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Abridged Edition

**Cultural Policies in the EU Member States**

Education and Culture Series

EDUC 107A EN

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## INTRODUCTION

In January 2000, the Committee on Culture, Youth, Education, the Media and Sports of the European Parliament asked the Directorate-General for Research (DG IV) to draft a report on cultural policies in the EU Member States as part of its Research Programme for the year 2000. The aim of the study is to provide information about cultural policy in the various EU Member States.

As very little comparative up-to-date information was available<sup>1</sup>, a questionnaire was sent to all Ministries of Culture in the EU Member States. To complete the picture, one artist or leading figure in the arts from each EU Member State was asked to write an essay on his/her personal reflections on 'European Culture in the 21st Century'.

The report therefore consists of two parts:

1. Information on the cultural policies of the Member States of the European Union

and

2. Reflections of artists from the EU Member States on 'European Culture in the 21st Century'.

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<sup>1</sup> Cf.: Cultural Policies in Europe. A Compendium of Basic Facts and Trends, Council of Europe and ERICArts (eds.), ARcultMedia, Bonn, 2000. WWW: <http://www.culturalpolicies.net/>. The aim is to provide readers with country profiles of all 47 signatories to the European Cultural Convention. At present, (December 2001), profiles of 20 countries are available via the web version, among them profiles of 7 EU Member States.

## EXECUTIVE SUMMARY

### *Cultural policies in the Member States*

Freedom of expression, the preservation of the cultural heritage and socio-cultural objectives that allow broad participation in cultural life are among the general objectives and principles of cultural policy in many Member States. While the system of policy-making and administration and the allocation of cultural powers and responsibilities in the Member States are quite diverse, similarities may be found among States with a federal model and among States where a more centralised model prevails. The data given on the funding of the cultural policy shows that the situation varies from Member State to Member State and depends to a large extent on the definition of culture. The support policies to promote creativity also vary to a fairly large extent from country to country. As regards international relations, the aims of the EU Member States are, on the one hand, to facilitate exchanges with other cultures in the world and, on the other, for each single Member State to promote awareness of its culture. The role of the private sector in the field of culture is expanding in all Member States. It is the goal of all the Member States to reach a wider public in terms of current debates and future plans. Other plans involve improving public-private cooperation, the decentralisation of cultural powers and responsibilities and the protection of cultural diversity as a means of combating xenophobia and racism.

### *European Culture in the 21st Century*

Artists from many cultural fields such as literature, poetry, architecture, music, film, theatre and the plastic arts contributed to this section. The texts were received between July and December 2000.

The essays take as their theme the concept of Europe and they reflect the position of the artist in a rapidly changing economic and social environment. They also develop ideas and proposals for certain fields of culture and cultural policies. Some authors regret the fact that artistic production seems to be affected more and more by the market. The importance of the freedom of the arts is emphasised throughout.

Several contributions highlight the fact that the wealth and diversity of European culture is an important basis for European identity. To encourage this diversity, it is proposed that the EU gives greater support to translations of European literature. It is also suggested that access to financial support for intercultural artistic cooperation and projects should be made easier and quicker.

While many authors agree that diversity dominates the cultural landscape of Europe, they also observe deep proximities and similarities. Unities of certain artistic styles in certain historical eras, multiple identities and pluriform cultures are the result of migration and of a dialogue of cultures. An enforcement of the intercultural dialogue is considered important for a cultural policy of the future. The basis of such a dialogue requires equality between 'minority' (or marginal) and 'stronger' cultures.



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## VOLUME I

### COUNTRY PROFILES

#### 1. General objectives and principles

In **Belgium**, which has become a federal State, the cultural autonomy of the three linguistic communities was gradually incorporated into the political structures in the period from 1968 to 1971. The law of 16 July 1973, known as the *loi du Pacte Culturel*, guarantees the representation of these autonomous communities and protects ideological and political minorities. The Flemish, Walloon and German-speaking communities are responsible for cultural domains such as the arts, audiovisual activities and lifelong learning, as well as for education, sport and the welfare of children and young people; in these areas the linguistic communities enjoy devolved legislative powers, which they can exercise by enacting specific decrees.

In **Denmark** cultural policy aims at giving people a cultural basis in life, both in terms of their sense of history and the challenge of modern living. Cultural policy is based on four principles: freedom of speech, cultural democracy, quality and decentralisation. Freedom of speech guarantees genuine freedom of expression, cultural democracy expresses respect for cultural diversity and the right to pluralism. Quality implies that quality assessments are conducted when applications are submitted to fund projects. Decentralisation ensures broad access to cultural lives and promotes the principle of subsidiarity, which implies that decisions are taken close to the citizens concerned.

In **Germany**, a climate characterised by tolerance, liberty of expression and openness to innovation is the prerequisite for and, at the same time, the aim of a living cultural policy. The **German** federal government and the sixteen 'Länder' governments together support and promote all kinds of cultural activities. Furthermore the federal government deems itself responsible for maintaining and supporting self-governing institutions and associations and developing an infrastructure for artists activities countrywide.

**Greece** regards culture as a basic element of national identity. Cultural policy is based on respect for, and preservation of, cultural heritage, as well as on contemporary artists drawing inspiration from the cultural tradition. Cultural policy mainly focuses on cultural heritage and cultural development, the latter consisting of literature, the arts, cinematography and popular culture.

**Spain** regards culture as one of the basic elements that forms and gives expression to a person, a society, a nation or a civilisation. Specific public powers granted by the Spanish Constitution provide access to culture and promote the conservation and enrichment of the historical, cultural and artistic heritage. Cultural policy in Spain has been invested in cultural heritage and the cultural infrastructure, as well as in the consolidation of the cultural industry. Because of the fact that over four hundred million people have Spanish as their mother tongue, the government's cultural policy tries to promote and support the world-wide Hispanic cultural heritage as part of the Spanish culture as well.

The preamble to the **French** Constitution declares that the Nation guarantees equal access for everyone to education, vocational training and culture. The objectives of the French cultural policy primarily concern the maintenance and exploitation of the cultural heritage, support for creativity and creative artists, the development of higher education giving access to cultural

professions, the fight against inequalities in access to culture and the development of artistic culture.

The mandate of **Ireland's** Department of Arts, Heritage, Gaeltacht and the Islands is to foster, promote, conserve and present Ireland's heritage and culture in the broadest sense. Its areas of responsibility include the Arts and Cultural Institutions, broadcasting and film, the buildings and natural heritage, the Irish language and the Gaeltacht and the Islands.

In **Italy**, cultural policy has changed since 1996. The main new elements focus on rebuilding the profile of the cultural portfolio in public life and in government, reforming governmental structures and cultural management, increasing funding and establishing a single ministry to deal with most aspects of cultural policy.

The **Luxembourg** government considers culture to be a determining factor of every society. Culture ranges from the arts, literature and creativity to reflection about the individual and includes the search for identity and acceptance of other people. It may constitute a model for understanding life as well as protection from fanaticism in any form. Luxembourg is to adopt new legislation with a view to promoting artistic creativity. New funding is being provided to create a new public infrastructure for artistic activities. The government will also facilitate access to culture for all. Further objectives include the protection of the identity of Luxembourg's inhabitants and an increase in efforts to promote Luxembourgish artists abroad. These aims will be achieved through close cooperation between the government and the public and private cultural sectors.

The elements which remain constant in the cultural policy of **The Netherlands** are intended to safeguard the best forms of cultural expression and ensure diversity within cultural and historical traditions and forms of artistic expression. The guiding principle has always been to respect and to support geographical, ideological and artistic diversity.

Cultural policy in **Austria** ranges from basic cultural needs, such as freedom of the arts and artistic expression, to socio-political objectives, such as participation and equality, as well as management issues such as public-private cooperation. The modernisation and improvement of public cultural policies and administration are among the main objectives, as is the decentralisation of cultural authority.

The cultural policy of the **Portuguese** Government is based on the principle that the creation of culture and its use constitute the essential rights of all citizens and are fundamental components of their quality of life. The main characteristics and objectives are based on democratisation (broader access to culture for citizens) and decentralisation (transfer of powers from central government to regional and local institutions as well as private undertakings). Further aims are internationalisation (support in promoting culture and cultural agents abroad) and participation in European networks of cultural production and dissemination.

**Finnish** cultural policy has traditionally been educational. It is a kind of enlightenment policy model in which socio-cultural activity, a network of public libraries and centres of art education play a very important part in educating citizens and promoting access to the world of learning and literature. The cultural policy model is first and foremost an 'arm's length' model whereby a number of expert bodies give advice to the Ministry. The model has a highly cooperative character, with artists' professional associations and trade unions playing an important role in formulating and implementing policies concerning artists as well as project funding.

In **Sweden** national, regional and municipal authorities share the all-embracing goals of cultural policy. These goals are devoted to safeguarding freedom of expression, ensuring equality of participation in cultural life for all, preserving and exploiting cultural heritage, and promoting cultural education and intercultural exchange.

The **British** government believe that their cultural objectives and principals play a key part in meeting their wider governmental social, economic and educational objectives. Because of this they have, like the Swedes, an all-embracing goal of cultural policy. The **United Kingdom's** Department for Culture, Media and Sport (DCMS) aims to bring quality to the fields of culture, media and sport and to make these activities available to a broad public. Further main objectives include raising the standards of cultural education and training and developing new jobs in the creative industries.

## 2. Decision-making and administration

### 2.1. Description of the system

**Belgium** is a federal State. The regions and the linguistic communities have their own legislative powers, exercised through a Council, and executive powers, exercised through the regional and community governments. The *Ministère de la Communauté française Wallonie-Bruxelles* administers the cultural affairs of the French-speaking community, the *Ministerie van de Vlaamse Gemeenschap* those of the Flemish-speaking community and the *Ministerium der Deutschsprachigen Gemeinschaft* those of the German-speaking community. Some of the powers relating to these specific cultural policies, however, are reserved for central government; these include the enactment of measures to guarantee the right to work and the right to social security, legislation on general taxation and copyright and cross-cultural or cross-community responsibility for the administration of certain major national institutions, notably the La Monnaie Royal Opera House, the Palace of Fine Arts and the Royal Museums of Art and History, all of which are located in Brussels.

The **Danish** Ministry of Culture produces initiatives providing support for the creative arts, music, theatre, film, libraries, archives and museums, as well as for higher education and training within these areas. It is also responsible for copyright, disseminating cultural information, radio and television, sport and international cultural cooperation. The Ministry of Culture comprises a central division and a number of cultural institutes. These institutes enjoy considerable freedom and independence in relation to the Ministry of Culture.

In **Germany**, the *Länder* (federal states) and their *Kultusministerien* (Ministries of Cultural Affairs) or *Wissenschaftsministerien* (Ministries of Science) are mainly responsible for cultural policies. The main task of the *Kultusministerkonferenz* (KMK, Permanent Conference of the Ministers of Cultural Affairs of the *Länder* of the Federal Republic of Germany) is to secure a requisite minimum of unity in the fields of education and culture. For many years, the Federal Minister of the Interior was responsible for national cultural policy. In 1998, the Office of *Staatsminister für Kultur und Medien beim Bundeskanzler* (State Minister for Culture and the Media at the Federal Chancellery) was created to unify powers and responsibilities relating to cultural policy.

The **Greek** Ministry of Culture is responsible for defining and implementing cultural policy and for cooperation with local administrations and private institutions. It also plays an advisory role in the allocation of funding for the arts. The Ministry is also responsible for drafting laws

concerning the protection and promotion of the cultural heritage. To support the Minister of Culture, various councils and commissions operate within the Ministry, such as the Central Archaeological Council, the Commission for the Marketing of Books with Cultural Content, the Advisory Commission for Fine Arts, and the Commission for Artists' Pensions.

In **Spain**, the *Comisión Delegada para Asuntos Culturales* (Delegate Commission for Cultural Matters) is a delegate organ of the government for the coordination and promotion of cultural policy. The *Ministerio de Educación, Cultura y Deporte* (Ministry of Education, Culture and Sport) is the body of the General State Administration entrusted with formulating and implementing general government guidelines on cultural policy. It performs this task through the Secretariat of State for Culture which controls the Directorate-General for Fine Arts and the Cultural Heritage, the Directorate-General for Books, Archives and Libraries, and the Directorate-General for Cultural Cooperation and Communications.

In **France** responsibility for culture lies with a member of the government. Since 1978, with two exceptions (1981-86 and 1993-95), the powers relating to culture and communication (audiovisual and printed press) at ministerial level have been the responsibility of a single ministry. A number of other ministries contribute to cultural policy, notably the *Ministère des affaires étrangères* (Foreign Ministry), which is in charge of **French** cultural policy abroad, and the *Ministère de l'éducation nationale* (Ministry of National Education), which is responsible for art education.

The mandate of **Ireland's** *Department of Arts, Heritage, Gaeltacht and the Islands* is to foster, promote, conserve and present **Ireland's** heritage and culture in the broadest sense. Its areas of responsibility include the Arts and Cultural Institutions, broadcasting and film, the built and natural heritage, the **Irish** language and the Gaeltacht and the Islands.

In **Italy**, the *Ministero per i Beni e le Attività Culturali* (Ministry for the Cultural Heritage and Activities) was created in October 1998 and is subject to the powers and responsibilities of the Minister for the Cultural and Environmental Heritage together with performing arts and sport, which were previously attributed to the Presidency of the Council of Ministers.

The **Luxembourg** *Ministère de la culture, de l'enseignement supérieur et de la recherche* (Ministry of Culture, Higher Education and Research) serves as the central body responsible for promoting culture and stimulating artistic life. Together with the *Ministère des affaires étrangères* (Ministry of Foreign Affairs), it is responsible for cooperation programmes at bilateral and multilateral levels.

In the **Netherlands**, the *Ministerie van Onderwijs, Cultuur en Wetenschappen* (Ministry of Education, Culture and Science) has been responsible for culture and cultural policy since 1994. Culture is included in the portfolio of one of the Ministry's two State Secretaries. Proposals submitted by the State Secretary are discussed in the Parliament's Cultural Affairs Committee, which includes representatives of all the parliamentary parties. Committees of independent experts advise the government on policy decisions, on questions of allocating funding for the arts and on matters concerning artistic quality.

The general clause of Article 15 of the **Austrian** Constitutional Law assigns most cultural powers to the provinces (*Bundesländer*) - 'cultural sovereignty' -, while the federal government is expressly assigned powers in respect of 'sovereign' matters such as scientific and technical archives and libraries, artistic and scientific collections and federal facilities (federal museums,

National Library), federal theatres, historic monuments, religious denominations, foundations and funds.

The **Portuguese** *Ministério da Cultura* (Ministry of Culture) was created in 1995 in order to strengthen the position of culture in a wider context and to initiate a dialogue and establish synergies with the other ministries. The ministry is supported by several Councils such as the High Council of Libraries and the National Copyright Council.

The main executive responsibility in **Finland** is held by the *Opetusministeriö* (Ministry of Education) through its Minister of Culture, which is also responsible for sports and youth affairs. These sectors have been integrated within a Department for Culture, Sport and Youth Policy. The Arts Councils distribute public money at 'arm's length' from the Ministry to professional artists and advise the Ministry of Education on the formulation and implementation of policies for the arts (The 'arm's length' principle implies mutual independence of the parties. The 'arm's length' bodies - the Art Councils - have independent decision-making powers). The system comprises nine national arts councils (one for each art form, i.e. architecture, cinema, design, dance, literature, music, photographic art, theatre and visual arts), and the Central Arts Council, which acts as a 'joint body' for the 'art-form' councils. The members of the national arts councils are renowned artists or art experts.

In **Sweden**, the national, regional and municipal authorities share responsibility for public subsidies in the cultural field and each county council and municipality makes its own decisions on priorities and special activities. The *Kulturdepartementet* (Ministry of Culture) as part of the central government is responsible mainly for longer-term planning and coordination.

In the **United Kingdom**, the Department for Culture, Media and Sport holds policy responsibility for museums, galleries and libraries, buildings, the arts, sport education, broadcasting and the media and tourism, as well as the creative industries and the National Lottery.

## *2.2. Breakdown of cultural powers and responsibilities at national, regional, local and municipal levels:*

In **Belgium**, a community executive has the sole right to exercise the powers of each linguistic community in the cultural sphere, even in cases where other cultures are involved. Belgian policy on subsidising the arts is based on the principle of subsidiarity, which means that it is conducted in partnership with the provincial authorities and with the local authorities (the municipal or communal councils). This policy of partnership is most clearly visible in the 'cultural contracts', formal agreements by which the task of promotion of the arts is delegated to local cultural centres, which are normally responsible for the local cultural infrastructure.

**Danish** cultural policy is characterised by the concept of self-management and the 'arm's length' principle. The *Kulturministeriet* sets the goals, determines the financial parameters, makes the arrangements for subsidies and oversees organisational structures (self-management principle). The greater part of cultural activity is initiated at local and regional level; municipal and county councils support numerous cultural initiatives and institutions. The 'arm's length', or delegation, principle has been used to establish independent arts councils and boards, independent of central government, which are given authority to distribute funds for arts and culture.

In the Federal Republic of **Germany**, responsibility for the arts and culture lies mainly with the *Länder* and the municipalities. Consequently, they also bear the main financial burden of cultural

support. They provide more than 90 % of all financial support. The support given by central government is concentrated on measures of national and international importance. In such cases, central government acts in cooperation with the respective *Land* or with a municipality. The central government is also responsible for areas such as the promotion of German unity on a cultural level, the cultural promotion of the German minorities in the eastern part of Central Europe, promotion of the cinema, protection of the German cultural heritage and representation of the Federal Republic of Germany's interest in cultural policy within the EU.

The **Greek** Ministry of Culture draws up guidelines for cultural policy at national level. At regional level, the Ministry cooperates with inspectors for the pre-historical and classical antiquities, for Byzantine and Post-Byzantine Monuments, for modern monuments and archaeological and Byzantine museums. At local and municipal level, cultural development is decentralised, by means of cultural centres, art galleries, local festivals and municipal museums which support and encourage cultural creativity.

The 1978 **Spanish** Constitution regulates the delegation of authority in cultural matters. The State has exclusive power over legislation concerning intellectual property and is responsible for the preservation of the cultural and artistic heritage, including monuments. The autonomous Communities may assume powers relating to museums, libraries, music conservatories and monuments of interest to the autonomous community as well as to the promotion of culture.

The central administration in **France** currently consists of six directorates (French Archives Directorate; Books and Reading Directorate; Architecture and Heritage Directorate; French Museums Directorate; Music, Dance, Theatre and Performing Arts Directorate; Central Administration Directorate) and two delegations (Plastic Arts Delegation; Regional Development and Management Delegation). The regional decentralised administration is part of the Ministry of Culture and Communications; their financing is a component of the central budget and administered by the Ministry. According to the general rule of organisation of decentralised state departments, these administrations are under the authority of the regional prefects. They are composed of two kinds of departments: the *directions régionales des affaires culturelles* (DRAC; Regional Cultural Affairs Directorates) and the *services départementaux de l'architecture et du patrimoine* (SDAP; Departmental Architecture and Heritage Services).

The administration of cultural affairs in **Ireland** is shared between the central and local government. The Department of Arts, Heritage, Gaeltacht and the Islands has main responsibility at national level.

In **Italy**, the breakdown of competencies between the State, regions and local bodies was completely reorganised in 1998. The State now has responsibility for all functions and tasks involved in protecting the cultural and environmental heritage. The management and promotion of culture operates on the principle of maximum cooperation between the State, regions and local bodies. However, three of the five autonomous regions have full responsibility for their cultural and environmental heritage. The other fifteen regions are laying down rules concerning local museums and libraries, tourism and the performing arts, in accordance with the national legislation. The provinces and the municipalities have administrative powers for the protection of the environment, the cultural heritage and development of tourism. They are responsible for the management of the museums, libraries and archives owned by them and promote cultural activities and events.

The Ministry of Culture in **Luxembourg** administers and coordinates the activities of the cultural centres and associations. A number of public institutions (partly created by the

government) are responsible for the promotion and management of various institutions and programmes. The *Agence luxembourgeoise d'action culturelle* (ALAC, Luxembourg Cultural Action Agency) works to maintain the synergies between State and city and oversees the collection and dissemination of cultural information. It also serves in an advisory capacity for the authorities.

In the **Netherlands**, the distribution of tasks between the State, the provinces and the municipalities has been the subject of debate since the early 1970s. The debate was prompted by central government's efforts to transfer a large number of tasks - including responsibility for cultural policy - to local authorities for reasons of efficiency. In theory, the State became responsible for maintaining the national museums, the symphony orchestras and the theatre and dance companies. The provinces were given responsibility for disseminating, coordinating and maintaining the full range of cultural activities at provincial level. The municipalities are responsible for maintaining the various venues and facilities and for scheduling performances. With respect to the large cities, separate agreements were made with the cities of Amsterdam, Rotterdam and The Hague. In actual practice, however, it is not so easy to separate these three tasks.

Since 1997, arts affairs in **Austria** have been administered by the *Bundeskanzleramt* (Federal Chancellery) and assigned to the State Secretary responsible for culture, the arts, EU affairs and sport, under the aegis of the Chancellor. Activities in the federal provinces are administered by the executive offices of the relevant *Bundesländer* governments and their departments. Towns with a population of more than 20 000 usually have their own cultural affairs offices which report to the mayor or to a Cultural Affairs Councillor.

The Ministry of Culture has authority over all fields of culture policy in **Portugal**. As Portugal is not divided into regions, the municipalities are responsible for planning and managing cultural centres and cultural institutions, as well as for supporting cultural activities and projects of interest to the municipality.

In **Finland**, State and municipalities share financial responsibility. The State takes responsibility for the national institutions, but it also cooperates with municipalities in providing funds for the widest possible access to art and cultural services for the population as a whole. This is done through the system of statutory subsidies which guarantee the basic financing of public libraries, arts education, museums, theatres and orchestras in municipalities.

The **Swedish** model of government administration is characterised by extensive decentralisation. The national, regional and municipal authorities share the comprehensive goals of cultural policy in Sweden, but each county council and municipality takes its own decisions on priorities and special activities.

The **United Kingdom's** Department for Culture, Media and Sport is responsible for all cultural issues in England and for some issues across the whole of the United Kingdom, e.g. broadcasting and export controls on cultural objects. Scotland, Wales and Northern Ireland have responsibility for their own cultural issues. However, the Department of Culture, Media and Sport has established Regional Cultural Consortia in each of the eight English regions outside London to map out regional cultural strategies and to provide a strong voice for culture and creativity in the regions. The Consortia serve as intermediaries between cultural strategies at national and local levels.

### 3. Funding the cultural policy

As the facts and figures given for funding the cultural policy in the **Member States** were quite heterogeneous and covered different periods, a comparison is not possible. Furthermore, the expenditure of the Member States on culture depends on the definition of culture, which sometimes comprises mainly the arts and artistic activities but sometimes ranges from socio-cultural activities to education.

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In **Belgium**, the total amount allocated to the pursuit of cultural policies by all tiers of government represented about one per cent of gross domestic product in 1998.

The contribution of the **French-speaking community** is ten times that of central government. Most of this community budget is allocated to the Belgian public broadcasting service *Radio Télévision belge*, which receives just over 50% of the total. The other recipients, in descending order, are the performing arts, to which 34% of the remaining resources are devoted, general affairs (including the cultural centres and employment schemes) with 20%, education and the welfare of children and young people with 19%, audiovisual activities other than radio and television with 15%, books and literature with 8% and national heritage and the visual arts with 4%.

The **Flemish community** spent 4.3% of its total budget on culture in 2000. The main expenses were devoted to subsidies for Flemish radio and television. The Flemish Government however has a limited range of powers, and the percentage is therefore not comparable with the 'national' figures for other countries.

About 1.8% of total public expenditure in **Denmark** is spent on culture and the arts. In real terms, State expenditure on culture increased from 1986 to 1999 by approximately 40%. Music, creative arts, film and artistic training have particularly benefited from this increase. Funds from the National Lottery and football pools provide a substantial proportion of State financing.

In 1996, **Germany** spent 1% of total public expenditure on the arts and culture, including funding for universities for the fine arts, adult education and the public library system. Strong pressure has been exerted on the *Länder* of the former GDR to maintain their cultural activities and to preserve their cultural infrastructure. From 1987 to 1996, the breakdown of public expenditure on culture was 54% for municipalities, 41% for the *Länder* and 5% for the State.

In **Greece**, financing is provided by the ordinary budget, the State Investment Programme and the National Lottery.

Because of the lack of standardisation in the budget structure, the diversity of organisational structures and the lack of a clear definition of 'culture', it is difficult to ascertain the total amount of money that the **Spanish** Government allocates to culture. Between 0.1% and 0.17% of gross domestic product (between 0.25% and 0.9% of the total public budget) was spent on cultural programmes overall by central government between 1993 and 1999. Funding the cultural policy in the autonomous communities and expenditure on culture by local authorities are not included in these figures.

The budget for culture in **France** has undergone some substantial changes to its sphere of activities in the last 10 years, among them the inclusion of the *délégation générale de la langue française* (DGLF; General Delegation for the French Language) and architecture.



For 2001, a budget of 0.994% of the State's net expenditure is planned for culture, a slight increase from the budget of 2000 (0.98%).

Since funding for cultural purposes in **Ireland** is entered against different budget lines, it is not possible to give an overall estimate of total public expenditure on culture.

The annual cultural budget of **Italy** is regulated according to the financial law: in 2000, 0.39% of the total State budget was spent on the cultural heritage and activities. The bulk of this expenditure was devoted to the preservation of the cultural heritage (from archaeological and architectural heritage to libraries and archives). About 63 % of the cultural budget is attributed to the state, 10 % to the Regions, 2 % to the provinces and 25 % to the municipals.

In **Luxembourg**, the budget for culture is allocated to the Ministry of Culture, the Interior Ministry and the Ministry of Public Works. The budget has been steadily increased since 1990. In 2000, 1.71% of the total budget was put aside for culture.

The cultural budget of the **Netherlands** is divided into sections for MLB (Media, Language and Literature and Libraries), the arts and the cultural heritage. Public expenditure on culture in the Netherlands, as a percentage of the total public budget, has been approximately 0.5% for the last 10 years.

In 1997, **Austria** spent 1.3% of total public expenditure on culture and the arts. Nearly 59% of this budget was spent by the federal government, the remainder being divided among the *Bundesländer* (25%) and Vienna (just under 16%). A large percentage of federal monies (ca. 45%) is spent on large-scale projects and institutions, such as the federal theatres and museums, as well as on performing arts activities. Extra funds for non-traditional fields of culture are derived from indirect levies, on radio licences, for example.

**Portugal's** cultural expenditure for the year 2000 was 0.6% of total central government's expenditure and 0.2% of the GDP. The Ministry of Culture spent this fund on a wide range of cultural activities.

The expenditure of the **Finnish** Ministry of Education on promoting the arts and cultural industries, developing museums and libraries, preserving the cultural heritage, and supporting sports and youth work accounts for some 1.2% of the total national budget. The allocation for arts and culture (not including sports and youth work) in the State budget for 2000 amounted to 0.9% of the entire budget. Because of a recession, central government expenditure on culture has fallen slightly since 1993. Lottery profits constitute a significant proportion of the State financing of the arts and cultural life.

Because of the repercussions of an economic crisis on public finances in **Sweden**, municipal and county council cultural budgets were cut back in the first half of the 1990s. However, since 1996, there has been a recovery, which has had a positive effect on the municipalities' cultural budgets. They show a growth in real terms of almost 10 per cent since 1994. State cultural expenditure in 1998 may be estimated at 1.3% of the total national budget, while municipal cultural expenditure amounted to approximately 3% of all municipalities' budgets.

Government funding for the arts in the **United Kingdom** will increase substantially in the next few years. Support for public, sports and cultural activities comes from the Department for Culture, Media and Sport.

## 4. Support policy

### 4.1. Brief description of overall support policy to promote creativity

The **French-speaking community in Belgium** allocates budgetary funds through administrative agreements to guarantee the provision of universal public services. The main allocations are made to the public radio and television service RTBF, which receives about 50% of the total community budget, and to the cinema and audiovisual centre administered by the community. The community awards grants, on the basis of non-transferable contracts which establish the rules of a partnership, to the main theatres and cultural centres whose work is created and performed in Wallonia. These include, for example, the Royal Opera Company of Wallonia, the Philharmonic Orchestra, the Museum of Contemporary Art and the Les Halles European Cultural Centre.

By granting official approval and subsidies on the basis of prescribed criteria, the community supports 'centres of expression and creativity' and artistic projects conducted by civic associations in the framework of its youth welfare and lifelong learning policies.

Initiatives are taken to create and develop artists' studios as well as host organisations in the domains of theatre, dance and cinema and residential structures in the domains of the performing arts and translation in various cultural institutions.

The **Flemish community of Belgium** promotes measures to stimulate the creativity of individual artists in various fields such as music and performing arts.

The **Danish** Ministry of Culture has established a number of councils and boards which, on the basis of professional, qualitative criteria, are responsible for distributing subsidies to recipients. Subsidies to the visual arts are provided in the form of three-yearly working grants to promising young artists, while lifelong subsidies are awarded to artists recognised for long-term accomplishments in the arts. Support for music provides subsidies for professional orchestras, choirs and ensembles, concerts and festivals. Subsidies to theatres and theatre companies are awarded nationally and by municipalities and counties. Subsidies for full-length feature films are provided by the Danish Film Institute. With regard to literature, the public lending remuneration scheme, introduced originally in 1946, represents the most significant funding of Danish literature. Funds are distributed to authors and translators of books published in the Danish language. Support for other cultural activities is awarded by the Development Fund.

In accordance with the Federation's responsibility for the State as a whole and because German law assigns responsibility for promoting arts and culture mainly to the *Bundesländer*, the support of the **German** federal government concentrates on three major tasks: improving and developing conditions to enable the arts and culture to flourish, establishing and promoting cultural institutions which are important for the whole nation, and preserving and protecting the cultural heritage. The BKM (*Beauftragter der Bundesregierung für Angelegenheiten der Kultur und der Medien*; Federal Government Commissioner for Cultural Affairs and the Media) provides individual support for artists. An example is a promotion programme at the arts fair 'Art Cologne' for young artists who are currently unknown on the art market. In addition to this promotional programme, a large number of other supporting measures for artists are available which are subject to different criteria.

**Greece** finances private theatres and a range of national and state institutions such as the State Theatre of Northern Greece and the Athens State Orchestra. The Minister of Culture also subsidises artists participating in international exhibitions. Honorary pensions are awarded to artists representing all fields of artistic creativity, for example musicians or choreographers.

**Spain** provides a wide range of grants, financial aids and subsidies to several different areas of the cultural sector, which are managed by the various directorates-general subordinate to the State Secretary for Culture. These forms of support include aid for the training of arts professionals, grants for the preservation and restoration of cultural heritage and aid for promoting and diffusing written Spanish culture, as well as support for film, the audio-visual arts and the performing arts.

The Ministry of Culture in **France** provides significant financial support to numerous cultural organisations every year. The public institutions receive two types of subventions, which are paid directly. Other organisations receive funds to finance permanent or temporary cultural activities. The major recipients of such support are literature and libraries, historical monuments, museums, the plastic arts, music, dance, theatre and the performing arts. One of these organisations is the *Centre national de la cinématographie* (CNC, National Cinematography Centre), which supports film productions and the necessary infrastructure.

The **Irish** *An Chomhairle Ealaíon* (Arts Council) is an autonomous body established in 1951 to stimulate public interest in and promote the knowledge, appreciation and practice of the arts. It is the Irish State's principal instrument of arts funding and is an advisory body to the Government in arts matters. The Arts Council supports all aspects of the arts in Irish and English - architecture, dance, drama, film, literature, music, opera, and visual arts. It also supports individual professional artists through direct awards and bursaries.

The **Italian** Ministry for Cultural Heritage and Activities uses initiatives to encourage artistic creativity and contemporary architecture by promoting international design competitions (for example, the Centre for Contemporary Arts in Rome, the Museum for Audiovisual Arts), prizes for young artists, temporary exhibitions (Venice Biennale; Rome Quadriennale, etc.). The *Fondo unico per lo spettacolo* (Single Fund for the Performing Arts) allocates funds for the cinema, for prose, for music and for the national bodies for poetry. Moreover a new draft law has been tabled for promoting architectural and urban heritage.

**Luxembourg's** Ministry of Culture subsidises a large number of cultural activities and events. It also provides scholarships for professional artists, in particular for beginners in the fields of literature, the plastic arts, stage arts, music, photography and cinematography, in order to encourage artistic creativity. The law provides for special leave for people working in or connected with the arts.

In the **Netherlands**, long-term or 'structural' subsidies are awarded to institutions that constitute an indispensable part of Dutch culture or that are likely to make a major, but essentially temporary, contribution to art in the Netherlands. Such subsidies are awarded for temporary projects or one-off activities and come almost exclusively from the various funding bodies. A substantial proportion of cultural policy is financed by cultural funds, which operate as independent administrative bodies. Central government's responsibility goes no further than providing funds and laying down the specific conditions under which the fund in question must operate. Authority to allocate subsidies from the annual budget is delegated to the funds' boards. The creation of such funds has streamlined the procedure for allocating subsidies to individual artists or arts institutions. Subsidies are awarded for all art forms.

In **Austria**, public responsibilities for cultural affairs have been re-allocated, by sector, to different institutions or bodies. Organisations such as the *Österreichisches Filminstitut* (Austrian Film Institute), *Kulturkontakt* (Centre for East-West-Contacts) or the *Österreichischer Kulturservice* (ÖKS: Austrian Cultural Service) are responsible for promoting, supporting and coordinating artistic production within their field of responsibility.

**Portuguese** cultural policy subsidises the fields of cinema, the audio-visual arts and multimedia, literary creation, and the plastic and performing arts. For each field, a specialised institute is responsible for the financial support of projects, scholarships or financing the participation of artists at international events.

In **Finland**, the policy towards promoting artistic creation relies heavily on direct support for professional artists. The Arts Council of Finland grants public funds to the artists through the nine national art councils and the 13 regional arts councils. These tax-free grants are allocated for periods ranging from six months to five years to artists in the fields of literature, fine art, music, theatre, dance, crafts and design, photographic art, cinema and architecture.

Grants to activities in the cultural field in **Sweden** are either allocated to central, regional or local institutions or to independent groups or individuals. Authorities like the Swedish National Council for Culture decide who is to receive them. Central government has also supported creativity by allocating funds to institutions, projects or similar that have given proof of talented work and special capacity. Through the *Sveriges författarfond* (Swedish Authors' Fund) and the *Konstnärsnämnden* (Arts Grant Committee), the government supports individual artists financially through different sorts of grants. There is also a system of State income guarantees, through which nearly 160 artists are guaranteed a minimum annual income.

The **UK** government has two clear goals for their Department for Culture, Media and Sport (DCMS); excellence and access. They have therefore stripped away unnecessary bureaucracy to ensure that money gets where it is needed. It distributes government funding and Lottery funds to artists and arts organisations, both directly and through the different British national Art Councils. Wherever possible, non-departmental public bodies are encouraged to maximise non-central government funding from other sources.

#### *4.2. The role of fiscal policy as an instrument of cultural policy*

In **Belgium**, a reduced rate of VAT (6%) applies to cultural events, and there is also a system of tax exemption in respect of donations made to approved cultural organisations with responsibility for the entire territory of the **French-speaking community or the Flemish community**. Official approval is granted to cultural organisations by the Federal Ministry of Finance. With regard to patronage and sponsorship of the arts by the private sector, Belgium does not have a legal mechanism which would allow businesses any real tax concessions for measures designed to promote cultural activity in general and artistic creation in particular.

Instruments of fiscal policy play only a very small part in **Denmark's** cultural policy. There are no special tax regulations for artists or cultural events but sponsorship of cultural institutions and donations of artistic works are tax-deductible.

To give **German** cultural life a sound footing, theatres, orchestras, chamber music ensembles and museums are exempt from taxes in certain circumstances. There are also tax reductions for - among other things - the sale of artistic works and artistic performances, as well as a reduction of inheritance tax for artistic works or collections (it is also possible to offset inheritance tax by donating works of art to the State).

The tax scheme applicable to non-profit-making organisations in **Spain** is regulated by law (*ley de mezenasco*; the Sponsorship Act). There is a plan to improve these tax incentives by increasing the number of possible deductions. A series of tax measures applies to the acquisition, preservation, restoration and promotion of property forming part of the cultural heritage and also to donations to the State and public entities. A further measure is the possibility of paying taxes by donating property that forms part of the Spanish Historical Heritage to the State and other Public Bodies.

Fiscal policy in **France** is one of the determining elements of the cost of cultural works or events and of the balance of the art market, and must therefore be adapted to the specificity of cultural heritage and artistic production. As a result, artists enjoy specific tax measures, which take into account, for example, the irregular nature of their income. Further tax provisions encourage individuals and companies to help preserve and enrich the cultural heritage through donations and gifts, as well as by sponsoring activities.

**Italian** legislation, which has often been amended in its details, provides for tax allowances for individuals who invest in research, exhibitions or restoration activities related to the cultural heritage and who make donations to public institutions, and also provides for the possibility of paying death duties by donating objects of cultural value. Some other facilities are provided to real estate owners, and for non-profit-making associations.

In the **Netherlands** tax legislation, for which the Ministry of Finance is responsible, also contains elements that affect culture. Lower turnover tax rates (VAT) apply to certain cultural events as well as to books and daily newspapers. Steps have also been taken to maintain the quality of Dutch museums and to retain valuable works of art for the Netherlands by introducing new measures affecting gifts and inheritance tax.

The **Austrian** legislation also provides for a number of important instruments of indirect support for the arts. This refers to various legal provisions of social policy and fiscal policy, the system of social security for artists, measures taken in the field of labour-market management, copyright legislation (both direct and indirect payments), the encouragement of private-sector support for the arts by means of tax incentives, and tax deductibility for private donations and arts sponsorship. Certain public subsidies have been tax-free since 1997. These include grants, prizes and supplements from the Austrian Film Institute for promoting the creation of film concepts and screenplays, income and assistance from public funds or from the funds of public or private foundations, insofar as compensation for expenditure or expenses is concerned, or for activities abroad.

In **Portugal**, a Sponsorship Act regulates income tax reduction for groups and individuals who make donations in money or in kind to public or private authorities whose activity consists mainly in realising cultural initiatives.

In **Sweden**, all costs incurred in order to earn an income are tax-deductible, provided the income derives from a professional activity. How local tax authorities apply the rules for tax deductions may sometimes be of great importance to the individual artist. VAT for cultural activities (events, performances, etc.) is 6%, which is the lowest of the three existing VATs. VAT for books is currently 25%. Some cultural activities (public non-profit-making organisations) are exempt from taxation.

## 5. International relations

Promoting awareness of national culture and art ranks high among the objectives of the international relations of most of the **Member States**.

All **Member States** maintain good and frequent relations with other EU Member States and the EU institutions. National cultural contact points<sup>2</sup> provide information about cultural activities in the EU and provide information for candidates interested in participating in various Community cultural programmes.

All **Member States** are members of the Council of Europe and participate fully in all of its activities.

All **Member States** have national Commissions for UNESCO and take part in numerous projects supported by UNESCO.

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The Member States also specified the following features of their international relations:

In **Belgium**, the linguistic communities have enjoyed a right of autonomy in the field of international relations since 1993 and are therefore able to conclude agreements not only with national governments but also with regions and other administrative subdivisions of other countries. This autonomy has also enabled them to open representative offices abroad. The French-speaking community has an International Relations Directorate (Commissariat général aux Relations internationales de la Communauté française de Belgique). The Directorate is a public body which also engages in multilateral initiatives with international and European organisations.

The **Flemish Community of Belgium** has international agreements with other countries, constitutional regions and provinces, e.g. the Netherlands and other neighbouring countries, as well as the regions of Catalonia, Scotland and Wales.

The first goal of **Danish** international cultural exchange is to promote the qualitative development of Danish art and culture; the second is to promote awareness of Danish art and culture and the third is to promote awareness of Denmark and Danish policy, since this can contribute to opening new avenues. The idea is that Danish culture will find inspiration and gain experience by interacting with people in other countries and sharing their culture.

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<sup>2</sup> A list of these contact points can be visited at: [http://europa.eu.int/comm/culture/contact-point\\_en.html](http://europa.eu.int/comm/culture/contact-point_en.html). Retrieved: 15 December 2001.

The Federal government of **Germany**, the local governments of the Bundesländer and the municipalities cooperate in arranging and implementing cultural conventions with foreign States, foreign municipalities and in representing Germany at international cultural conferences. Germany's municipalities also maintain a range of partnerships with municipalities in Central and Eastern Europe and in the Russian Federation.

**France** seeks to develop European cultural activities. As regards relations with countries outside the EU, three specific activities are pursued: the promotion of foreign cultures in France, the promotion of French culture abroad and, finally, institutional cooperation (expertise and training).

**Ireland** is directly involved with a number of Irish historical and cultural organisations in the USA. Ireland is also linked with certain European and International cultural organisations.

In addition to its other bilateral contacts, **Italy** devotes special attention to countries bordering the Mediterranean Sea.

**Luxembourg** cooperates regularly with the Belgian Province of Luxembourg, the German states Saarland and Rhénanie (Rhineland-Palatinate) and the French province of Lorraine in an interregional commission, known as *SAAR-LOR-LUX*. Luxembourg participates regularly in summits of French-speaking countries and the European Union.

The **Netherlands** maintains strong relations with Flanders and the German state of Nordrhein-Westfalen (Northrhine-Westphalia), where the Dutch language is an important factor. Attention is given to Germany, France and the UK because they provide important markets for the arts. The historical links that the Netherlands has with a number of countries outside Europe (Indonesia, Surinam and South Africa) provide a reason to prioritise cultural relations with those countries. Contacts with Russia, Hungary and the Czech Republic seek to provide support to reinforce the cultural infrastructure and thereby promote the process of democratisation. The year 2000 marked 100 years of relations between the Netherlands and Japan.

**Austria** has signed bilateral agreements with all its adjacent States and with several other States world-wide. Joint cultural programmes have been carried out with Israel and Iran.

For historical reasons, and because of mutual interests, **Portugal's** relations with Portuguese-speaking countries, with particular emphasis on Brazil and Cape Verde, have been encouraged in recent years with positive results. Portugal emphasises, inter alia, cultural exchanges with the USA, Japan, China, Morocco and Argentina. When Portugal held the EU Presidency, it was given the task of organising an Informal Council of Ministers of Culture.

For **Finland**, the Cultural Agreement signed by the five Nordic countries in 1971 forms the cornerstone of Nordic cultural, educational and research cooperation. Bilateral Cultural Funds are maintained with Iceland, Norway, Sweden and Denmark. Since 1954, Finland has also had 15 cultural and scientific institutes abroad.

**Sweden** has a long tradition of cooperation with its Nordic neighbours in intra- and international affairs. Sweden actively promoted the UN's decision to establish the World Commission on Culture. In 1998, it also hosted the intergovernmental UNESCO Conference on 'The Power of Culture', at which the UNESCO report, entitled 'Our Creative Diversity', was discussed.

The **British** government and their DCMS have certain relations with international cultural organisations to promote British culture around the world.

## 6. The role of the private sector

Private initiatives play an important role in the **French and Flemish Communities of Belgium**. In addition to complementing public sponsorship, these initiatives sometimes propose creative projects in the **French Community**. Initiatives also come from the commercial sector (banks, industries, etc.) and from non-governmental organisations. Public-private collaboration takes many forms. Some are short-term (organisation of exhibitions, congresses, etc.), others more permanent (annual festivals, Biennale, prizes or competitions). Assistance may be logistical (loan of facilities, exhibition halls, etc.) or financial (donations, loans, scholarships, participation in and representation on Executive Boards). The role played by the private sector in the Flemish Community also takes the form of an exchange of knowledge.

In **Flanders** the not-for-profit Foundation of the Arts seeks to act as a middleman between the not-for-profit sector and the private sector. On 16 June 2000, the Flemish government decided to promote the introduction of public-private partnership projects in as many areas as possible.

The private sector in **Denmark** contributes in two ways. First, a number of private businesses produce art and culture commercial terms, second, the private sector contributes to art and culture by means of sponsorship and foundations. Cooperation between culture-producing businesses and the public sector takes the form of public aid schemes.

In the Federal Republic of **Germany**, private initiatives help to shape cultural life in many ways, such as the establishment of associations and foundations, and acceptance of honorary roles, as well as through donations and sponsoring from individuals or enterprises. There are no general statistics on private initiatives in Germany at present. The Federal Government recently changed its tax laws with a view to encouraging private participation in cultural activities.

Private **Greek** institutions, working independently of, or in cooperation with the Ministry of Culture, contribute to the promotion of fine arts in Greece and develop their activities at the international level with cultural communication as their objective.

In **Spain**, tax incentives for foundations and private enterprise to encourage cultural activities are laid down in law. In addition to participation in cultural activities by private persons on an individual basis, there are two large groups of institutions in Spain which are active in the cultural sphere: the Savings Banks and the Foundations.

In **France**, private initiatives are crucial for performing arts. Festivals, for example, are often supported by private initiatives, even if they receive financial support from the State. In the field of the plastic arts, private galleries promote new artists and trends. Private foundations also play a role in supporting artists. The State and the local authorities support and subsidise a large number of private initiatives. On the other hand, many sponsors or owners of collections support public initiatives. For example, the financial participation of large international enterprises helped to facilitate the renovation of the Centre Georges Pompidou.

The growing **Irish** economy creates opportunities to broaden audiences and strengthen finances. To exploit the new opportunities in corporate arts' sponsorship and public-private partnerships, it will be necessary to improve the management and marketing capacities of arts organisations.



Private sponsorship in **Italy** is mainly related to activities in the fields of conservation and restoration of cultural heritage. However, private agencies have also begun to involve themselves in the management of cultural heritage. Cooperation between public and private sectors may be readily seen in activities where business undertakings cooperate with profit-seeking and non-profit-making organisations. Recent legislation allows the participation of the private sector in the management of cafeterias, reception facilities, ticket sales, and museum shops. The privatisation of public activities, like the Biennale of Venice or certain opera companies, may be seen as a step towards increased cooperation between the public and the private sectors.

In **Luxembourg**, the traditional sponsors, especially the banks, are today increasingly operating an autonomous cultural and artistic policy which tends to favour prestigious collections and projects. As a result, the people working in the arts who do the actual work get almost none of the support they once received from their former benefactors. The National Cultural Fund is now more or less a social agency for culture. To increase its modest funds, the government will try to find new ways of utilising them to promote sponsorship and to create new methods of financing.

In the **Netherlands**, private associations and foundations are the third source of funding for cultural life. A growing number of subsidised cultural institutions have friends' societies or private support foundations. These so-called allied organisations finance some of the institutions' activities, for example, the purchase of works of art or musical instruments. They derive their income from membership fees, gifts and legacies. Sponsoring by trade groups and industries is handled by agreements concluded between individual companies and cultural institutions or facilities.

Severe budget cuts in the last two years have prompted **Austria** to intensify its efforts to increase the role of the private sector in cultural support. The initial steps have been taken towards a public-private partnership in the fields of audio-visual media, theatres and museums. The privatisation of public institutions such as Austrian museums may be regarded as a step towards more effective cooperation between the public and the private sectors.

Activities funded by private initiatives have increased in **Portugal** in recent years, which is a result of a growing interest in cultural objects and it is also a reflection of the current policy in this sector. Private (financial) support of initiatives and co-productions with the Ministry of Culture has also increased significantly in the last five years.

In **Finland**, there has been a decisive trend towards less state control. Because of the inadequacy of, or even decrease in public funding, foundations and the business sector play a greater role in sponsoring the arts. Cultural institutions seek new partnerships with the private sector to cover their costs. The National Opera and the Museum of Modern Art have made interesting new sponsorship agreements with the private sector.

In **Sweden**, the importance of private sponsorship, as a complement to public financing, has increased in the cultural field. For larger, publicly-supported cultural institutions, however, private sponsorship still accounts for only a small part of total revenue. Sponsorship is estimated to constitute, on average, one or two per cent of the cultural institutes' revenues.

The creative industries in the **United Kingdom** are considered one of the most significant wealth-creating sectors. The Department for Culture, Media and Sport is engaged in helping to promote these industries and to provide them with a stimulating economic environment. Recent developments include the initiatives for the development of skills put forward by the Creative Industries Task Force. Among the proposals were measures to facilitate access to capital for

creative businesses. The idea behind the establishment of the Creative Industries Task Force is to bring public and private sector sponsors together to create closer cooperation in addressing the issues which influence the success of creative businesses.

## 7. Current debate and future plans

Nearly all **Member States** refer to efforts to reach a wider public as one of their central aims.

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In **Belgium**, the **French-speaking community** is aware that, if culture is to acquire a prominent place in the knowledge-based society of the future, it will be important to intensify the pursuit of policies designed to promote mobility and exchanges between young people and to ensure that all the electronic cultural networks in Europe are made accessible to everyone. Similarly, in the hybrid society of Belgium, in the capital of Europe, there is a need to organise encounters between different cultures and beliefs in order to highlight and develop their common basic elements. The principle of subsidiarity in national, regional, provincial, municipal and civic cultural policy assumes a strategic role in this respect and commits all parties, public and private, to encourage the expression, in every art form, of each aspect of people's heritage, be it their history, their architecture or their intangible treasures. 'Culture is a vehicle for any journey, except voyages of conquest'. In this sense, culture forges bonds of peace between all living beings (and all who have died), and peace is the sole guarantor of universal liberty, equality, justice and fraternity.

The **Flemish Community of Belgium** attaches great importance to using the new information and telecommunication technologies to place culture within the reach of everyone. A decree is being drafted which will serve as a framework for the whole of Flemish cultural policy.

Current additions to **Danish** cultural policy involve library activities, changes in the music law, and regional cultural agreements. Further initiatives include cultural policy proposals for programmes for children and sports.

In **Germany**, the promotion of cultural programmes in the five *Bundesländer* of the former German Democratic Republic and the combination of culture and tourism in those states have become important issues for discussion. Other recent issues include the cultural promotion of Berlin and the combination of cultural and industrial support for the cinema and for memorial sites. Cultural policy in Germany interacts closely with the processes of transformation in society. With citizens claiming rights to co-creation and co-administration of social and cultural life, public arts administration has to take a critical look at its future role.

**Greece** pursues the aim of protecting cultural diversity by using culture to oppose xenophobia and racism. Further plans include cooperation with the Ministry of National Education to develop disciplines with a cultural content, to encourage cultural activities and to give the Olympic Games a cultural dimension.

**Spain** gives particular attention to the dissemination of Spanish culture to its citizens and to a series of measures targeted outside Spain, by promoting co-productions in Latin America, for example. Further aims include the evaluation and restructuring of internal administration. Furthermore, a new Sponsorship Act is designed to establish tax incentives for private persons and companies making donations to cultural activities. To attain these goals, a series of legal measures is planned, as is increased investment, particularly in the main cultural institutions.

Extension of museums' opening times and the use of new technologies in conservation are additional issues being discussed for the future programme.

Support for cultural industries as well as a new definition of cultural institutions are among the **French** core issues for the future. The limits of the capability of public agencies to support emerging cultural and artistic practices is another topic in the current debate. The establishment of a cultural democracy should involve the entire population and lead to more decisive action being taken against the inequalities of access to culture. A clarification of the division of responsibilities among the various public bodies is also planned.

**Ireland's** Arts and Culture Capital Enhancement Support Scheme (Access) has as its goal the improvement of the infrastructure for the arts and culture by supporting the development of new facilities at regional, county and city levels and by renovating existing facilities and buildings that serve the cultural infrastructure.

**Italy's** policy focuses, firstly, on the integration of all competencies related to cultural heritage, performing arts, publishing and sports into one ministry and, secondly, on the division of powers and responsibilities for the protection and management of cultural heritage between State, regional and local institutions. Among the core issues are public support for contemporary creativity, the performing arts (music, dance, theatre) and cinema. Future plans in the cultural policy field include measures to strengthen and to integrate public and private financial resources. A better use of public resources (like the EU) and the planning of activities by means of negotiations between the public sector (central and local) and civil society are further issues for the future. In addition, emphasis is placed on the protection and upgrading of contemporary cultural expression and the promotion of literature (books and reading).

For the **Netherlands**, quality remains one of the main criteria for granting cultural subsidies. Additional basic issues include the social outreach of projects, programmes and events, as well as new methods of assessment and accountability. Emphasis in cultural education will shift from supply to demand, so as to enable and encourage pupils to discover cultural and artistic works and events. Future plans in the Netherlands focus on greater attention to culture via the New Media, encouragement of cultural entrepreneurship, without making artistic or cultural concessions, and, finally, a more open attitude towards cultural diversity.

Strategies to stimulate employment in the cultural sector and to underpin the cultural expression of ethnic groups were among the recent issues discussed in **Austria**. In addition to gender equality in the arts and the media, major goals of the cultural policy have included increased contacts at international level and the dissemination and promotion of Austrian contemporary and experimental art abroad. The newly formed coalition government will make some significant changes. The coalition's policy paper no longer includes the promotion of contemporary arts; instead, a paragraph on promoting research into *Volkskultur* (popular culture) has been added. This shift will have a significant impact on future cultural policy, which is opposed by many artists, institutions and cultural organisations.

**Portugal's** cultural programme is devoted to a consolidation of the core issues: books and reading, protection and upgrading of the cultural heritage, creation (in all artistic fields), decentralising responsibility for culture, and disseminating Portuguese values, works and artists internationally. Further actions involve demanding more professionalism from all cultural institutions and reaching new audiences.

New issues in **Finnish** cultural policy include public-private non-profit-making partnerships and the link between culture and sustainable development. One current focus is the culture industry, which combines artistic creativity and business. In the Finnish Government's recent programme, culture is seen as an increasingly important factor in national and international development.

Among **Sweden's** core issues are literature and reading, the improvement of conditions for artists, and a focus on architecture and design. Another issue is the continuation of the decentralisation process. In addition, emphasis is placed on strengthening the position of the arts in the education system and on the role of culture as a factor contributing to regional growth.

Draft guidance for local authorities on developing local cultural strategies was launched in the **United Kingdom** on 25 June 1999. Cultural services provide a wide range of benefits and may help to tackle social exclusion and assist with regeneration. Fourteen local authorities across the country piloted the guidance strategy. There is no statutory requirement to pursue a cultural strategy. Pursuit of such a strategy is, however, one of the Best-Value Performance Indicators for local authorities. A revised final version of the guidance strategy will be issued in autumn 2000 to all local authorities to assist them in their work towards developing a cultural strategy.

Sources of the replies to the questionnaire:

<b>Belgium (French Community)</b>	Ministère de la communauté française Direction générale de la culture 44, Boulevard Leopold II B-1080 Bruxelles Martine Lahaye Fax: +32 (2) 4132053 E-Mail: martine.lahaye@cfwb.be <a href="http://www.cfwb.be">http://www.cfwb.be</a>
<b>Belgium (Flemish Community)</b>	Ministerie van de Vlaamse Gemeenschap Cel voor Cultuurbeleid, Directoraat Generaal Administratie Cultuur, Parochoaansstraat 15 1000 Brussels Dr Bart Van der Hertem Fax +32 2 553 69 69 <a href="http://www.wvc.vlaanderen.be">http://www.wvc.vlaanderen.be</a>
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<b>Greece</b>	Ministry of Culture Dept. for Relations between Greece and the European Union Ermou 17 10563 Athens, Greece Georgios Liondos, Chief of the Direction Fax:+301/3310796

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<b>Ireland</b>	<p>Department of Arts, Heritage, Gaeltacht and the Islands          Cultural Institutions Division          43-49 Mespil Road          Dublin 4, Ireland          Chris Flynn          Principal Officer          E-Mail: cflynn@ealga.ie</p>
<b>Italy</b>	<p>Emilio Cabasino, Adela Compagna. Ufficio Studi del Ministero per i Beni e le Attività Culturali (Department of Studies of the Ministry for the Cultural Heritage and Activities)          Ministero per i Beni e le Attività Culturali          Ministro Giovanna Melandri          Via del Collegio Romano 27          I-00186 Roma          Fax: +39/066790426</p>
<b>Luxembourg</b>	<p>Ministère de la Culture, de L'Enseignement supérieur et de la Recherche          20, montée de la Petrusse          L-2273 Luxembourg          Christiane Daleiden Distefano          E-mail: christiane.daleiden@ties.itu.ch</p>
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## VOLUME II

### OUTLOOK FOR THE 21<sup>ST</sup> CENTURY

Producers of cultural works from all the EU Member States and from many artistic fields such as literature, architecture, music, film, theatre and sculpture, agreed to set down their thoughts about 'European Culture in the 21st Century'.

The following contributions have as their theme the concept of Europe and European culture as well as the position of artists in a changing economic and social environment. In addition, various ideas and proposals are developed for various cultural areas and for cultural policy.

This series of texts reflects the wealth and diversity of European culture as an important basis for European identity. Even if many authors agree that diversity determines the cultural landscape of Europe and, hence, its identity, they nevertheless observe agreements and parallels at the same time. Multiple identities and supranational cultural multiplicity have developed through migration and cultural dialogues. A strengthening of the intercultural dialogue is considered important for the positive continued development of a European cultural process and a forward-looking cultural policy. The basis for such a dialogue requires equality of the participants and mutual respect for one another.

...

In *Neighbours to each other* (sic), **G rard MORTIER**, the Belgian-born artistic director of the Salzburg Festival, explains the cultural identity of Europe in terms of its modern myths (Dr Faustus, Don Juan) and from art history. The diversity within this identity is viewed as the determining element of European culture, which constitutes the wealth of the European identity. Festivals, meeting places for people from diverse cultures, seem particularly for enhancing an awareness of a European identity.

The Danish author **Jens SM RUP S RENSEN** specifies several characteristics of *Culture in Europe* through which spiritual openness becomes apparent. Cultural idealism, apparent in a desire to further beauty and artistic greatness untainted by commercial interests, runs through the whole history of the ruling class. An additional feature of culture in Europe is the diversity of national and linguistic forms of expression and traditions. Increased support for the translation and publication of literary works would strengthen a European feeling of identity and cultural awareness.

In *Weakness and Adaptation*, the German author **Norbert NIEMANN** criticises the tendency to make the publication of literary works more and more dependent on commercial interests, and less and less on artistic quality. He shows that authors who continue to define their role in a social context are far less popular than the new type of writer, who jumps on the latest bandwagon and sells well. However, art, which is understood as a job and a product, loses its reflective tradition, and that constitutes a loss for society.

In his contribution *European Culture in the 21<sup>st</sup> Century*, the French composer **R mi GOUSSEAU** views the dialogue of cultures as the wealth of Europe. The similarity of musical languages in the Middle Ages, with each region having its own accents, is remarkable and, despite the creation of nations, the interdependence of the languages has been preserved. In his opinion, the culture of the 21<sup>st</sup> century will depend on Europe's capacity for making the space and the resources required for a free existence available to artists.



**Vassilis VASSILIKOS**, Greek writer, filmmaker and diplomat, fears that *European culture in the 21<sup>st</sup> century* will be impoverished through homogenisation. New Technologies must not be seen as the only channel for the dissemination of culture, but as part of a network of cultural channels. Alternatives to monopolies and Americanisation could serve to protect cultural diversity and the polysyllabic culture of Europe. As civilisation has always been partially dependent on economic and military dynamics, a European Army (on the basis of a solid euro) should consolidate the culture of the population it represents.

**Mihály DÉS**, essayist and editor of the Spanish cultural review 'Lateral', recounts *Tales of the End of the Millennium*. These 'tales' question intellectual attitudes and those of cultural policies towards cultural interraciality, towards the use of culture, and towards popular and mass culture, virtual culture and the end of the world. With a view to combating prejudice, open debates on the social function of culture and a discussion of the links between popular culture, commercialism, new technologies and the forming of elites could provide a way into the next millennium that is not determined by apocalyptic visions of the end of culture.

In *A Note from Ireland*, the Irish author **Theo DORGAN** describes the cultural activities and the framework in which they take place in his country. The Gaelic language can express unique cultural characteristics, while English makes it possible for Irish writers to find a special presence in the world. A strong oral tradition and the increasing importance of the visual arts determine cultural life, along with traditional Irish music, which is viewed as a place of fantasy with out boundaries.

Under the title *A European Cultural Programme*, the Italian author and journalist **Corrado AUGIAS** reflects on the situation in Europe and future prospects. The cultural panorama of Europe is shaped by diversity, where proximity and similarity can be simultaneously observed. Diversity can give impulses for new initiatives; the common roots can, in this case, represent the point of departure. More possibilities for exchange and the exploration of interactions between cultures are possible working hypotheses.

In his essay entitled *European Culture in the 21<sup>st</sup> Century*, the architect **Léon KRIER**, born in Luxembourg, suggests that, for half a century, the ideology of modernism has destroyed cities, landscapes and the human spirit. Harmonious development requires a profound change of mentality and the abandonment of outdated thinking that is embedded in industry and collectivism. He sees a new appraisal of arts and craft skills and improved training in that area as an important precondition for the revival of a dynamic European culture and economy.

The plastic artist, **Rob MOONEN**, from the Netherlands, discusses national and European culture, and cultural policy with the German artist, Olaf Arndt. Under the title *Bottoms up!*, he sets out problems concerning the judging and promoting of contemporary art. A comparison of the dictates of supposed quality and market suitability and the dynamic of informal networks can show that art is not produced 'top down' but 'bottom up'. Artists acting as the spearhead against racism and revenge should be intensively promoted. Simplified, accessible systems for supporting the projects of all European artists are an additional desideratum.

In her essay entitled *Deracinating*, the Austrian author **Sabine SCHOLL** presents the theme of mixed identities (not only) in Europe. Instead of the repeatedly undertaken search for roots, she considers that the search for hidden and suppressed elements, for meetings with strangers, i.e. with others, is paramount. She advocates a juxtaposition of success and failure, a process in which there is more than just *one* language and *one* homeland for the individual.

**Nuno JÚDICE**, Portuguese author and diplomat, presents his views on *A Cultural Policy for the Century to Come*. He sees intercultural dialogue as the central point for future developments, a dialogue in which the voices of the strong and the weak are heard to an equal degree. It is precisely respect for the diversity of European cultures which contributed to the enrichment of all forms of expression in the 20<sup>th</sup> century. In order to retain its cultural wealth and to represent European unity in this diversity, a culture which can be defined as European can be established.

The geographical triangle *Athens - Jerusalem - Helsinki* defines the concept of Europe for the Finnish author **Anja SNELLMAN**. The corners of this triangle are intellect, religion and hope. The principal virtues of art are truth and beauty, although the current trend to seek financial profit transforms art into entertainment. Nevertheless, Snellman is convinced that, in the near future, seriousness will be protected (and appreciated) 'like a rare plant'.

The Swedish author **Lars GUSTAFSSON** says that *Europe is a difficult concept, although in the reference books it may seem easy*. The reason for this is not least a lack of simultaneity because of regional differences. Different development trends make it impossible to speak of a single Europe. The existence of a European history appears to point to a common perspective, to goals which, to be sure, are continuously questioned in European culture. His conclusion is that: 'Europe is a picture of history which questions itself again and again.'

The English film producer **Steve Bowden** pleads for a European culture in the 21<sup>st</sup> century that forms an active part of people's lives and that is accessible without difficulties of understanding. He understands film as an important element for the maintenance of cultural identity on the one hand, and, on the other, as a business as well. With regard to the cultural industries, the film industry may create employment opportunities and stimulate the local economy and thereby influence the lives of people. This perspective leads to the idea of rethinking the present definition of culture and its possible use.

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