Update on Implementation of Cultural Strategy

Please find enclosed a methodology that outlines a plan for a two tiered approach to a Cultural Audit and Cultural Map of Dublin.

The intention is to work on a pro-active audit which not only outlines the cultural development opportunities that exist within Dublin City areas, but also sets out to establish what the constituents of Dublin think about the available cultural resources and what the cultural needs of the communities are. The Sports Unit has suggested that a Sports Audit be included in this Cultural Audit and Mapping and although not originally planned (Sports has its own Strategy within Dublin City Council) the same approach outlined below will be taken. The inclusion of Sports expands the workload but will lead to economies of scale and opportunities to look at shared facilities where possible.

Phase 1 will begin in early September 2016 based on two concurrent approaches:

Firstly to unite the existing research and plans, such as Area Plans, Sports Plans etc to gather the information that already exists including an audit of cultural, sport and community spaces to establish what information is missing and working closely with each of the 5 area offices and cross departmentally to fill the information gaps as they arise.

Secondly we will work with all stakeholders of the Cultural Map (Dublin City Council cross departmentally and Tourism and Sport and Arts and Cultural Industry) in late September, to begin discussing what the requirements from a cultural map are, to understand all user requirements to allow for the work that will be undertaken to be usable and relevant to as many as possible. Outreach work will also begin directly in the community of Dublin, to ask people what they know and think about the culture of their city.

The methodology attached includes a more detailed overview of this approach and method. An update by means of a report will be supplied to the Arts, Culture and Recreation SPC by the end of 2016 on the progress to date and the requirements and plans for Phase 2.

Ray Yeates,
City Arts Officer
12th September 2016

A Methodology For A Cultural Audit Of Dublin City

Index

1.Introduction

The Dublin City Culture Strategy 2015-2021 calls for the creation of a **Cultural Map** under Priority 3, Action 1 of the strategy, stating that the city will "…develop a cultural infrastructure programme that will include the detailed cultural mapping of their areas on the understanding that infrastructure is both "hard"(buildings) and "soft" (networks, community organisations, programmes, histories etc.)".

Cultural Mapping involves a detailed **Cultural Audit,** creating an essential knowledge base for planning and investment decisions focused on the development of a Smart City. It is described as a key tool for "identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating those cultural resources across all facets of municipal government planning and decision making" (Evenson, J. Tilden, C. 2010).

A Cultural Map is a **dynamic database** that brings together in a single place all existing cultural information available to the municipality, the communities, and all other relevant stakeholders, including individuals and organisations involved in Cultural and Creative Enterprises, Festivals, Community Cultural Organisations, Cultural Spaces and Facilities, Heritage (Built, Natural and Intangible), Tourism and Festivals.

Mapping the City's Cultural Resources in this way produces a range of tangible benefits:
- It works across all city council departments
- It supports Municipal Cultural Planning & identifies connections to City Planning
- It identifies clusters, hubs, and opportunities within and around the Cultural Creative Industries
- It supports Tourism
- It creates a baseline for benchmarking
- It leads to new ways of thinking and working
- It makes the invisible visible
- It crystallizes community identity
- It provides valuable information to citizen and visitor alike
- It's a great visual tool

There are four key phases to the development of a Cultural Map, namely

- Planning
- Data Collection
- Database/Map Design
- Implementation

In order to extract the full value from a cultural map it needs to be maintained and updated on an ongoing basis. The closure of the cultural mapping project must initiate an operational responsibiliy for updating and maintaining the map.

2. What is a Cultural Resource?

Dublin City Council has adopted the UNESCO definition of Culture in its Cultural Strategy 2015-2021, allowing us to work with an internationally recognised Cultural Resource Framework.
Culture is: "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". (Unesco 2001)

CULTURAL RESOURCE FRAMEWORK
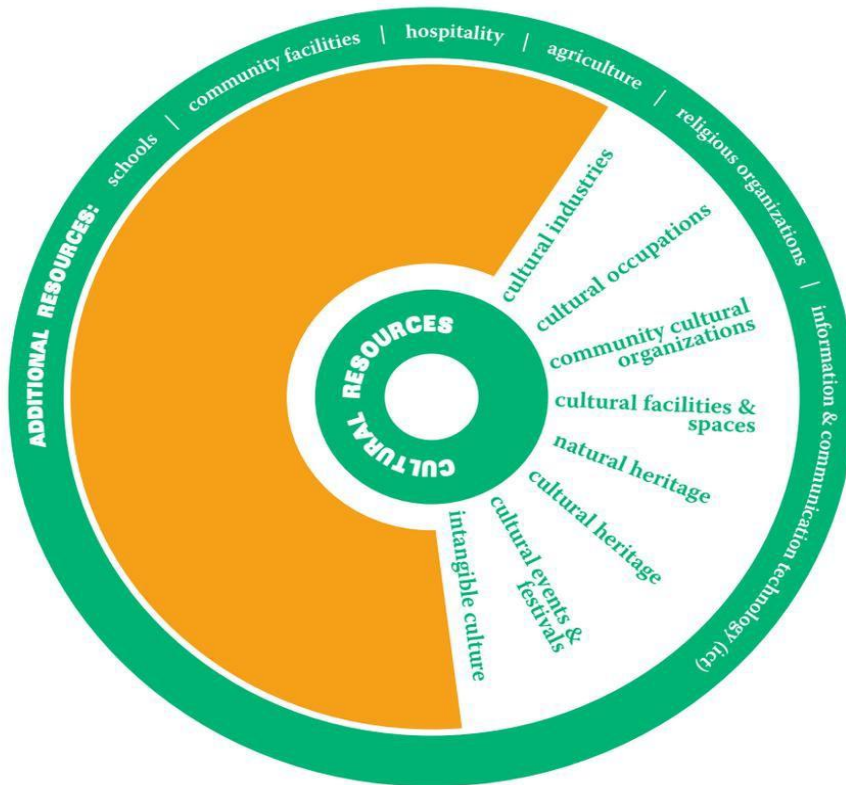
The framework illustrates the breadth of information gathered by cultural mapping; from Cultural and Creative Businesses thorugh Arts Facilities, events and artist information, parks, sports and leisure facilities, community amenities and organisations, and onto natural and built Heritage and public space usage. When we visualise the information content of the map in this way, its multiple uses, benefits and values become apparent.

The table below sets out the types and kind of assets to be audited.

Natural Heritage	Cultural Heritage
Parks Trails Nature Centres Conservation/Wildlife Areas	Built Heritage Properties Heritage Districts Historic Districts Historic Plaques and Monuments Local Historic Sites Public Spaces
Cultural Spaces and Facilities	**Community Cultural Organisations**
Cultural Centres Religious Institutions Bars/Restaurants/Hotels with Live Music Arts Centres Theatres Galleries Educational Facilities (Schools and Colleges) Museums	Arts Groups (Crafts, Visual Arts, Dance, Drama) Multicultural Groups Community Bands and Choirs Heritage Groups Horticultural Groups Community Centres Clubs – sporting and social Associations (residents etc)

Creative and Cultural Enterprises	Festivals and Events
Libraries and Archives	Arts Festivals
Music Studios	Music Festivals
Breweries and Wineries	Food/Drink Festivals
Art Galleries	Street Festivals
Book Stores	Gallery or studio Tours
Museums	Markets and Fairs
Antique Dealers	
Film and Animation production companies	
Freelance Artists	
Artists Agents	
Graphic Design	
Architects	

3.Methodology

A cultural map is built on the combined knowledge and user requirements of multiple municipal departments, city stakeholders and numerous people in the context of their communities.

Therefore, the process for Mapping Cultural Resources must be designed cross-departmentally, as the cultural assets fall under various departments, and each department will use the map in different ways, for different purposes.

Stakeholders
It is the aim that The Dublin CIty Cultural Map will be informed, assembled, created and used by:

- Planning officers in the various departments of Dublin City Council
- Smart City Initiatives (e.g. Dublin.ie and Dublinked.ie)
- Cultural and Creative Businesses and Support Organisations
- Heritage Organisations
- Artists and Arts Organisations
- Tourism Organisations and Promoters
- Citizens of the city in their respective local community contexts
- Visitors to the City
- Academic Researchers

Scope
The project scope will be determined by asking who the Map is for, who will use it, and how they will use it. Therefore the Map will
- Create a common and mutually agreed language to identify cultural assets and discuss culture, heritage and arts provision and planning
- Collect relevant information and data not centrally available at this time
- Create a clear picture of cultural amenities across the city, including usage patterns
- Create a clear picture of the Cultural and Creative enterprises in the city
- Identify gaps and opportunities
- Provide a resource for planners in multiple departments that will inform policy and guide investment and development strategies.
- Reflect each community's sense of their culture including their history, practices, values, perceptions, stories and networks
- Increase community pride
- Build networks between organizations and citizens and across communities
- Spark entrepreneurial spirit
- Inform citizens and visitors

Data Collection

This Methodology combines quantitative and qualitative research datasets. Examples of the kinds of datasets, the sources of data and the collection techniques is given below

Dataset (Quantitative)	Souce	Collection Technique
List of Assets (see page 5) Attributes (size, capacity etc.) Locations; Usage Patterns; Ownership and Governance; Financials; Key People; Networks	Existing data, reports and knowledge within the council and within the Advisory Groups of the Five Areas. (e.g. Community and Social Infrastructure Audit of the Draft Phibsborough / Mountjoy Local Area Plan, Draft Dublin Docklands Social Infrastructure Audit 2015, The Dublin City Council Development Plan 2011 - 2017, Defining and Valuing Dublin's Creative Industries 2010, My Dublin, Dublinked.ie and Dublin.ie), census information, annual reports, box office and other user sources.	Desk Research, Facilitated Workshop, Structured Interview, Questionaire, Expert Advice
Dataset (qualitative)		
local information: knowledge; stories; values; aspirations; Perceptions of Asset Value; Reasons for use/non use	Community; Organisations/Leaders; Cultural Creative Industry workers; Audience/User Samples	cafe meetings (focus groups); Tea&Chats; facilitated workshops; structured and unstructured interviews; Questionaires

Planning

1. **Identify the end users, contributors and other stakeholders**. In many cases the contributors will also be the end users, but we can safely say that there are three distinct groupings: council staff, people in their communities, cultural, creative industries (including Heritage) . We will identify and make contact with key people, outline the value of the project, and recruit their support

2. **Determine the objectives**. Through facilitated workshops, informal meetings and open discussions with the identified stakeholders (see p. 6), we will develop a shared understanding of culture, and of how they want to use the finished product (their user requirements)

3. **Establish the scope, parameters and constraints**: what needs to be included, what should be included, what knowledge or information already exists, what resources are available and what are the gaps. The more open, flexible and responsive this is the deeper will be the sense of purpose, ownership and "buy in" from all stakeholders.

4. **Identify and assemble the resources – human, financial and technical.** This includes existing internal reports (such as those mentioned above), previous audits, and technical and human knowledge and resources. At this stage we need to ask how much value we can create with the available resources.

5. **Tender for Design.** It is necessary at the planning stage to tender for the database/interface design. It is best pracatice to proceed with the inventory design (see below) with the involvement of the Map's designers to ensure that the inventory design and database configuration are compatible with the final user interface, information architecture and search capabilities.

Database Design

1. **Design the Inventory**. We will identify the assets, decide what data we are collecting and how we will store and manage it.

2. The identified assets will range from facilities and heritage sites to individuals, artists or community leaders situated at the centre of networks. The database will list resources by category, but we can also use it to capture characteristics such as location, access, level of usage, types of users, etc.
3. **Make it Usable and Relevant.** The database must be active and usable from the outset. Through facilitated workshops with council staff and community representatives we will establish the user requirements, agree categories, essential characteristics and information, and how best that data can be presented and retrieved.
4. **What and where?** The research will focus first on the Quantitative before we investigate the qualitative. It is important to develop a broad picture of the assets – what actually exists and where it is located – before we explore the depth of the assets. The what and the where allows us to identify clusters, hubs, potential relationships and gaps - essential for planning, development and investment purposes.
5. **Draft Survey Questionnaires and Interview Questions**. We need to know more than just what, where, when, how many and how often. We need to establish what people perceive as a Cultural Asset. We need to uncover what people think and feel about their culture. Knowing what we want to know and knowing the right questions to ask are all important.
6. **Design Community Engagement.** The information flow needs to be two way. The people who will use the database - the staff and the citizens - need to contribute to it without being surveyed or questioned or facilitated. Data needs to be volunteered as well as sought. The nature of the channel depends on the nature of the data being sought, but it is worth noting that other projects have used facebook pages to collect stories, instagram accounts to collect images, soundcloud to collect memories and oral histories, open blogs to capture details, and collaborative projects with artists to capture values, needs, aspirations attitudes and fears in visual and plastic form. All of the above are effective channels for engagement and sources of rich data.

Implementation
1. **Data Analysis.** Through extensive desk research of all existing, relevant reports, studies and surveys extract all relevant information. Verify this existing data and check for accuracy and relevancy. Identify the gaps in the existing data.
2. **Data Collection.** Collect the "missing data" through survey, questionaire, and facilitated workshops with relevant stakeholders.
3. **Data Entry.** This will be ongoing throughout the Analysis and Collection stages. All data is entered into the Database, further gaps are identified and addressed.
4. **Interface Design.** This will require the services of a specialist in GIS system building and user design and will be subject to a separate tender.
5. **Develop maintainence plan.** Setting up the Map is the first step. If we are to ensure that it remains a valuable tool then we have to design a process, and assign responsibility to maintain, update and develop both the content and the interface.

Phase 2 PAUSE – then Project Refinement & Project Completion (2017)
A Pause is planned to review the work to date in January 2017 and to refine and re-assess the project plan towards completion of the project. At this point many of the steps above need to be assessed and repeated or refined. A new updated plan needs to be prepared to allow this project to advance to a Phase 2 – which should include a "Go Live" strategy, a Maintenance Plan and interface Testing, Report, sign off & Go Live
Testing. The Map needs to be tested by users from the Council and other stakeholders to verify usability and value, identify bugs and technical gaps.

Go Live. The Map becomes a public online resource, available to all stakeholders and interested parties within and without the Council.

Project Close

1. **Report.** A final report detailing process, potential uses, lessons learned, potential value and future uses will be prepared and submitted to the Council.
2. **Sign Off.** All data, and all documentation will be handed over to the team/department responsible for maintaining, updating and developing the Cultural Resource Map.
3. **Administration.** All outstanding administrative tasks (payments, contracts etc) will be closed.
4. **Maintainance.** This methodology has, by this point, created a Cultural Resource Map that gives us vital baseline information, that is dynamic, usable, and informed by the needs of community and council staff alike. Maintaining and updating the map is an ongoing operational requirement, and resources will need to be allocated by the City Council in terms of personnel and budget to ensure that the Map remains relevant and continues to develop.

4.Timeline – Phase 1

Note: Some of the tasks below are Start-to-Start. Consequently they will run simultaneously. The estimated duration of Phase 1 of this project is 5 months. The Interface design is subject to a separate conversation at present with a potential stakeholder

Task	Tools	Duration	Month
Initiation			
Recruitment / Tender		1 w – 4 w	**Aug/Sep**
Identify the end users, contributors and other stakeholders	Desk Research Discussions with project team	0.5 w	**Aug**
Determine the objectives / Collect Preliminary User Requirements	Facilitated workshops informal meetings Discussions with project team Expert Advice	1 w – 4 w	**Sep**
Research & Information collection Design			
Identify previous smaller audits and other resources	Desk Research, DCC meetings, Stakeholder meetings	1 w – 2 w	**Sept**
Identify the assets	Workshop, Brainstorm, Expert Advice	1 w	**Sept**
Collect Preliminary User Requirements	Facilitated Workshops	2 w	**Sept**
Design the Inventory	Desk Research, Workshop, Brainstorm	1 w	**Sept/Oct**
Draft Survey Questionaires and Interview Questions	Brainstorm, Expert Advice	1 w	**Oct**
Design Community Engagement	Discussion, Brainstorming	2 w	**Oct**

Database and Interface Design - Graphic Information System			
Design - Collect Preliminary User Requirements	Meetings, Facilitated Workshops	**2 w & ongoing**	**Sept/Oct**
Database Design	Meetings, Facilitated Workshops	**4 w**	**Nov/ Dec**
Interface Design	Meetings, Facilitated Workshops	**3 m**	**Dec –Jan and onwards into Phase 2**
Implementation			
Data Collection	Desk Research, Survey, Questionaire, Facilitated Workshop, Café Meeting	**4 w**	**Nov/Dec**
Data Entry		**6 w**	**Nov/Jan**
Data Analysis		**2 w**	**Jan & Phase 2**

Operational Project Team – Phase 1 (2016)

(managed via the ECOC Legacy Programme Team including Project Director, Communications Manager, EU advisor & DCC Culture department)

Project Team		
Project Manager – Design & Implementation	1 person (6 months)	By tender
Project Manager – Research	1 person (6 months)	By tender
Community Outreach	5 people (2 months)	Freelance & via stakeholders
Workshop Facilitor	1 person (various times)	Freelance

Operational Project Team – Phase 2 (2017)

Project Team		
Project Manager – Implementation	1 person (6 months)	By tender
Project Manager – Research	1 person (6 months)	By tender
Community Outreach	2 people (2 months)	Freelance & via stakeholders

Operational Budget Estimates – Maintaining and Updating (annual)

Updating of the information in the Cultural Map can be carried out through a Content Management System. Best practice suggests that responsibility for updating should be performed by a designated member or members of Dublin City Council staff within a designated department in house. (possibly via Dublin.ie)

Interface maintenance and management	Estimate cost in additiona to staff member mentioned above	Per year	€20,000
Webplatform promotion and marketing (if required)	Estimate	Per year	€12,000

Appendix I – Sample Survey Questionaires

The following Surveys/Questionaires are by way of example only. They are drawn from various Cultural Resource Mapping Exercises. The final form of our questionaires will be informed by these and by our understanding of User Requirements (basedon stakeholder workshops)

Sample Survey – User Group Members
Baseline data
- Date completed and location
- Identity of informant – role, demographic, neighbourhood
- Identity of the organization, association or resource – function, discipline/activity, mandate

Quantitative information
- How long have you been a member of this community/association/organization?
- Why do you belong to this group? / Why do you use this community resource or facility?
- How often do you use it? Do you find it satisfactory or not?
- Have you checked out other, similar resources?
- Is it easy or difficult to gain access?
- What makes it easy or difficult – price, transportation, parking, disability, personal reasons?
- Additional comments.

Sample Survey – General Public
Baseline data
- Date completed and location
- Identity – demographics, residency, neighbourhood

Quantitative information
- What community resources or facilities do you regularly use? / Which of the following
- resources do you use?
- Why do you use them/it?
- How often do you use them/it?
- How did you hear or find out about them/it?
- Do you find them/it satisfactory or not?
- Is it easy or difficult to gain access? What makes it easy or difficult – price, transportation, parking, disability, personal reasons?
- Do you know about this other, similar resource? How did you hear about it?
- Additional comments?

Sample Interview Questions - key individual
Baseline data
- Date of interview
- Identity of the informant – name, role, function, background

Contact information
- Have you been active in the community for very long? What got you started?
- What is your current involvement? For example, do you participate in interdisciplinary or intersectoral groups? Do you teach?

Qualitative information
- What do you consider to be your greatest contribution to this community?
- What do you consider to be the greatest contribution of the community to your situation?
- What kinds of facilities or resources do you use in your personal work / in your work with the community?
- What do you see as the strengths of your community?

Vision questions
- What needs are not being met?
- What trends do you perceive that are affecting your community?
- If you could change one thing about the situation, what would it be?
- Who or what do you consider to be the prime movers or engines of change in the community?
- What networks do you participate in or rely on to share information or resources?

Appendix II - Cultural Maping – The Background

There is no "one way" of Mapping Cultural Resources. It is thought that this will be the first comprehensive mapping of the city's cultural resources. It will focus on breadth, rather than depth. However, the design of the database and the Graphical Map will facilitate the addition of new datasets and information over time, allowing the map to grow and respond to changes in the cultural infrastructure.

The practice of Cultural Resource Mapping is a complex, interconnected field, informed by different intellectual traditions and methodologies From a research perspective the practice of Cultural Resource Mapping can be understood in terms of quantitative and qualitative approaches. It will ask what, where and how many: Is there a park? Where is it? How many people use it? But it will also seek to discover what people think about the Park, how they use it, how they want to use it, what it means to them, what their memories of it are.

Or to think of it in another context, we know that there is a National Theatre on Abbey Street. We can determine the asset usage from box office figures. But do we know what its audience feel about the location? What value they attribute to the actual building? Do we know what the people who live and work in the area think and feel about the institution? To what extent does the local community use the asset? What social value does the transient audience create? Is it a meaningful part of any local networks? The Cultural Map gives us a more textured information about how such assets are used or valued by the users (the communities and visitors)

Cultural Resource Mapping is an essential support for cultural planning, and wider urban planning. It is a way of cataloguing and locating a community's cultural assets before deciding how to support and promote them. It captures and catalogues both the 'hard' asset (the building, public space, festival etc) and the 'soft' cultural assets (informal networks, local information, stories, customs, traditions and people)

It is important to set out the key terms and the definitions that inform the final methodology.

Culture - Dublin City Council has adopted the UNESCO (2001) definition of 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".

Further, Article 2.2 of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage defines intangible cultural heritage as:
1. Oral traditions and expression, including language as a vehicle of the intangible cultural heritage;
2. Performing Arts
3. Social practices, rituals and festive events;
4. Knowledge and practices concerning nature and the environment
5. Traditional craftsmanship

UNESCO recognises that intangible culture is not only manifested as heritage and tradition, but that "intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it" (UNESCO, quoted by Frietas, R). Furthermore, Article 15 of the Convention explicitly states that "Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management" (UNESCO, 2003).

Cultural Resource Mapping - The most straightforward definition of Cultural Mapping is "...a process of collecting, recording, analyzing and synthesizing information in order to describe the cultural resources, networks, links and patterns of usage of a given community or group" (Stewart, S. 2007 Cultural Mapping Toolkit). It's important to remember that Cultural mapping is strongly influenced by the objectives of whoever performs and/or contracts it. With this in mind the methodology must respect the intrinsic, long term, value of the culture as it is lived and pursued by the members of a specific community and the instrumental potential in terms of planning and investment strategies focused on economic, human or community development. (Frietas, R. 2015)
Consequently we need to view Cultural mapping as an opportunity to identify both tangible and intangible information and create a document/database/map which highlights a community's authentic story and defines its uniqueness.

At its best and most vibrant Cultural Mapping is at once research, intervention and creative community project.

- **Cultural Map** - This is a report on the findings and conclusions of a cultural mapping process; the cultural map can take many forms depending on its purpose and the needs of its users and contributors.
- **Graphic Map** - a visually based, topographical map that is either drawn by an artist or generated by a computer using a geographical information system (GIS). GIS is a system for creating, storing, analyzing and managing spatial data and associated attributes. GIS is a tool that allows users to create searches, analyze the spatial information and edit data
- **Web-based map** - a website dedicated to describing and representing the cultural resources and assets of a community.
- **Text-based map** - a written report on a cultural mapping process, giving findings and conclusions.

Cultural and Creative Asset - An asset is defined as "a useful or valuable thing or person" or "an item of property owned by a person or company, regarded as having value and available to meet debts, commitments, or legacies". When creating a cultural map we must be clear that different people will ascribe different values, and part of our task is to capture and understand those values.

Cultural Assets can be grouped into 6 main categories. They are:
1. **Community Cultural Organizations** – religious/spiritual, community arts, historical and genealogical, multicultural
2. **Creative Cultural Industries** – architecture, photography, advertising graphic design, libraries and archives, authors and journalists, radio and television broadcasting, bookstores and music stores, art dealers/suppliers, pottery and ceramics, theatre companies, commercial galleries, publishing industries, film/video/sound recording
3. **Spaces & Facilities** – digital and media studios, film/video/sound recording studios, broadcast studios, art galleries, museums, theatres, design studios, visual and performing arts facilities, arenas, sports fields, libraries and archives
4. **Festivals & Events** – gallery and studio tours, performing arts/film festivals, derbies, tournaments, aboriginal events, craft festivals, sporting events, country fairs, museum programs, public art tours, gallery and studio tours, cultural heritage tours
5. **Cultural Heritage** – historic sites, cemeteries, buildings, archaeological sites, heritage districts, heritage corridors, industrial heritage sites, living history sites, cultural landscapes, historic sites, oral history
6. **Natural Heritage** – waterfalls, nature parks, provincial/national parks, natural history sites, conservation authorities, botanical/zoological gardens, bird/wildlife sanctuaries, gardens and forests, farms and orchards, scenic destinations

Cultural Audit - This is simply an inventory or list or database of information about cultural resources and assets. In this context, resources and assets are the various elements that contribute to culture, whether human, natural, social, economic or bricks and mortar.

Asset Usage - This refers to the rate of use of a resource or asset by community members, that is, how many individuals or groups use a given resource.

Appendix IV - EU Classification of Cultural and Creative Industries

NACE code	Description
1811	Printing of daily newspapers
1812	Other printing
1813	Pre-press and pre-media services
1814	Bookbinding industry
1820	Reproduction of recorded media
2012	Manufacture of dyes and pigments
2229	Manufacture of other plastic products
2630	Manufacture of communication equipment
2640	Manufacture of consumer electronics
2670	Manufacture of optical instruments and photographic equipment
2680	Manufacture of magnetic and optical media
2732	Manufacture of other electronic and electric wires and cables
2829	Manufacture of other general-purpose machinery n.e.c.
2899	Manufacture of other special-purpose machinery n.e.c.
3220	Industry of musical instruments
4618	Agents specialised in the sale of other particular products
4666	Wholesale of other office machinery and equipment
4761	Retail sale of books in specialised stores
4762	Retail sale of newspapers and stationery in specialised stores
4763	Retail sale of music and video recordings in specialised stores
4791	Retail sale via mail order houses or via Internet
5811	Book publishing
5812	Publishing of directories and mailing lists

NACE code	Description
5813	Publishing of newspapers
5814	Publishing of journals and periodicals
5819	Other publishing activities
5821	Publisher of computer games
5829	Other software publishing
5911	Motion picture, video and television programme production activities
5912	Motion picture, video and television programme post-production activities
5913	Motion picture, video and television programme distribution activities
5914	Motion picture projection activities
5920	Sound recording and music publishing activities
6010	Radio broadcasting
6020	Television programming and broadcasting activities
6110	Wired telecommunications activities
6120	Wireless telecommunications activities
6190	Other telecommunications activities
6201	Computer programming activities
6202	Computer consultancy activities
6209	Other information technology and computer service activities
6311	Data processing, hosting and related activities
6312	Web portals
6391	News agency activities
6910	Legal activities
7021	Public relations and communication activities
7022	Business and other management consultancy activities

NACE code	Description
7111	Architect's office
7112	Engineering activities and related technical consultancy
7311	Advertising agencies
7312	Media representation
7410	Specialised design activities
7420	Photographic activities
7430	Translation and interpretation activities
7722	Renting of video tapes and disks
7810	Activities of employment placement agencies
8230	Organisation of conventions and trade shows
8299	Other business support service activities n.e.c.
8552	Cultural education
8559	Other education n.e.c.
9001	Performing artists and producers of artistic and literary work
9002	Support activities to performing arts
9003	Artists, writers, journalists and others
9004	Theatre and concert hall companies etc.
9101	Libraries and archives
9102	Museums
9103	Institutions for the preservation of historical sites and buildings and similar visitor attractions