise to a number of significant research projects. By way of example, we will highlight a set of publications that can be grouped into two main blocks: on the one hand, studies focused on training, professionalisation and labour rights of cultural professionals; on the other, those dedicated to gender analysis in the cultural sector, a line of research that has been particularly reinforced in recent years.

The first line of research has focused on the analysis of career paths, working conditions, necessary skills and specialised training in the cultural field. In a context of growing instability and hybridisation of professional profiles, the OVC has committed itself to generating knowledge that contributes to the improvement of working conditions and the development of training systems that are more in line with the reality of the sector.

In 2020, two key studies were published. The first, 'Future Prospects for Artists and Cultural Professionals', is based on the 2018 approval of the report on the Statute of the Artist in the Congress of Deputies, considered a legislative roadmap to improve working conditions in the cultural sector. The study analyses the regulatory proposals and compares them with international frameworks, while contextualising the specific problems of the cultural sector in the Basque Country, providing keys for their adaptation at the regional level.

In the same year, the OVC presented the report 'Professionalisation in Artistic Careers', which looks in detail at the paths taken by creators from the moment they finish their training until they enter the professional circuits. The aim is to identify the barriers that exist in this professionalisation process and the resources available to address them, in order to propose tailored support measures. This study is a continuation of previous work on arts education and addresses the need to strengthen the links between the educational and professional spheres.

Along the same lines, in 2019, the study 'Situation and Challenges of Higher Arts Education in the CAE' was developed, which analyses the strategic role of these programmes in an increasingly broad cultural and creative ecosystem. The report is based on the observation that arts education is not only fundamental for the development of talent and creativity, but also for the promotion of a knowledge-based cultural economy. From this perspective, the current legislative framework is reviewed and a reflection is proposed on how to articulate a training offer aligned with new social and economic demands.

Finally, this section also includes the report 'Professional Training: Current State of the Art and New Trends", published in 2022 and already mentioned in the section on comparative studies and identification of good practices.

'Many realities have changed, taxonomies, analysis criteria and even methodologies have to change. The good news is that there is a valuable starting point from which to make these adjustments.'

Roberto Gómez de la Iglesia
Conexiones Improbables

A second major block of recent qualitative studies has been devoted to gender equality in culture, an area that has become increasingly central in recent years. Although the OVC had already begun working on this issue in the previous decade (with studies such as the 2016 study on women in the visual and audiovisual arts), it was in 2019 that a systematic commitment to this subject was consolidated.

In that year, the report 'Gender Programmes and Policies' was produced as part of the *Kultura Auzolanean* cultural planning framework. The study offers a cross-cutting diagnosis of gender equality in key sectors such as theatre, dance, music and books, from the dual perspective of creation and the cultural industry. This overview makes it possible to identify structural imbalances, evaluate existing policies and propose lines of action to ensure greater equity.

In the same year, a series of specific sectoral studies were carried out, which examine in depth the situation of women and men in different cultural spheres in the CAE: Theatre Industry and Creation in Basque; Dance Industry and Creation; Music Industry and Creation; Book Industry and Literary Creation, including Literature in Basque. These studies provide a detailed overview of the levels of presence, participation and leadership of women and men in each of the sectors analysed, and highlight the need for specific measures to correct the inequalities detected.

More recently, the OVC has launched a new line of research focused on cultural programming with a gender perspective, with the aim of systematically analysing the participation of women and men in different cultural disciplines and spaces. This approach seeks to identify structural inequalities, generate comparable indicators and provide elements to guide more inclusive cultural policies and strategies. Also, at the time of writing this publication in 2025, the OVC is developing a study on the situation of women in the audiovisual sector, in collaboration with sectoral associations, in order to provide an updated picture of representation, access to opportunities and working conditions in this field.

The consolidation of these lines of qualitative work highlights how the so-called 'emerging issues' have ceased to be so, and have become permanently integrated into the frameworks of cultural analysis and action. The studies carried out during this period by the OVC demonstrate a sustained commitment to addressing these issues in depth, with methodological rigour and a practical focus, strengthening the Observatory's role as an active agent in the transformation of the Basque cultural ecosystem.

4.4. Study of cultural programming in the CAE

In line with the expansion and diversification of the cultural information system, a notable new feature of this latest stage is the inclusion of a specific study on cultural programming in the CAE. Carried out in 2023, 2024 and 2025, this work represents an innovative approach compared to the previous decade, as it addresses the public and private cultural offer as a whole, providing a comprehensive and up-to-date overview of the cultural landscape. The data are presented quarterly, in addition to a final report that brings together the overall data for the year in question.

The study is based on systematised and updated information from the portal *Kulturklik*, which serves as a source for the preparation of the reports. In this sense, it allows us to analyse not only the volume and diversity of cultural programming, but also its characteristics, territorial distribution and recent evolution.

In addition, the study explores in depth five specific cultural areas: Music, Theatre, Dance, Bertsolaritza and Exhibitions. The focus on these sectors reflects their importance both in terms of their weight in the cultural offering and their specific characteristics in terms of organisation, audiences and creative dynamics. The inclusion of *bertsolaritza* (or bertsolarism), in particular, consolidates a previous collaboration and allows this cultural expression to be recognised as a sector in its own right, with specific indicators and continuous monitoring. The source of information for the analysis of the bertsolaritza data was Bertsozale Elkartea.

The information generated by this study provides unprecedented and detailed data that contributes to the understanding of cultural programming as a complex and dynamic phenomenon, facilitating decision-making for both public administration and cultural agents. A particularly relevant characteristic of this line of work is the immediacy of the publication of the data, which are disseminated with little time lag

'For Langune, the OVC is an essential tool. It allows us to follow closely cultural activity and access specialised reports that we use on a daily basis as a communications company closely linked to the Basque language. In particular, the Kulturklik service is especially practical and useful.'

Eli Pombo
President of Langune
The basque association of language industries

'The Basque Observatory of Culture has been a constant reference point and an essential source of knowledge. Its publications, data, analyses and studies have provided me with context, perspective and tools to improve my understanding of the cultural reality in the Basque Country (...) For me, it has been a travelling companion.'

Gotzon Bernaola
General Coordinator of Business Innovation, Innobasque

after collection, in contrast with official statistics, where the usual time lag between fieldwork and dissemination ranges from 18 to 24 months. This agility makes the study an almost real-time tool for monitoring cultural activity in the Basque Country.

Finally, within the framework of this line of research and as announced in the previous section, specific studies on cultural programming with a gender perspective have been developed. Noteworthy examples include the 2022 report on the presence and participation of women and men in musical creations and events in the Basque Autonomous Community, and the 2023 report focusing on the theatre sector. At the time of writing, the report on dance is being finalised, to be followed by another on the visual arts. These studies make it possible to observe the evolution of key indicators and evaluate the impact of the policies implemented, while reaffirming the importance of incorporating the gender perspective as a structural dimension in cultural planning and evaluation.

This new approach to cultural programming expands the OVC's capacity to monitor the sector from the supply side, complementing data on habits and consumption, business structures and other already consolidated aspects, and positioning itself as an essential tool for cultural planning and evaluation in the Basque Country.

5. In conclusion: the OVC in the face of current cultural challenges

In a cultural context undergoing continuous transformation, marked by rapid technological evolution, profound social changes and environmental challenges, the role of cultural observatories is becoming increasingly strategic in understanding, interpreting and accompanying these dynamics. As highlighted by the EU Culture Compass 2030 (Georgescu, 2025), culture is a key driver of green, digital and social transitions, placing it at the heart of Europe's future and encouraging Member States to develop inclusive, sustainable and innovative cultural policies. Today more than ever, the Basque Observatory of Culture (OVC) needs to adapt and evolve in order to respond to the emerging challenges that shape the contemporary cultural agenda, including digitalisation, algorithmisation, sustainability, cultural governance and the growing impact of artificial intelligence.

Digitalisation has brought about a profound revolution in the way culture is produced, distributed and consumed. From mass access to digital platforms to the creation of new cultural formats linked to disruptive technologies, culture today lives in an ecosystem where the analogue and the digital intertwine and coexist. In this regard, the OVC has responded in advance with specific lines of research, such as the Cultural Habits Panel and the Ikusiker project, which incorporate variables on digital consumption and new cultural practices associated with information and communication technologies. This ability to generate high-quality, longitudinal data allows us not only to describe the current situation but also to anticipate trends and to transform knowledge into cultural policies adapted to the digital age.

lgorithmisation, closely linked to digitalisation, is emerging as one of the challenges facing the OVC. The growing influence of algorithms in cultural selection and recommendation is changing patterns of access and participation, with the potential to broaden horizons, but also to generate biases and exclusions. Analysing and understanding these processes will require new methodologies and multidisciplinary collaborations. Along these lines, the OVC plans to initiate a specific reflection on how algorithmisation can influence its own work of cultural observation and the production and circulation of knowledge.

The commitment to cultural sustainability is now a cross-board priority. Culture cannot be conceived without an approach that guarantees its long-term economic, social and environmental viability. The OVC is increasingly involved in measuring indicators that address this dimension, linking analysis of the cultural sector with metrics on responsible consumption, environmental footprint, inclusive practices and community resilience. Moreover, sustainability in culture is associated with governance, where participatory management, transparency and collaboration between public, private and community actors are key to strengthening living and democratic cultural ecosystems. In this sense, the OVC plays a facilitating and analytical role that can help design more open and adaptive models of cultural governance.

Artificial intelligence (AI) is emerging as one of the great challenges and opportunities for the cultural sector. From AI-assisted artistic creation to the automation of management and dissemination processes, this technology is profoundly transforming the cultural ecosystem. The OVC has begun to address this phenomenon by incorporating exploratory studies that analyse how AI tools can change modes of cultural production, access to culture and the relationship between creators and audiences. The integration of AI in the cultural sphere also requires critical reflection on ethical issues, copyright, cultural diversity and data control, topics that the Observatory promotes in its spaces for dialogue and in its research strategy.

The experience accumulated by the OVC in its own and collaborative studies, as well as its capacity to combine quantitative analysis with qualitative and multidisciplinary approaches, makes it an essential strategic tool for decision-making in cultural matters. Its track record has demonstrated the importance of having flexible devices that can adapt quickly to changing contexts and capture new emerging realities, as was the case with monitoring the effects of the pandemic on cultural habits or with the early incorporation of analysis of youth digital consumption through the Ikusiker project.

Building on this solid foundation, the OVC is preparing to strengthen its role as a generator of situated knowledge, capable of guiding innovative and responsible cultural policies. This involves consolidating collaborative networks with other observatories, research centres and public and private entities, as well as promoting the use of advanced technologies for data collection, analysis and visualisation. The incorporation of artificial intelligence in the work of cultural observation itself, the development of synthetic indicators on cultural sustainability, and experimentation with methodologies that integrate algorithm analysis are all strategic lines currently under development.

Likewise, the OVC is also committed to participatory cultural governance that involves cultural agents, communities and citizens, promoting open processes of co-creation of knowledge and definition of priorities. This approach responds to the growing complexity of the cultural ecosystem and the need for cultural policies to be not only effective but also legitimate and sensitive to the diversity of voices and perspectives.

In short, the OVC faces contemporary challenges with a forward-looking approach, aware that culture in the 21st century requires observatories that are capable not only of recording and describing reality, but also of interpreting it critically, anticipating trends and supporting the construction of a sustainable, democratic, pluralistic and technologically innovative cultural future. In this task, the Basque Observatory of Culture aspires to consolidate itself as a regional benchmark with international projection, capable of generating in-depth, relevant and useful cultural knowledge for public decision-making and cultural action in all its dimensions.

'I would highlight the OVC's capacity to adapt to change, especially during and after the pandemic, by working more closely with the needs of sectors and professionals and using up-to-date data to obtain a realistic picture of the supply of and demand for cultural activity.'

Gotzon Baraia-Etxaburu
Director, Kualitate Lantaldea

OVC: 10 years in context

OVC	CAE	International
2016 – 1st Annual Report Summary of CAE Cultural Indicators **2018** Report on Conceptual Delimitation and Definition of the CCI Sectors in the Basque Country Working session with experts on the design of statistical indicators Report on policies for CCIs Report on the public value of culture **2019** Survey on cultural participation in the Basque Country (2018) 1st edition of 'Creative Industries Statistics' (2017) Report on cultural rights **2020** Crisis Observatory: mechanism for monitoring the pandemic in the cultural sectors **2021** Start of the series Positioning of the CCIs in the CAE, in collaboration with Orkestra Report on digital cultural habits: trends and key factors **2023** – Start of the series Analysis of Cultural Programming in the CAE **2024** – Report on culture in the face of social exclusion **2024** – International meeting on participation in culture and public value, Ministry of Culture, Arts and Heritage of Chile	**2016** – Interreg Europe Project: CREADIS3 – Smart Specialisation Creative Districts Map of Creative Spaces **2017** – Pilot launch of the programme KSI Berritzaile – Innovation in CCIs **2018** Conceptual delimitation and definition of the CCI sectors in the Basque Country Comparison workshop with international experts on Creative Industries Statistics Arts and CCI statistics Pilot launch of the programme KSIatea – Internationalisation of the CCIs Design of the Basque Cultural and Creative District (BDCC) **2020** – Development of the Steering Group RIS3: launch of 3 Working Groups (BDCC, R&D&I, Cross-fertilisation) Start of implementation of the Basque Cultural and Creative District (BDCC) **2021** – Creation of the KSIGune Cluster **2022** – Approval of the Strategic Plan for Culture 2028 **2023** – Inclusion of the CCIs as an area of opportunity in the Basque Country Science, Technology and Innovation Plan 2030 (PCTI 2030). **2024** – Hosting of the Creativity World Forum (*Creativity World Forum*, CWF) in the Basque Country	**2018** – New European Agenda for Culture (EU) **2019** – European Green Deal (EU) **2020** – Launch of the European Commission's Pact of Skills **2021** Launch of the New European Bauhaus (NEB) Creative Europe 2021-2027 **2022** MONDIACULT 2022 – UNESCO World Conference on Cultural Policies EU Work Plan for Culture 2023- **2016** – adoption by the Council of the European Union. UNESCO Report 'Re|Shaping Policies for Creativity: Addressing culture as a global public good' **2023** – European Year of Skills **2024** – UNESCO Framework for Culture and Arts Education **2025** – Announcement of the Culture Compass for Europe by the European Commission MONDIACULT 2025 – UNESCO World Conference on Cultural Policies

The OVC in figures

Main outputs of the OVC (2016-2025)

- **41** publications in the 'Statistics and Cultural Studies' collection available for consultation

- **117** reports and publications available for consultation online:

  39 publications in the 'Arts and Cultural Industries' sector:
  - **7** Performing arts
  - **19** Books
  - **4** Music
  - **1** Artes visuales
  - **1** Audiovisual
  - **7** Cross-cutting

  7 publications in the 'Heritage' sector:
  - **1** Archives
  - **3** Museums
  - **2** Cross-cutting

  7 publications in the 'Creative Industries' sector (cross-cutting).
  64 publications on 'Cross-cutting themes'.

- **95** sets of indicators available for dynamic consultation:

  48 -specific (12 sectors)
  47 cross-cutting

- **121** issues of the newsletter *Kulturkaria*.

- Participation in 3 international conferences with cultural observatories.

Main OVC statistics (2016-2025)

	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Statistics on the Arts and Cultural Industries in the Autonomous Community of the Basque Country		●		●		●		●		
Statistics on the Creative Industries in the Autonomous Community of the Basque Country		●		●		●		●		
Statistics on Financing and Public Spending on Culture in the Autonomous Community of the Basque Country			●		●		●		●	
Survey on Cultural Participation in the Basque Country (formerly, Statistics on Cultural Habits, Practices and Consumption in the Basque Country).			●							●
Archive Statistics				●				●		
Cultural Habits Panel	●	●	●	●	●	●				
Analysis of Companies, Jobs and the Labour Market in the Cultural Sphere in the Autonomous Community of the Basque Country				●						
IKUSIKER				●	●	●	●	●	●	●
Panel of Business Confidence Indicators (BCIs) for the Arts and Cultural Industries	●	●		●		●	●			

Annexes

- Monthly newsletter Kulturkaria.
- Studies and publications by the Basque Observatory of Culture.
- Indicators from the Basque Observatory of Culture.
- Statistical Operations and Studies.
- Annual reports of the Basque Observatory of Culture.
- Annual action plans of the Basque Observatory of Culture.

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