

Eurostat podcast: Stats in a Wrap

European Statistics Competition in a wrap

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SPEAKERS

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Jonathan Elliott

Stats in a wrap. The new podcast series from Eurostat.

Jonathan Elliott

Welcome to another episode of Stats in a Wrap, the podcast series from Eurostat, the statistical office of the European Union. With this podcast series, we want to immerse ourselves in the world of statistical data by wrapping them into small packages, intriguing stories, and fascinating conversations about the everyday and not so everyday that we experience in our lives. No topic is too obscure or too obvious because we the data scientists at the frontiers of knowledge, know that the numbers never lie. And they nearly always have something new to say. We hope to bring you interesting delicious bites served piping hot from our wrap stall. I'm Jonathan Elliot, your host for this episode. And today, we're bringing you a world first - a podcast with video. Oh, okay. It's actually a podcast about videos: the winning entries in the European statistics competition, which invite two-minute films presenting official statistics on a range of themes from school students. The aim is to get them familiar with statistics and using official statistical sources. In today's podcast, we'll be talking to a winner of the competition in 2021 when the theme was fake news, as well as this year's two winning teams, where the theme was the environment. If you'd like to watch the films, just google 'European statistics competition' and you'll find this year's finalists and winners there, as well as those from 2021. Just a few weeks ago, the latest victor's from Bulgaria and Italy received their awards at a prize giving ceremony in Madrid. And we'll be chatting to the judges and the special advisor who knows the competition well, Joanna Karlowska-Pik. Welcome, Joanna.

Joanna Karlowska-Pik

Hello, Jonathan. Thank, thank you for invitation.

Jonathan Elliott

And from Eurostat. Tim Allen.

Timothy Allen

Hi, Jonathan!

Jonathan Elliott

Lovely to welcome you too, you were chairing the judging panel. And a warm welcome too to Glen Campbell from the European Commission, who had along with his colleagues the unenviable task of deciding a winner.

Glen Campbell

Hello, Jonathan. Thanks for inviting me.

Jonathan Elliott

So Tim, let me just come to you first, first of all, why is Eurostat doing this competition? You've been involved with it, I think, from the beginning, it's five years or so old now. So just tell us what was the thinking behind it.

Timothy Allen

The reason we're doing it is simple. It's that we believe that we have a duty to promote statistical literacy. And that starts at schools and universities. And this competition is an excellent opportunity to get in contact with a generation of secondary school students. And to give them what we hope is an interesting task with a good reward, where they can learn about official statistics, how to use them and present them.

Jonathan Elliott

I mean, you've added an extra twist, which makes it even more fiendish, it seems to me, I mean, statistics are hard enough to deal with at the best of times, but you've also asked them to make a video. I mean, they can't just produce a PDF, or do some nice, decent scholarly work, they actually have to make a video to illustrate. What's with the video thing?

Timothy Allen

What we think is that these days, it's not good enough just to produce statistics, in the old way, compile a table, put it in a book. These days, official statisticians are competing with a range of other outlets. So you can google anything and find an answer, but not necessarily a good answer. So, I come from a communication background within statistics. And it's a firm belief that is shared at the highest level of Eurostat, that alongside high-quality production work, you also need high-quality communication. So what we're asking the students to do is to demonstrate both skills, the ability to find data, to analyze it, but also to present it in an attractive and interesting way.

Jonathan Elliott

Well, exactly. And the videos that I saw, which was the 10 shortlisted ones, were extremely attractive and very diverse and varied. Joanna, I just want to come to you here and talk a little bit about how inspiration, creativity and originality in students seems to be quite important here because the way that the films get made, very much draws on the individual talents of those involved. Just tell us a bit about that.

Joanna Karlowska-Pik

First of all, my students watch the winners' videos from previous editions to see what a good film should be like. They also try to guess what the jury might like and what they may not like. Then we have a closer look at the topic of the video in a given year, we discuss it a bit, and then I waiting for the ideas. I want to know what technique they decide on, and what story they want to tell. And I encourage them to use these skills.

Jonathan Elliott

Oh, well yes, indeed the multidisciplinary talents are there for everyone to see in these videos. There's everything from people singing songs, operating drones, and acting. The full scale of the cinematic and theatrical arts are on display. And we learn quite a lot about statistics to. Well, just a few weeks ago, the winners of the 2022 competition were announced at a special event in Madrid 'Stats in a wrap' sent its roving reporter to capture a little of the occasion and a speech given by Eurostat Director General Mariana Kotzeva.

Mariana Kotzeva, Eurostat Director General

I would like to welcome you on behalf of Eurostat team. It's a pleasure. And it was indeed a great pleasure that we could organize together with INE Spain this physical meeting. This European statistical competition has become a good success. We have over 17,000 students across Europe who have participated in this round. And we have participants from 19 countries. We, people who have been working with data and with official statistics, believe that it's increasingly important in today's world, to have a data literacy, to know how to use the data, how to interpret them, how to make them a power, in your daily life and in your professional life, and this should start from schools.

Jonathan Elliott

Well, that was a clip from the award ceremony in Madrid just a few weeks ago. Tim, you were there? Can you give us a pen portrait of the award ceremony, a post-COVID event? I think with everybody there physically present with each other must have been a pleasant novelty.

Timothy Allen

Yes, indeed. I mean, we've had physical award ceremonies for the first two times we ran the competition. Then in 2020, and 2021, obviously, we were faced with a very difficult situation where it was either not possible or not prudent to fly a dozen people around Europe, but this year, all was looking good. So we had the Italian team there, the Bulgarian team there. We had teachers, we had representatives of the statistical offices. We had friends and family in some cases. Then we had the Spanish team who run the competition for us and Eurostat's Director General to present the prizes. And I think all round everybody was extremely pleased to be there in person once again.

Jonathan Elliott

So we've managed to catch up with our Bulgarian winners, the production team behind a film called Datapower. A beautifully rendered video I have to say, full of lavish shots of the Bulgarian countryside, a real treat to watch. I have with me Martin Kostadinov.

Martin Kostadinov

Hello, thank you for the invitation is great to be here.

Jonathan Elliott

And with him is Viktor Hekimov.

Viktor Hekimov

Hello. Thank you for having us.

Jonathan Elliott

First of all, just tell me a little bit about the idea behind Datapower. What were you trying to do and how did you come to that particular idea?

Martin Kostadinov

We are a group of friends at first place. Gabriella invited us to join as a team in this competition, which Mr. Bozev our mentor posted in our online place which we have in school, like a group chat. And after his invitation, Gabriella wanted us to join as a team and invited me and Victor, to join.

Jonathan Elliott

And had you made videos before because it's extremely polished, the production values are very high. So it gives me the impression that you are film students.

Viktor Hekimov

Well, we have made videos before for different competitions, not as good as this one. However, we did get some help in regard to the equipment. So that was a big bonus for us there.

Martin Kostadinov

Yeah, but also something you mentioned, we are not film students. We are economics and computer science students at the National Trade and Banking High School in Bulgaria.

Jonathan Elliott

Tell me were there any challenges with that? Because, when I was a TV reporter, I found myself struggling to remember my lines and always saying- stopping in the middle of them and things like that. How easy did you find it being on screen?

Martin Kostadinov

There was a very hard time with structuring the words and order around the text we're going to say. But after a long time, we prepared it and we were ready to go.

Jonathan Elliott

Well, I have to ask you, although you say you're computer science students and economists, I wonder if this triggered in you a desire to make more of these? Have you got any plans in the future to work as a team to make more films?

Viktor Hekimov

To work as a team definitely, to make more films, if the opportunity presents itself, if it's something that we take interest in, for example. Another important thing is a topic. And for example, this year's topic was the environmental statistics. So that's a very up to date topic. And that is also, it plays a big part in taking the interest to make the video.

Jonathan Elliott

I was certainly astounded at the quality of the videos being made. And I always remembered school film projects being absolutely excruciating to watch. And this quality here is outstanding. Joanna, I'm going to ask you, first of all, I mean, how do you support young students, some of them, you know, 16/17, and younger than that, to make films which do require technical mastery there. And they're not given sort of any professional support. It's not as if they have a team of videographers and editors to help them out. They actually have to do the work themselves. How on earth do they get so good?

Joanna Karlowska-Pik

I think that this technical part of the video making process is very hard for students, especially in my country, because they don't have anything like this at school. So they should learn anything on their own. And this is not very easy. The post production process also is a big challenge: the video editing, adding subtitles, adding music. So I think that we need some support in this. Before the COVID-19 pandemic, the Polish Statistical Office organized a meeting for the best teams on the national stage and video creation workshop there. So I think it was a great idea and it was very, very helpful for us.

Jonathan Elliott

Absolutely, indeed. I just want to sort of talk about, perhaps we could ask Tim and I could ask you and then Glenn, I'll come to you as well. So let's just talk a little bit about the winners themselves, about the two videos which came out overall on top of initial number of submissions which I think, Tim, this is right, 68 submissions, shortlist of 10. We had Bulgaria, Datapower, and Giottistica from Italy. A very jolly mix of hiking clips on a phone and a presenter giving us little pieces to camera. Just talk us through about why you think these were standout videos, what made these special?

Timothy Allen

I think for both these videos, what you've got is an interesting mix of outdoor footage. The Italians obviously told a story around hiking through a forest and the Bulgarians did things like canoeing. And with the overlaid statistics and so on. You sometimes see a theme developing and I can assure you it's not imposed by us from the top but it's obviously, you know, the spirit of the year and this year it did seem to be a little bit mixing of live recorded outdoor footage with the other elements.

Jonathan Elliott

Yes, Glen, you were a voting member of the jury and talk us through the features that you were particularly impressed by?

Glen Campbell

We had the storytelling, the whole, the whole scene setting, as Tim just said, they were outdoors. They were in the topic. Yeah, they're really in the topic and explaining things and moving around. They

weren't just reading the lines, they were really presenting. And they were engaging with us as the audience. Like, for example, in the Giottistica one, where the presenter, he was actually touching the logs as the other were coming into the forest, and there was this kind of thing. In the Datapower video, we had the tracking shot with the camera moving back, and the person was coming towards us, and they use that quite a lot. And that just helps us to engage with what they were saying, and also see the scenery around them and what they were talking about.

Jonathan Elliott

That's so true, actually, now that you mentioned that, both the fluidity and the adventurousness of the presenters and the camera work. So, with the award ceremony just finished, we've managed to catch up with the production team who made the winning Italian entry, Giottistica We have with us today Sofia Fasano. Hello, Sofia.

Sofia Fasano

Hello. It's a pleasure to be here.

Jonathan Elliott

Great. And we have with her Sarah Tizi.

Sarah Tizi

Hi, thank you for inviting me.

Jonathan Elliott

How did you come up with the idea? Tell me about the process.

Sofia Fasano

We chose the topic of the forest because we live in Mugello, an area with a lot of forest and woods. So we chose this topic because it is very interesting. And we like it.

Jonathan Elliott

Just what was your motivation to participate? I mean, what was your individual backgrounds? Have you made lots of videos before?

Sarah Tizi

No, we participated because our teachers decided to let our class participate at the initial phase. And then we pass the initial phases. We arrived second at the national phase. And so we we've participated today at a European phase, and we participate because it is an important competition. So we were very excited.

Jonathan Elliott

You decided to do it in Italian with subtitles. And that's unusual because a lot of people who make these videos submit them in English, even though that's not their first language. Did you discuss among yourselves about whether to do it in English? Or to do it in Italian? Or did it just feel natural to do it in Italian?

Sofia Fasano

We decided to do it in Italian because we are not very good in English. And so we decided to do in Italian.

Jonathan Elliott

Very simple, practical reason. Very good. I mean, why not? Yeah, and one of the things that the judges liked about the program was the movement; everything was moving all the time, there was no static stuff. And even the little Instagram videos, you were moving, climbing up, and it was light hearted it but it was also very informative.

Jonathan Elliott

Joanna, I just wanted to ask you, when we spoke last about this, you told me that your teams write the script in, I guess, Polish in your case, and then they translate it into English? Did anybody say well, why don't we just do it in Polish?

Joanna Karlowska-Pik

I think that nothing's wrong with Polish. Maybe there is a lot of such schhh...ddd ...ttt . And it's hard to listen for somebody else. So I think this is.. that my students wanted to have video, which is for the very, very broad audience.

Jonathan Elliott

What impresses me more, Tim, coming to you is the incredible rigor with which you do the judging. My word, you really have set up a quite a sophisticated judging system, can you for the benefit of our listeners in case there's any doubt about the worthiness of the winners? Talk us through that.

Timothy Allen

So what we did was we brought together a team, from the National statistical offices, and from Eurostat. And we divided those up into groups of four. And they viewed a more restricted number of videos each. Obviously, we were careful to make sure no NSI judged the videos from its own country. And then from each of those judging panels, I think six videos went forward. And that gave us 12 videos in each age group. At this stage, that's where we brought in the external panel. And again, we split them in two halves, four people in each half. And then finally, we had a video conference to discuss the merits and compare and vote in several rounds, until we reached what we felt was a good consensus. And yes, we try to do it as thoroughly as possible. And we try to do it as fairly as possible.

Jonathan Elliott

I'm going to move on and ask Glen, a question. Which is about the criteria. Clearly, what I found it interesting in what Tim was saying was that statisticians and communications people, both on the panels judging but these are quite different perspectives. Just talk us through your criteria, because it wasn't just gut instinct, was it, you actually had quite clear categories that decided the merit of a particular video, would you like just to tell us a bit about that?

Glen Campbell

We had four criteria, there was style and creativity, there was the clarity of the message. And there was the use of appropriate official statistical data. And there was also the referencing, and also how, a report on how they made the video. The whole story plan, what they use in terms of equipment, the actors, the music they used, and so on.

Jonathan Elliott

And I have to say there were some personal favorites. In my mind it was unquestionably the one about Iceland, because it was so interesting. It was an investigation as to why per capita Iceland had the greatest carbon emissions. And it all went down to the aluminum industry. And I was taken down a whole line of reasoning and investigation, which in two minutes, it was astounding. Whoever conceived of that is going to be a brilliant investigative filmmaker one day, I suspect, because it was really illuminating. Glen, was there one which didn't quite make it but that you still have a soft spot for?

Glen Campbell

Well, actually, the Icelandic one, Jonathan, was one of my personal favorites. because as you said, it was such a good example of getting into statistics, digging deeper, seeing why, this is, we have this general figure that we see, but what's behind it? And it's sad because we could only we can only nominate two first prize winners.

Jonathan Elliott

Tim, you wanted to say something, please, please but in.

Timothy Allen

Yes. I mean, it's true. There are examples where jurors pointed to a video and said, we realize this video didn't score quite well enough to make it through to the next stage. But we, you know, it was so amusing. It was so interesting, we thought we'd just say, do take a look at it. For instance, two teams that did rap videos. Very imaginative. Very, interesting and amusing.

Jonathan Elliott

It's time to talk to some more filmmakers, this time from Slovenia, two teams, in fact, one representing the most recent competition, about the environment, and then the previous one in 2021 on misinformation and fake news. We have Rene Žižek from the team Rerenela who were finalists this year. And we also have Tjaša Karas, and Neja Štampar whose name in Slovenian, I refuse to pronounce but it means 'flower pots' in English, and they won in 2021.

Jonathan Elliott

Guys, hello, Rene. Hello, hello, and Tjaša.

Tjaša Karas

Hello.

Jonathan Elliott

Hi Neja

Neja Štampar

Thank you for inviting us.

Jonathan Elliott

It's lovely to have you join us. I just wanted to talk a little bit about how you made your videos and what were the both the good and the more challenging parts. Rene, just talking about your video, just tell us a little bit about the story and how you put it together with your team? What was the original idea? And what did you do?

Rene Žižek

We stick to the plan the whole way through. First, we write a bit on our scenario and stuff like that. Then we focused on different cuts, different scenes. And we put the whole video together at the end, we of course had to look at the data; step by step we made the whole video happen.

Jonathan Elliott

But did you find it a challenge mixing both the need for statistics which are sort of notoriously dry and difficult to express and communicate with your dramatic intention? How did you manage to combine the two?

Rene Žižek

It was a bit of a challenge. But we tried to make it fun and make it interesting, entertaining. And we think that we were quite successful at it.

Jonathan Elliott

You were definitely successful. I thought it was by far the most amusing and knowing one. I think, it certainly stuck in my mind. What were the highlights when you were the shooting? I mean, were there moments where you were just really enjoying it? And it was really good fun. And just tell us a bit about the best part of making the video.

Rene Žižek

I think there isn't specifically the best part about it. I try to think as the whole video as fun as the whole. We were filming it in one day. So I can't remember specifically which part was the most fun. It was fun throughout the whole making.

Jonathan Elliott

And what experience, Rene, did you have before of making videos and films? I mean, were you all quite experienced at doing short videos and stuff for YouTube? Or were you learning as you went?

Rene Žižek

We didn't have much experience about filming and we asked for help in the technical aspects of filming. We have more like a filming school here on our school filming program. So yeah.

Jonathan Elliott

What did you find difficult because for me, I always find the filming is difficult, but the editing is easy because you can just sit down at a computer and make lots of decisions as long as you like. But tell me what was the most difficult part for you guys? When did you ever hit a point where you thought this is really difficult?

Rene Žižek

It wasn't really difficult, but the editing actually took the whole day for the two minute video which we didn't think that it would take a whole day but yeah, it was quite stressful at some at some point, but we made it happen and we are happy with the final product.

Jonathan Elliott

Of course, excellent as the videos are, they're not made by professionals. So technical imperfections are bound to appear. I asked Glen, whether technical brilliance was a factor in deciding the winner, or whether the overall idea carried more weight.

Glen Campbell

We can't expect perfect videos from young people. These are not professional videos made by companies. So of course, we will make allowances for that.

Jonathan Elliott

That's fascinating, because technical perfection in the age of YouTube is becoming less and less of a requirement. And it's the spirit behind the idea, wouldn't you say?

Glen Campbell

Yes, it's exactly that, Jonathan. We have lots of young people out there who are really motivated to create videos and to express themselves and to, to convey messages. And they might not have all the skills necessary. But that's enough, in fact, just to have that motivation, and to do what they can.

Jonathan Elliott

Yes, technically the videos are of a very high standard and some of them quite legitimately add a few professional touches like stock footage. The styles and techniques are really very varied.

Timothy Allen

You can see some people make use of stock footage, and others film absolutely everything themselves. Some people in previous years have essentially done an animated cartoon, you can look back at previous winners, and some people have filmed themselves. There are so many stylistic possibilities. And I think they're all in with a chance of winning. If, as you say, they get the right emotion behind the message and the right message backed up by the right statistics.

Jonathan Elliott

Good point. I do have to ask one question, though. As a film producer, I'm always looking at the money and the budget. Did you have to limit what people spend? Because stock footage isn't free. Were there limits on or are there limits in the competition about how much competitors can spend?

Timothy Allen

We don't set any limits. Stock footage and the music, we insist, it's part of the rules, that they document and show that whatever they've done is correct under copyright. So they haven't just gone to YouTube or wherever and taken somebody's video. If they use stock footage or stock music, they have to show it. I can remember from the very first year of the competition: when we started to look at the videos one of them came up using 'Eye of the tiger' as the music and we had to send it straight back to them and say No! Because I bet you haven't got a release to use that.

Jonathan Elliott

Yes. Could have been a bit of a big bill there. Joanna, I was just going to come to you now because I mean you you've had a lot of experience of working with teams and working with people making these videos. So just tell me a little bit about your own experience of what makes for a successful team when they're kind of devising and putting together the video what are the secrets of a good video?

Joanna Karlowska-Pik

First of all, I'm not a typical teacher. Because I don't meet with my students at school. I run rather extracurricular activities, a kind of statistical club for young people from different schools of our city. So they have a lot of fun with playing with data. We have one two hours long meeting a week to learn about probability and statistics. And this topic is interesting for this young people, because it is hardly present in the mathematics lessons program. So, this is something new for them, and they want to learn a lot. They want to know, how the data are present in reality in our world, and how to find the data and how to use the data.

Jonathan Elliott

It's very tempting, isn't it? Particularly with statistics to cram as many as you can onto the screen, the famous death by PowerPoint? Did you ever find that, you know, your students had to be advised? Less is more: you put in one statistic, people remember it, if you put in five they forget all five. How did you manage? And how did you manage with the presentation of numbers? That's quite a challenge.

Joanna Karlowska-Pik

Yes. So I think that the story should be first. So first the story and what do we want to present? And then the data. And that's true that you should choose only this one is really important. Not everything.

Jonathan Elliott

So coming back to our Slovenian filmmakers. We talked a little earlier to Rene Žižek, one of the team behind a shortlisted video on the environment, Rerenela. The previous year we also had a Slovenian winner, Flowerpots, who are still with us. So, Neja Štampar, can you tell us what was your challenge. And what was the intention behind your project? Your video featured a song, so tell us a bit about how you devise that song and how you wrote it together. And what led you to decide to make a song as part of your video?

Neja Štampar

We both are musicians, and we perform together a lot. And we thought that like this final element should be a song. So we kind of wrote it together. Tjaša made the guitar part and I made the lyrics and then we put it together. And we just wanted to send the message through a song because we think that people are more likely to listen to a song than to just watch a video.

Jonathan Elliott

But expressing statistical data through music is quite an interesting concept and a bit of a challenge. Did you sometimes worry that you were going to miss some critical point in your message because it was you know, music is not naturally given to hard analysis and data crunching? So it is two quite different worlds, aren't they?

Tjaša Karas

It was very difficult to put the lyrics to match the statistical data, but we just wanted to say something, generally something that would be fun to listen to so that people could get it instantly, just like that. So it was a bit of a challenge, but not too much.

Jonathan Elliott

And Tjaša, tell me what are you planning next? What's your going to be your next production? Or are you sticking just to music and playing in bands?

Tjaša Karas

To be honest, I think for now it's going to be music, we're writing a song that we're going to put on to another competition. I guess a music video, perhaps? We're gonna see where this goes.

Jonathan Elliott

Okay. And we're just going to look forward a little bit, Tim, I just wanted to talk to us about a little bit about what's coming up or what the plans are for the competition, any innovations or new developments? Where do you how do you think you can develop the competition further, and to bring in a wider constituency of interest?

Timothy Allen

I think the most important thing for us is to continue to widen the number of member states the number of people who take part. Well, in fact, I shouldn't say member states because it's not just member states of the European Union who take part. We also have the EFTA countries take part. So as we've already remarked, one of the one of the finalist entries was from Iceland, Norway take part, Liechtenstein took part this year.

Jonathan Elliott

Whenever I say to people, I'm making a podcast about statistics, they look quite earnest. But when I say I'm making a podcast about data science, they sit up because that sounds really exciting. And I'm just wondering whether numbers, numeracy, the significance of numbers, especially in a world in which fake news is always threatening us with all kinds of perspectives, which we know are questionable. So I'm wondering whether numbers are in vogue now and the way that they historically might not have

been? Are you finding that young people are interested in data as a as a sort of subject area? Is that something? Did you think that it is sort of becoming sexier?

Joanna Karlowska-Pik

You can find on the internet that data scientist is the sexiest job now, in this time, so maybe this is the answer to your question. And I think that young people are interested now in big data and the world of big data and data science, but statistics, the word statistics means some difficulties at school or during university classes. And this is not so interesting. And then you think, okay, it was boring, or something like this. So data science is exciting and statistics, not so.

Timothy Allen

What Joanna has just said is 100% true. I'm reminded of a quote that a former director general of Eurostat once said at a conference, which is that a data scientist is a statistician who lives in LA. There is a huge overlap between data science and statistics. And a lot of what we've been doing at Eurostat for years is data science. As to getting sexier, I mean, I'm not sure if this is the proof but one thing I'd point out is that we started an Instagram channel. We're already up to over 60,000 followers. And in the first six months of this year, we put on more than 20,000 new followers. Our Twitter channel continues to grow, our Facebook channel continues to grow. Big Data has made the whole area a little sexier, a little more interesting. They've started to think about data in a way that they never did before. That can only be good news for us in the long run, if people start to think about data, where it comes from, what it's used for. And how is it being analyzed.

Jonathan Elliott

Well, folks, thank you very much for talking us through the world of the European statistics competition, whose short and snappy title belies the huge achievements of the winners, both in making stats interesting but also doing it through the medium of film. Amazing. A reminder that if you want to see the videos, just google 'European statistics competition', and you'll find them all there - strongly recommended! It just remains for me to say thank you to our panel today and say goodbye to them individually. Joanna Karlowska-Pik. Thank you very much for joining us.

Joanna Karlowska-Pik

Thank you!

Jonathan Elliott

Thank you, Glen Campbell from the European Commission.

Glen Campbell

Thank you.

Jonathan Elliott

And Tim Allen from Eurostat. Thank you very much for joining us. And that about wraps up Stats in a Wrap for today. If you've enjoyed it, don't forget to tell your friends and colleagues to seek us out on Google, Spotify and all the usual places. Join us next month when we'll be dishing up more flavoursome insights from Eurostat and friends, this time about the unstoppable rise of Europe's

renewable energy. Eurostat has the numbers and the answers in the next episode of Stats in a Wrap.
Join us then, goodbye!