

# WorldCP

## International database of cultural policies

### AUTHORS' BRIEF ON THE GRID FOR NATIONAL PROFILES

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*DRAFT AS AT 2/12/2011*

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Adapted from *Compendium of Cultural Policies and Trends in Europe Authors' Guide for the Country Profiles GRID 2011*, published by the Council of Europe and ERICarts, 2011 through a process of consultation with a global "community of practice" comprised of Regional Editors of WorldCP-International Database of Cultural Policies, independent cultural policy researchers, NGOs and national governments

<http://www.worldcp.org/>

The Author's Brief on the Grid for National Profiles for the *WorldCP-International Database of Cultural Policies* is a work-in-progress.

This Brief and the profile structure of the *WorldCP-International Database of Cultural Policies* are based on the 'grid' developed for the Council of Europe/ERICarts<sup>1</sup> *Compendium of Cultural Policies and Trends in Europe*<sup>2</sup> since 1998.

In keeping with the international nature of the *WorldCP* project, this Brief is periodically revised and updated to duly reflect the diversity of approaches, meanings and realities related to arts and culture in various parts of the world. The revisions are undertaken through a process of consultation with a global "community of practice" comprising of Regional Editors of *WorldCP-International Database of Cultural Policies*, independent cultural policy researchers, NGOs and national governments.

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<sup>1</sup> The European Institute for Comparative Cultural Research (ERICarts) is an independent not-for-profit company that is supported by leading research organisations from all corners of Europe. The ERICarts Institute specialises in the planning, coordination and implementation of large scale trans-national comparative research and policy analysis relevant for the wider culture field. <http://www.ericarts.org>

<sup>2</sup> *Compendium of Cultural Policies and Trends in Europe* is a web-based and permanently updated information and monitoring system of national cultural policies in Europe. It is a long term project which aims to include all 50 member states co-operating within the context of the European Cultural Convention. This transnational project was initiated by the Steering Committee for Culture of the Council of Europe and has been running as a joint venture with the European Institute for Comparative Cultural Research (ERICarts) since 1998 [www.culturalpolicies.net](http://www.culturalpolicies.net)

# WorldCP

## Author's Brief on the Grid for National Profiles

In order to keep the WorldCP profiles as concise as possible, we recommend making use of meaningful (and stable!) references to external Internet sources in each chapter or subchapter by using links. A lot of resources are available on the web and in cases where they are not available in English, one could add an additional hint to [translate.google.com](http://translate.google.com).

### 1. Historical perspective: cultural policies and instruments

This section should describe the major trends and milestones in the development of cultural policy in the past 50 to 60 years (since 1950) or more if considered relevant. Where appropriate, socio-cultural background information can be added.

### 2. General objectives and principles of cultural policy

#### 2.1 Main features of the current cultural policy model<sup>3</sup>

Please describe the main concept behind the cultural policy system in your country, including main elements and features. Does it follow a particular model (e.g. arms-length model, interventionist model, entrepreneurship model, decentralised model, etc.)? Have there been any developments or changes to the cultural policy model in recent years), e.g. is there evidence to show that responsibilities for cultural affairs are either being re-centralised or de-centralised? What were the main reasons that motivated the cultural policy system in your country to change and become, for example more interventionist, entrepreneurial or decentralised? Does state action in culture flow from policy documents or legislation or is such action ad hoc – based on practical/expedient considerations, such as changing ground realities, specific developments, political and economic concerns/ideology etc., or both?

#### 2.2 National definition of culture

Are there specific definitions of culture in official government policy documents or in legislation e.g. in special Acts on Culture or in your country's Constitution? Has the wider civil society or specific groups, e.g. advocacy bodies, any influence in this matter?

Where appropriate, please explain specific values or ethical foundations that influence the conceptualisation of public policies, in general, and are also relevant for the cultural system

#### 2.3 Cultural policy objectives

What are the main cultural policy objectives in your country? Have they changed in recent years? How do they relate to main international cultural policy principles such as the promotion of identity and diversity, support of creativity, participation in cultural life, or respect of cultural rights?

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<sup>3</sup> 'Cultural policies' is used as a generic term throughout the document. They are understood to include policies addressing the arts, the heritage, international cultural relations, cultural education and training, 'socio-cultural' matters and related domains. Frequently, policies directed to the media and/or 'creative industries' are included as well, as can be important religious and sports issues of relevance in national or regional policy contexts.

### **3. Competence, decision-making and administration**

#### **3.1 Organisational structure (organigram).**

Please provide an organigram(s) of how cultural policy making is organised in your country. Text to describe the diagram is not necessary.

The organigram should present an overall picture of the relationship between different levels of government and arm's length bodies in order to show the diversity of actors involved in cultural policy making and the links between them.

A separate organigram of the structure of the Ministries responsible for culture could also be added.

The organigram should be sent separately to 'regional editor' as an rtf file. All organograms should be in portrait format, not in landscape.

#### **3.2 Overall description of the system**

Breakdown of competence at the different levels of government including:

- national/federal government;
- provincial/regional government;
- municipal/local government.

Which level of government plays the most important (and co-ordinating) role in the governance structure of cultural policy in your country (e.g. the central authority or the local or regional governments)?

Please identify and describe the role of the main actors who or agencies which play an important role in cultural policy in your country. For example:

- Public Actors: e.g. the Parliament, Ministries responsible for culture, government councils, or co-ordinating bodies for cultural affairs at the regional or local level, specialised committees, arms-length bodies, cultural funds or foundations, etc.
- Other action influencing culture policies (e.g. civil society, culture industries, etc.)
- Competences: e.g. executive functions; administrative, legislative and financing competences; advisory role; operations; etc.

Have there been changes to the architecture of this system in recent years in which new bodies have been created, for example, to facilitate the representation and participation of national cultural minority or immigrant groups within cultural policy making processes e.g. via specific councils, committees or working groups? If the answer is yes, please provide information on their role and mandate.

#### **3.3 Inter-ministerial or intergovernmental co-operation**

- Please provide a description of how the national Ministry of Culture -- or responsible body -- co-operates with other Ministries on matters related to culture, including communications, finance, urban planning etc. (inter-ministerial co-operation).
- Are there committees set up to facilitate inter-governmental co-operation (between different levels of government - state, regional/provincial and local/ municipal)? Please provide examples of their main cooperation activities or projects.
- Are there any inter-ministerial committees or inter-governmental networks responsible for promoting cultural diversity or intercultural dialogue?<sup>4</sup>

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<sup>4</sup> See 3.4.5.

### **3.4 International cultural co-operation**

#### **3.4.1 Overview of main structures and trends**

- Please describe important historical developments, main institutional structures, political trends and major bi- and/or multinational strategies during the past five years. Please indicate important political documents in this field.

#### **3.4.2 Public actors and cultural diplomacy**

- Describe the roles of central and important regional/local authorities and the relationship between main ministries e.g. for foreign affairs and for culture.
- What is the role of publicly mandated cultural agencies and institutes (such as the Japan Foundation, Institut Français, etc.)?
- What are the major instruments used in international cultural relations, such as co-operation treaties, co-production agreements (e.g. film co-productions) or state guarantees for major international museum exhibitions?
- What are the major developments in trans-national co-operation in the field of cultural education and training?
- Please provide a short assessment of trends in public financial support for international cultural co-operation in your country.

#### **3.4.3 International actors and programmes**

- Describe the participation of your country in major programmes of multilateral co-operation and monitoring international treaties (i.e. UNESCO, ASEAN, OAS, etc.),
- Which ministry(ies) and/or other bodies are responsible for implementing and monitoring the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions?

#### **3.4.4 Direct professional co-operation**

*(i.e. cooperation between arts institutions, professionals of different arts disciplines and forming of networks)*

- Provide examples or case studies of trans-national co-operation between arts and heritage institutions, local cultural bodies (e.g. trans-border exchanges), professional associations, networks and other NGO actors.
- Please give examples of sector specific trans-national cooperation in fields such as theatre, dance, film, music etc., including conditions and/or public and private funding of such activities.

#### **3.4.5 Existing cross-border intercultural dialogue<sup>5</sup> and co-operation programmes or actors**

- How is intercultural dialogue understood in the country?
- Describe government programmes to support trans-national intercultural dialogue. Are these programmes channelled via intergovernmental organisations or directly with specific countries, “multi-cultural” cities or specific groups (e.g. expatriate organisations)?

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<sup>5</sup> For example, see p. 5 of <http://media.ifacca.org/files/D/Art39Final.pdf> . The European Compendium uses the definition of the Council of Europe Opatija Declaration.

- Does the government support specific trans-national activities of young people or youth groups? Are there funds and programmes available for such activities (e.g. travel grants, language or cross-cultural training courses)?
- Describe activities of important NGOs that facilitate trans-national intercultural dialogue activities. Please provide some examples of their projects.

### **3.4.6 Other relevant issues**

For example

- Importance of “culture in development” programmes in your country (please provide examples).
- Activities and organisational provisions for diaspora communities (individuals from your country organised in communities abroad).
- Other important activities, e.g. large international cultural events or sector-specific activities which are particular to your country.
- Ethical and cultural/human rights issues in trans-national or bilateral cultural cooperation (main issues with possible examples.)
- Legal and administrative issues’.
- Cultural sensitivity and censorship issues.

<h2><b>4. Current issues in cultural policy development and debate</b></h2>
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The purpose of chapter 4 is to report on key issues, debates and developments in the domain of cultural policy in your country. Your contribution to this chapter should therefore:

- Consider the following aspects and instruments which may have emerged as an outcome of recent debates/lobbying activities (may be reported on in subsequent sections):
  - Special programmes as a first step toward new cultural policy instruments or measures;
  - New funds or restructuring of available funds;
  - Debates about specific legal solutions or provisions (details to be explained in Chapter 5);
  - Recent or emerging debates and action concerning ethical and human / cultural rights issues in the domain of cultural policy making;
  - Creation of or changes to institutional/organisational structures;
  - Monitoring or evaluation of policy implementation.
- Be derived from a variety of sources (including media sources, governmental documents, speeches of ministers or other key governmental representatives, reports or manifestos of advocacy groups, important statements from artists and cultural producers, from political campaigns, etc.)
- Refer to debates from both public and private sector actors e.g., ministers, policy makers, arts administrators, artists and cultural producers.

If there are additional issues which are important in your country that are not covered by sub-sections 4.2.1-4.2.9,

#### **4.1 Main cultural policy issues and priorities**

- 1) What have been the main public policy priorities in the field of culture in your country in recent years?
- 2) What are the main challenges facing policy makers in the development of new policy priorities?
- 3) Have there been public debates about these main issues which have influenced government action?

#### **4.2 Specific policy issues and recent debates**

##### **4.2.1 Conceptual issues of arts policies**

This part is to deal with the overall role or position of the arts in cultural policies, including but not limited to:

- 1) New policy documents and orientations with ensuing public debates;
- 2) Priority given to some artistic forms or institutions;
- 3) Organisational issues, e.g. major changes of overall support structures for the arts;
- 4) Recent studies or monitoring reports.

NB: Some specific programmes and measures are to be dealt with in Chapter 8, in particular:

- Supporting artists and other cultural workers in Chapter 8.1;
- Fostering participation in Chapter 8.2.2 and
- Provisions regarding arts and cultural education in Chapter 8.3.

##### **4.2.2 Heritage issues and policies**

NB. Information on heritage law(s) is to be reported on in chapter 5.3.3

- Is there a specific integrated approach to heritage policy and management in your country? If so, please describe.
- Please report on recent heritage policy debates or major developments in your country, including intangible cultural heritage issues (e.g. oral traditions; regional song and dance traditions; festive events and rituals); inventories and digitisation of heritage assets; cultural tourism; activities regarding the cultural heritage of different cultural groups or immigrant communities, etc.

##### **4.2.3 Culture industries: policies and programmes**

- How are the culture and / or creative industries defined in your country?
- Please provide available data for the private sector (non-state) culture industries in your country (e.g. market size, the number and size of such companies, import/export data).
- Which are the main policies, strategies and measures which provide support for the growth of culture industries in your country as well as for the production and distribution of local content?
- Which are the main challenges to small and medium sized culture industry companies in your country?
- Are there specific training and education programmes available for culture industry professionals?

- Please identify cases of public, private or third sector partnerships which are part of new "creative industries" strategies.

#### **4.2.4 Cultural diversity and inclusion policies**

- Which are the officially and non-officially recognised cultural minority groups in your country? Please provide information on their composition in terms of population statistics as well as on the official and non-official status of these groups.
- Please identify the political or legal basis for their civic rights (e.g. citizenship, education, social insurance etc.) and for their cultural rights (e.g. to participate in cultural life, to protect and develop cultural and linguistic identity(ies), etc.)
- Is there specific legislation or cultural policy actions covering these groups?

#### **4.2.5 Language issues and policies**

- What are the official languages in your country? Which are the other main language communities in your country which are not officially recognised?
- How are they recognised in your country's cultural policy structures and programmes?
- Are there specific measures to support the creation and dissemination of culture and media content in both officially and non-officially recognised languages?
- What are the main debates on language pluralism in your country?

#### **4.2.6 Media pluralism and content diversity (including censorship)**

- Please provide data on the organisation and ownership structure of the media sector in your country (public, commercial and not-for-profit).
- Are there anti-trust measures to prevent media concentration?
- What is the share of domestic vs. imported media programmes?
- Describe the main/recent debates among media professionals
- What type of support does the government provide for the production and distribution of local content?
- Are there designated arts and culture TV channels or regular programme series with cultural or artistic content?
- Are there specific training programmes for journalists to sensitise them to culture related issues and conflicts to ensure a diversity of views?
- Please report on major issues related to censorship (and auto-censorship) or public debates about measures that could be seen as restricting content diversity.

#### **4.2.7 Intercultural dialogue: actors, strategies, programmes**

- Please describe whether intercultural dialogue is an issue and/or a priority of cultural or other policies in your country?
- If so, please provide information on the main cultural policy document(s) identifying intercultural dialogue as an objective or priority of the government (strategies, decisions, white papers)?
- Please indicate the main public actors responsible for implementing the programmes and policies to promote intercultural dialogue in your country at

national, regional and local policy levels. Provide examples of their priorities and activities.

- Please indicate the main private actors addressing the issue of intercultural dialogue in your country (e.g. third sector associations, religious groups, culture industries).
- Please provide some examples or cases of good practice<sup>6</sup> which could be recognized as innovative and why (indicate criteria for selection) such as:
  - Inter/multicultural and inter-religious programmes and activities;
  - Infrastructure/cultural institutions and centres set up for intercultural purposes;
  - Inter-linguistic programmes (within the formal or non-formal education system);
  - Support for the production of new and hybrid cultural forms.

#### **4.2.8 Social cohesion and cultural policies**

- Social cohesion is generally understood as values, beliefs and behaviours that hold a society together. These usually include elements that encourage harmonious coexistence of different members of the society (social connectedness, community wellbeing etc.)<sup>7</sup> Is social cohesion<sup>7</sup> a political priority or theme of relevance in your country?

#### **4.2.9 Employment policies for the cultural sector**

- Are there any statistics available on the estimated number of people working in different areas of the cultural sector in your country? Are there any specific policies or actions to stimulate employment in the cultural sector? Please distinguish between employees (of public cultural institutions and private companies, where such data is available) and self-employed / freelance workers. Has there been an increase or decrease in these numbers over the last decade?
- Briefly describe specific policies or strategies to stimulate employment in the cultural field; whether in public sector culture institutions or private sector culture industries.
- If possible, please provide information on the salary levels of employees working in public cultural institutions. Are they comparable with other professionals such as doctors, teachers and judges?

#### **4.2.10 Gender equality and cultural policies**

- How is the principle of gender equality/equal opportunities reflected in cultural policies and in cultural policy making?
- Are there public bodies or specific strategies which support women as professionals in the cultural labour market, for example, quota schemes or mainstreaming programmes?

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<sup>6</sup> EUROPE ONLY: Information on cases of good practices can be easily added to the Compendium ICD database by using the submit-form available under: <http://www.culturalpolicies.net/web/icd-db-submit-form.php>. Cases can be found from an unlimited spectrum of activities and areas ranging from artistic creation to training, awards, festivals, public events, media productions etc.

- If available, please include data on the representation of women in key decision-making positions in cultural institutions and in important cultural policy making positions (e.g. Ministers).

#### **4.2.11 New technologies and digitalisation in the arts and culture**

- Please describe recent developments and measures in the field.
- Do arts-related provisions form part of overall government strategies on digitalisation of culture?
- Are there specific support schemes or measures for artists working with new technologies?
- Please provide cases/examples of public-private support for media arts projects and/or structures (e.g. exhibitions, labs or networks).

#### **4.3 Other relevant issues and debates**

This is an open space for authors to briefly describe those policy issues and debates which are not covered by the categories above and are of particular importance in your country, for example

- **ethical and cultural / human rights issues** in the domain of cultural policy making; or
- **important developments in specific arts fields**, e.g. in the performing arts or literature.

Where appropriate, provide major examples of studies, reports, articles.

<h3><b>5. Main legal provisions in the cultural field</b></h3>
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*The purpose of chapter 5 is to provide an overview description of the legal system for cultural policy making in your country, comprising those pieces of general legislation which have an important impact on culture (section 5.1) as well as specific legislation for culture as a separate field (section 5.2). This includes the implementation of legal provisions proved to be necessary.*

#### **5.1 General legislation**

##### **5.1.1 Constitution**

Which are the articles in your country's Constitution related to culture in general and more specifically to cultural rights, freedom of expression and of creativity, copyright protection, heritage protection, etc?

##### **5.1.2 Division of jurisdiction**

How is the competence for culture legally divided between national/ federal and different regional/ provincial, local/municipal levels of government?

##### **5.1.3 Allocation of public funds**

What kinds of legislation (including secondary legislation) apply to procedures for the allocation of public funds for culture? What discretion (if any) does the Minister/ Ministry have in the dispensing of public funds for culture and is this reflected in legislation? Have there been any recent legal developments?

#### **5.1.4 Social security frameworks**

Any there any social security measures are relevant for culture?

#### **5.1.5 Tax laws**

Briefly describe any legal incentives for private sector investment in culture. For example, are there economic measures in place to motivate citizens to donate money for culture (income tax deductions)? Are there tax deductions on corporate taxes for the investment in culture? Are there relevant sponsorship incentives?

#### **5.1.6 Labour laws**

Are there labour laws that are relevant for culture?

#### **5.1.7 Copyright provisions**

Does your country follow the copyright model, *droit d'auteur* tradition or specific regional approaches? Have there been any recent debates about moral rights in your country? Are there policies for 'fair use' of copyright material (e.g. for educational purposes) and is this reflected in legislation? What is the legal position on secondary rights (e.g. the right of broadcasters to use copyrighted material)? Please indicate recent changes in the copyright system or framework in your country including those resulting from technological developments.

#### **5.1.8 Data protection laws**

Are there any regulations in place concerning data protection? If so, has this had an impact on the way cultural organisations market themselves to potential audiences/ users?

#### **5.1.9 Language laws**

Is there legislation governing the promotion of specific language(s) in the cultural sector, e.g. in theatre or broadcasting?

#### **5.1.10 Other areas of general legislation**

(e.g. competition laws, criminal law, etc.)

### **5.2 Legislation on culture**

Please list the main pieces of legislation which relate to the cultural sector in general (it is recognised that some countries have hundreds of laws, while others have only a handful or a single 'Culture Act'). It would be helpful if the main purpose of the legislation could be described, preferably grouping the laws according to the following categories:

- Laws setting out cultural policy frameworks or declarations of principle;
- Laws establishing the scope, operation(s), governing structure(s) and procedures for funding cultural institutions;
- Laws providing financing;
- Laws referring to the "status of artists" (employed or independent artists, media freelancers etc.)

Wherever possible, please indicate the main impact of the legislation and any major legislative changes in recent years.

***Please note: important new laws are to be commented on as tools for policy implementation in other relevant chapters for example Chapter 4 and/or Chapter 8).***

### List of the existing cultural legislation

Please, provide a comprehensive list of the existing cultural legislation in your country

Title of the act	Year of adoption
<b>Example:</b> Protection and Development of Culture Act	1999; OJ, issue 50/01.06.1999
<b>Draft bills</b>	Short description of progress

Please, provide an overview of the international legal instruments, related to culture (treaties, conventions, agreements) signed, adopted, acceded or ratified, including their enforcement in the national legislation (A similar table as above could be elaborated).

### 5.3 Sector specific legislation

Please describe the main purpose of the legislation listed below, preferably grouped according to the following categories:

- Laws setting out cultural policy frameworks or declarations of principle;
- Laws establishing the scope, operation(s), governing structure(s) and procedures for funding cultural institutions;
- Laws providing financing.

#### 5.3.1 Visual and applied arts

(e.g. painting, sculpture, photography, video, graphic art, design, ceramics, textiles and decorative arts/crafts)

#### 5.3.2 Performing arts and music

(e.g. theatre, dance, opera, music theatre, music, circus, street arts)

#### 5.3.3 Cultural heritage

(e.g. built heritage, museums and collections, archives, cultural monuments and sites, archaeological heritage, natural heritage, underwater heritage, the intangible heritage, such as oral and folk traditions, storytelling)

#### 5.3.4 Literature and libraries

(e.g. books, reading, translation, libraries)

Are there fixed book price regulations in your country? If yes, please list and briefly describe the corresponding specific laws and regulation.

#### 5.3.5 Architecture and spatial planning

#### 5.3.6 Film, video and photography

*This category refers e.g. to production and co-production; financing; legal deposit; audiovisual heritage regulation including public access, etc. See also [http://ec.europa.eu/avpolicy/reg/cinema/report\\_2/index\\_en.htm](http://ec.europa.eu/avpolicy/reg/cinema/report_2/index_en.htm)*

#### 5.3.7 Mass media

- Identify the public Broadcasting Act in your country and the most recent /impending amendments.

- Which regulations are in place to promote the diversity of media structures and programmes (e.g. ownership regulations, quotas on the share of foreign programming, production and distribution of local content)?
- Does the Broadcasting Act outline specific cultural obligations which public broadcasters must follow? Please describe.
- Are there specific articles regulating media programming in different languages?
- Please list and briefly describe specific laws regulating the private media and / or independent productions.

### 5.3.8 Other areas of culture specific legislation

Please indicate any other areas of legislation relevant to the cultural sector such as for new media.

## 6. Financing of culture

*When describing or discussing this topic, please take background documents into consideration for definitions and methodological questions, such as the 2009 UNESCO Framework for Cultural Statistics (for details see Resources in the Compendium Statistics Section).*

### 6.1 Short overview

Briefly describe recent trends and changes in the public and private financing of culture in your country as well as any political or policy developments which have affected levels of expenditure.

### 6.2 Public cultural expenditure

**NOTE:** The data and tables in 6.2 should be based on the latest **real expenditure** figures in local currency that are available from official sources. If you can only provide **budget** figures, please indicate this.

#### 6.2.1 Aggregated indicators

Please fill in the blanks:

Indicator 1: Public culture expenditure, all levels of government, per capita in (YEAR) was (FIGURE IN NATIONAL CURRENCY AND IN US \$).

Indicator 2: This corresponds to (%) of the GDP.

Indicator 3: The share of cultural expenditure of the total public expenditure in (YEAR) was (%).

Please include a short text to describe major changes (increases/decreases) in comparison to earlier years. What were the main reasons for such changes?

#### 6.2.2 Public cultural expenditure broken down by level of government

Please present the most recent data available according to the categories presented in Table 1 (total expenditure and percentage shares). If no accounted expenditure figures can be provided, you may use budget figures, but this should be clearly indicated.

**NOTE:** If a country can provide data for more than three levels, the advisors suggest, on the one hand, that these should first be merged with an appropriate one of the three existing levels

(with a short description how it was done i.e. which levels are merged); on the other hand, individual levels can be presented separately in supplementary tables.

Authors are encouraged to include figures for previous years in order to make a trend analysis. Please include a short text to describe major changes in the levels of public culture expenditure by different levels of government. What are the reasons for such changes?

Total figures for central/federal government presented in Table 1 should correspond to the corresponding total sector breakdown in Table 2 (see chapter 6.4).

**Table 1: Public cultural expenditure: by level of government, YEAR**

Level of government	Total expenditure in national currency	Total expenditure in US \$	% share of total
State (central, federal)			
Regional			
Local (municipal, incl. counties)			
<b>TOTAL</b>			<b>100%</b>

Source:

### 6.2.3 Sector breakdown

Please fill in the Table below with the most recent data available (total expenditure and percentage shares), where available for different levels of government (central government figures should be presented in all cases). If you can only provide budget figures, please indicate this clearly.

Please include a short text describing major changes (increases/decreases) in specific fields. What are main reasons for such changes?

**Table 2: Direct state cultural expenditure and transfers (central level)\*: by sector, YEAR, in 1000 of national currency**

NB: If detailed "transfer" figures are not available, please provide data for "Total" and domains only

Field/Domain/Sub-domain	TOTAL		of which: <u>Direct expenditure</u> ** (of government or its agencies)	of which: <u>Transfers</u> **	
	in 1000	in %		to other levels of government	to NGOs, companies, individuals
<b>I. Cultural Heritage</b>					
<i>Historical Monuments</i>					
<i>Museums</i>					
<i>Archives</i>					
<i>Libraries</i>					
<i>Intangible Heritage / Folk Culture</i>					
<b>II. Visual Arts</b>					
<i>Fine Arts / Plastic Arts</i>					

<i>Photography</i>					
<i>Architecture</i> ***					
<i>Design / Applied Arts</i>					
<b>III. Performing Arts</b>					
<i>Music</i>					
<i>Theatre, Music Theatre, Dance</i>					
<i>Multidisciplinary</i>					
<b>IV. (Literature and publications)</b>					
<i>Books</i>					
<i>Press</i>					
<b>V. Audiovisual and Multimedia</b>					
<i>Cinema</i>					
<i>Television</i>					
<i>Sound recordings</i>					
<i>Radio</i>					
<i>Multimedia</i>					
<b>VI. Interdisciplinary</b>					
<i>Socio-culture</i>					
<i>Cultural Relations Abroad</i>					
<i>Administration</i> ****					
<i>Cultural Education</i> ****					
<b>VII. Not covered by domain I-VI</b>					
<b>TOTAL</b>					

Source(s):

\* Where available, please provide separate tables – 2.1, 2.2, etc. – for other levels of government

\*\* Definition: "Direct expenditure" is spent within the administration and its own cultural institutions (for personnel, goods and services, capital investments in their own premises), whereas "transfers" are being allocated to either "other levels of government", e.g. on the local level, or to independent cultural institutions and organisations, to film companies, publishing houses, individual artists; etc.

\*\*\* This category does NOT include public investments into constructions or for the renovation of buildings. It covers e.g. the promotion of architecture, educational activities, etc.

\*\*\*\* When not allocable by domain.

NOTE The diverse field of digital arts could be mentioned either in their appropriate contexts (e.g. design or multimedia) or, where separate budgetary categories exist, specified under VII.

### 6.3 Trends and indicators for private cultural financing (non-profit and commercial)

The following are **indicative suggestions** for different types of private funding activities in the cultural domain. You will note, that e.g. turnover figures of publishing houses, private film

production and other parts of the culture industries are not being considered in this context (see chapter 4.2.3 and 5.3.7)

Please provide data and trends of financial contributions / donations made to cultural activities, artists or institutions by:

- Independent foundation;
- Commercial sponsors;
- Corporate citizenship or social responsibility initiatives;
- Individual donors / patrons;
- Lotteries or gambling (attributed directly to culture, NOT via the government);
- "friends of..." societies and similar associations;
- Other important actors (please explain)

## 7. Public institutions in cultural infrastructure

*NOTE ON TERMINOLOGY: "Cultural infrastructure" refers to both public and private (commercial or non-profit) bodies/organisations). In contrast, "public cultural institutions" are those which are either directly governed and financed by state, regional or local authorities, or which operate under a (legal or political) public assignment, e.g. some "public" broadcasting systems, arts councils, cultural institutes in foreign policy.*

### 7.1 Cultural infrastructure: tendencies & strategies

Please comment on major policy tendencies and strategies concerning the relationship between public and private (non-profit and commercial) infrastructure in the cultural sector.

### 7.2 Basic data about selected public institutions in the cultural sector

*NOTE: This sub-chapter aims to collect information on the public cultural infrastructure. If useful and available, data on private or independent structures could be added, as well as information for different levels of government.*

Please give the number of public (or public interest) bodies and possible trends of such figures. Where appropriate describe shortly the main governance structure (central or regional / local administration).

**Table 3: Cultural institutions financed by public authorities, by domain**

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++ to --)
<b>Cultural heritage</b>	Cultural heritage sites (recognized)		
	Museums (organisations)		
	Archives (of public authorities)		
<b>Visual arts</b>	public art galleries / exhibition halls		
	Art academies (or universities)		
<b>Performing arts</b>	Symphonic orchestras		
	Music schools		
	Music / theatre academies (or universities)		
	Dramatic theatre		
	Music theatres, opera houses		
	Dance and ballet companies		
<b>Books and Libraries</b>	Libraries		
<b>Audiovisual</b>	Broadcasting organisations		
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses		

<b>Other (please explain)</b>			
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Source(s):

### **7.3 Status of public cultural institutions and public-private partnerships**

New Developments in public cultural institutions, in changing contexts: e.g. budget cuts and financial crisis leading to a re-allocation of public responsibilities for culture; redefinition of national values; new views on public governance & management, e.g. more civil society participation?

Have public cultural institutions undergone any major restructuring in recent years, such as a change in their legal status into e.g. public foundations or private companies, outsourcing of activities etc.? If so, please explain.

Are there efforts to forge partnerships between public cultural institutions and private (non-profit and commercial) institutions/organisations? What has been the impetus for such partnerships? Were they motivated simply by budgetary concerns? Are these new forms of cooperation based on formal agreements or on a project basis?

<b>8. Promoting creativity and participation</b>
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### **8.1 Support to artists and other creative workers**

#### **8.1.1 Overview of strategies, programmes and direct or indirect forms of support**

Provide an overview of the approach your government and other main cultural policy actors have taken to support artists / creative workers, if such programmes exist. For example, main emphasis could be placed on:

- building economic or social frameworks, including investment schemes or incentive programmes, to indirectly support creative work;
- a system of grants to directly support artists; or
- a mix of both.

#### **8.1.2 Special artist's funds**

Please provide examples of special funds for artists if such programmes exist

#### **8.1.3 Grants, awards, scholarships**

Please provide an overview of the award landscape for artists in your country if such programmes exist.

#### **8.1.4 Support to professional artists associations or unions**

Please provide an overview of support for the activities of artists associations or unions (e.g. for writers, musicians, painters) such as grants for members to spend time at special artists centres if such programmes exist

### **8.2 Cultural participation and consumption of cultural goods**

*How is participation in culture understood in your culture? Is it possible to provide statistics of cultural attendance?*

#### **8.2.1 Trends and figures**

**Explanatory note:** Authors should provide statistical data (if they exist) for a number of years (1995, 2000, 2005 to latest available year) which would allow for a discussion of changes over time.. Latest figures should be accompanied by per capita (or per 1 000 inhabitants) to allow

for comparability. Authors are to indicate the source where users can access the interview questions used in the participation surveys.

- Provide a table of statistics broken down according to participation in activities which are:
  - heavily subsidized by governments (e.g. at opera performances, museums or public libraries);
  - without large public subsidies (e.g. press, private television, Internet etc);
  - capturing participation rates at local level popular culture events (e.g. carnivals, street theatre festivals).
- Please indicate the main developmental trends over the last ten years. Has there been a marked increase or decrease in certain fields or activities? If so, please describe/explain the reasons for such changes.
- Have there been any representative surveys taken in recent years on the cultural consumption (e.g. time spent for a certain activity) and participation (e.g. number of visits) of the population, including information on the practices of differing social, gender, age or educational groups? If yes, please provide the main results.

OPTION: If results of more comprehensive surveys are available that distinguish between:

- **Home based cultural activities** (e.g. book reading);
- **Visits to cultural venues** (e.g. theatre attendance); and
- **Active/expressive cultural practices** (e.g. playing musical instruments)

you may find it helpful to fill the results into blank tables we have prepared for you. These are being provided under the Compendium home page heading “Statistics” (go to “Participation”).

- Are there any surveys monitoring the participation of national minority groups or immigrant groups in the cultural life of a community, the composition of the audience at multi-cultural festivals? If so, what are the results?

Please fill in, if possible, the Table below with the most recent data available for **private culture expenditure (household expenditure)** and percentage shares. In this context, please take note of the methodological recommendations provided by the Eurostat Task Force for the *European Household Survey Project*, Luxembourg 2008. Please present, as far as possible, data for individual items in order to allow comparisons with some subdomains of public expenditure provided in Table 2.

Authors are also encouraged to include figures for previous years in order to make a trend analysis. Please include a short text to describe major changes (increases/decreases) in specific fields. What are the reasons for such changes?

In case such information cannot be filled in, please mention that studies, surveys, etc regarding private culture expenditure do not exist.

**Table 4: Household Expenditure for private cultural participation and consumption, by domains, YEAR**

Items (Field/Domain)	Household expenditure for culture in national currency	% share of total household expenditure
e.g. books; theatre; CD; etc.		
<b>TOTAL</b>		<b>100%</b>

Source:

## **8.2.2 Policies and programmes**

- Please identify and describe public initiatives and programmes to promote participation in cultural life such as "museum passes", voucher programmes for youth or seniors, literacy campaigns, co-operation programmes between schools and cultural institutions, or any other strategies. Have there been any major changes in recent years?
- Has there been a recent debate in your country on (minimum) cultural provision and access to culture? If so, briefly summarise and mention any effects it has had on policy planning and policy making.
- Is there an explicit policy linking participation in cultural life to the broader issues of civic participation, citizenship, civil society development/cohesion?
- Please describe shortly the landscape of qualified cinemas, film museums and "cinemathèques" that regularly screen films belonging to the audiovisual patrimony. Are there any specific programmes or special events for showing those films? If available, please provide statistics on the audiences of these film heritage screenings.

## **8.3 Arts and cultural education**

Arts and cultural education means the inclusion of arts in school curricula (formal and non-formal) or training or education received by arts students.

### **8.3.1 Institutional overview**

Are there any main arts and cultural education institutions in your country? If yes, which government body is the main actor responsible for arts and cultural education and training?

### **8.3.2 Arts in schools (curricula etc.)**

- Please describe the situation regarding artistic education in schools.
- How many hours are allocated for art and music courses in schools?
- Are there any new programmes in schools which promote the use of new technologies e.g. connecting schools, education programmes in libraries, new technology courses for arts students, technology based projects for school children, etc.?

### **8.3.3 Intercultural education (if relevant)**

- Is intercultural education part of the general school curricula?
- Is intercultural education mainly administered by cultural or educational policy making bodies? Does this mainly occur at the national, regional or local level?
- What are the main goals of intercultural education programmes (e.g. to focus on shared national values and identity; to promote tolerance, multilingualism, equality; to inform students about world cultures, religions, traditions, etc.)?
- Are there examples of initiatives taken by art and music schools to introduce into the general curriculum: artistic experiences from other parts of the world; multiple historical/contemporary references to the artistic works of local immigrant or national cultural minorities?
- Are there efforts to develop cultural citizenship as part of arts/cultural education aimed at increasing students' knowledge of human or cultural rights, citizens rights and responsibilities, understanding of different world religions or influences of different cultures within a given society, etc.?

### **8.3.4 Higher arts education and professional training**

- Please describe the landscape of higher arts education in your country.

- What has been the impact of e.g., the Bologna process on higher education, on their structures, curricular or programmes? Have performance based indicators/targets been introduced?

### **8.3.5 Basic out-of-school arts and cultural education (music schools, heritage etc.)**

- Please describe the general situation regarding 'out-of-school' arts education in your country (or provide standards for e.g.: music schools; museum courses; other courses on voluntary basis).
- Do cultural institutions generally provide "out-of-school" arts education programmes?
- Please provide examples of innovative models or experiences of heritage education and outreach programmes.

## **8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

- What are major trends or developments in the status or role of amateur arts (voluntary or socio-cultural activities, particularly as regards active cultural participation of different groups of citizens)?
- Are these activities supported by cultural policies of either municipalities, regions or the State? If so, how are they supported (e.g. funding, infrastructure, politically)? In which field(s) are they most prominent/concentrated? What about the role of voluntary associations in this domain?
- What are the major trends and developments in the field of "folk culture" (or folk arts, traditional arts, traditional culture, folklore) and related policies in the last decade? If there are notable policies to support folk and traditional cultures, what are the incentives or political motivations for such policies? Have there recently been major changes?
- If this does not overlap with previous sections (e.g. 4.2.4 - 4.2.7): How are the cultural traditions of minority groups taken into account in these contexts?
- Please comment on any policy issues related to popular culture.

### **8.4.2 Cultural houses and community cultural clubs**

Please describe the landscape of cultural centres or civic recreation centres (governmental and non-governmental) in your country, e.g. (reading centres, youth clubs with cultural activities, neighbourhood/community/intercultural centres, etc.)

### **8.4.3 Associations of citizens, cultural advocacy groups, NGOs, and advisory panels**

- Please describe or present programmes, projects and conferences relevant in this field.

## 9. Sources and links

### 9.1 Key documents on cultural policy

Please list important sources of reference on cultural policy in your country such as significant publications and legal texts.

*NOTE: This list is not meant as a bibliography for your profile but as a reference guide for users looking for additional information. Therefore, only key documents should be considered which users can easily access or purchase. This does not mean that only official documents should be listed. On the contrary, please include major studies or other key research reports which users may find handy.*

Please use the reference format below. If a document is available on the Internet please add the direct hyperlink:

Personal author (Name, First Name) OR Corporate author: Title. Place of publication: Publisher, Date. Hyperlink.

### 9.2 Key organizations and portals

Please assemble a list of web addresses relevant to cultural policy making in your country. Each link should be preceded by a title and follow the format <http://www....> Please order these web addresses by using the sub-headings below. Please check [www.ifacca.org](http://www.ifacca.org) (country directory) to obtain or to verify the information.

- Cultural policy making bodies (e.g. Ministry of Culture)
- Professional associations
- Grant-giving bodies
- Cultural research, advice and statistics
- Culture/arts portals