

## Monitoring Changes in National Cultural Policy Priorities

For more information on these developments see:

Chapter 4.1 "Main Cultural Policy Issues and Priorities"

Country	Cultural Policy Priorities at the turn of the Millennium	Changes in Priorities 2004-2005	Changes in Priorities 2006-2008	Changes in Priorities 2009-2010
Albania	<p>Main priorities:</p> <ul style="list-style-type: none"> <li>to develop legislation for the culture field;</li> <li>decentralisation in the cultural field especially in the fields of cinema, theatre and books;</li> <li>the protection and rehabilitation of built cultural heritage;</li> <li>cultural action and innovation; and</li> <li>support to projects with a wide reach throughout Albania and outside the country.</li> </ul>	No changes reported.	Recent policy debates focussed on the legal, political and economic aspects of multicultural societies, creativity and networking.	No changes reported.
Austria	<p>Cultural policy priorities of the coalition government 2000:</p> <ul style="list-style-type: none"> <li>The implementation of a new social security scheme for artists (adopted in 2001);</li> <li>The digitalisation of heritage;</li> <li>Protection of the financial basis of federal theatres and museums;</li> <li>Incentives for private sponsorship to finance creative industries;</li> <li>Focused assistance to Austrian film production and steps to develop Austria as a business location for the (local) film industry;</li> <li>Tax deductions for spending on art as a "special expense".</li> </ul>	<p>Current cultural policy priorities:</p> <ul style="list-style-type: none"> <li>Continuing the reorganisation (outsourcing) of main cultural institutions;</li> <li>Various initiatives within the cultural heritage sector (tourism, digitalisation, etc.);</li> <li>Reform of the social security insurance for artists;</li> <li>Main emphasis on creative industries (new support schemes and research);</li> <li>Promotion of major events and festivals;</li> <li>Measures in the field of media policy (e.g. foundation of the "Komm Austria", amendments to the media laws);</li> <li>Shift from basic funding to project-</li> </ul>	<p>Cultural policy priorities of the coalition government 2007:</p> <ul style="list-style-type: none"> <li>cultural participation: fostering of arts and culture at schools, improvement of empirical data (studies), free entrance to the federal museums twelve days per year</li> <li>"extension of the framework conditions" for the federal museums; fostering of digitalization of cultural heritage, development of a (museum/scientific) project on contemporary history (1945-1989)</li> <li>contemporary arts: support of young artists and fostering the international presence of Austrian</li> </ul>	<p>Cultural policy priorities of the coalition government:</p> <ul style="list-style-type: none"> <li>Supporting cultural participation</li> <li>Supporting the new generation and contemporary art</li> <li>Improvement of working conditions for artists</li> <li>Maintenance and extension of cultural diversity</li> <li>Strengthening the film business</li> <li>Supporting federal museums: free admission for children and young people under 19</li> <li>Strengthening of the federal theatres; evaluation of the organisation of federal theatres</li> <li>Focus on culture and the creative industries in the European Year</li> </ul>

		<p>oriented funding for smaller cultural initiatives and associations.</p>	<p>contemporary art production</p> <ul style="list-style-type: none"> <li>- establishment of a platform to improve the financial conditions for the Austrian film industry</li> <li>- cultural diversity: European Year of Intercultural Dialogue 2008, support of regional cultural initiatives and intercultural projects</li> <li>- reform of the social security insurance for artists, evaluations of the Bundestheater-Holding (federal theatres) and the support for galleries and international art fairs</li> <li>- development strategy for public libraries, concept for a “House of History”</li> <li>- extension of initiatives and support programmes for the creative industries</li> <li>- measurements to anchor of qualitative building culture and fostering of the promotion of contemporary architecture</li> </ul>	<p>of Creativity and Innovation with particular attention to the field of music</p> <ul style="list-style-type: none"> <li>• Promotion of qualitative construction and architecture</li> <li>• Recognition and measures for restitution</li> <li>• Creation of a comprehensive development concept for public libraries in cooperation with provinces, cities and municipalities</li> <li>• Advancement of women: gender budgeting</li> <li>• Protection of monuments and digitalisation of the cultural heritage</li> <li>• Further planning and implementation of the House of the History of Austria</li> <li>• Extension of international activities</li> <li>• Support for Linz, the 2009 Capital of Culture</li> <li>• Responsibility with regard to the victims of Nazism: conclusion of the restitution payments; establishment of the Wiesenthal Institute; renewal of the Austrian pavilion at the Auschwitz-Birkenau memorial.</li> </ul>
Azerbaijan	<p>Main priorities:</p> <ul style="list-style-type: none"> <li>• legislative basis for culture;</li> <li>• protection of cultural heritage;</li> <li>• sustainability of a broad network of music and dance schools and artistic studios;</li> </ul>	No changes reported.	<p>Cultural policy issues and priorities are to be developed together, with national tourism and cultural tourism strategies. New strategies and programmes created for library-informational sphere (2008-2013),</p>	<p>A new "Azerbaijan Republic Culture Conception" and "Azerbaijan Intangible Cultural Heritage Conception" is in development.</p> <p>"The Programme on Peoples Creativity Capitals for 2010-2014"</p>

	<ul style="list-style-type: none"> <li>• preservation of the infrastructures of cultural institutions;</li> <li>• arts and music education;</li> <li>• development of intercultural dialogue with other countries as well as national minorities;</li> <li>• support for elderly workers in the cultural field;</li> <li>• support to young talents; and</li> <li>• development of cooperation with private and the "third" sectors.</li> </ul>		<p>museums (2009-2014), cinema (2008-2018), tourism (2007-2016) and child musical, art and painting schools (2009-2013).</p>	<p>of the Ministry of Culture and Tourism of the Republic of Azerbaijan is approved.</p>
Belgium/FL	<p>Two cultural policy priorities since 1999:</p> <ul style="list-style-type: none"> <li>• on the one hand investment in the quality of the cultural supply,</li> <li>• on the other hand investment in audience participation</li> </ul>	<p>The Flemish government coalition has set the following cultural policy goals for the term 2004 – 2009:</p> <ul style="list-style-type: none"> <li>• The promotion of cultural participation;</li> <li>• Stimulating creativity and innovation;</li> <li>• Improving preconditions;</li> <li>• The creation of international partnerships;</li> <li>• Increasing the diversity in supply;</li> <li>• To improve conditions for associations and volunteers.</li> </ul>	<p>Priorities remain the same.</p>	<p>Priorities remain the same.</p>
Bulgaria	<ul style="list-style-type: none"> <li>• Preserving the cultural memory and historical heritage;</li> <li>• Creating conditions for development and enrichment of all spheres of culture as factors for sustainable development;</li> <li>• Designing and adopting an effective mechanism of financing cultural institutions and finding</li> </ul>	<p>Bring legislation in line with EU regulations as part of preparations for EU Accession.</p>	<p>Priorities remain the same.</p>	<p>Priorities remain the same.</p>

	<p>alternative funding forms and sources;</p> <ul style="list-style-type: none"> <li>Improving the statutory framework in the sphere of culture.</li> </ul>			
Canada	<p>Report on Plans and Priorities 2000-2001 identifies the following objectives :</p> <ul style="list-style-type: none"> <li>to ensure diverse Canadian choices across all media;</li> <li>to support creators, artists, athletes and innovators, and to encourage broad shared participation in Canada's cultural life;</li> <li>to enhance the capacity of our communities, institutions and cultural industries;</li> <li>to connect Canadians with one another; and</li> <li>to connect Canadians to the world and the world to Canadians.</li> </ul>	<p>Report on Plans and Priorities 2004-5 identifies the following priorities :</p> <ul style="list-style-type: none"> <li>Create an overarching cultural policy framework and a new framework on "shared citizenship and social cohesion" (ongoing priority);</li> <li>Ensure that artists have the tools to reach audiences in their own market;</li> <li>Give the people of Canada access to arts and culture;</li> <li>Enable Canadian artists to have access to markets abroad; and</li> <li>Allow each country to adopt its own cultural policies as proposed in the draft UNESCO Convention on the Protection of the Diversity of Cultural Contents and Artistic Expression.</li> </ul>	<p>Report on Plans and Priorities 2006-7 identifies the following 8 general priority areas: Audio-Visual Policy Framework; Focused Arts and Cultural Policies; Canada's Heritage; An Inclusive and Participatory Society; Canada's Cultural Interests' Abroad; Aboriginal Languages and Cultures; and 2010 Games.</p> <p>Key initiatives include: a new feature film policy; copyright reform; a new periodical policy; review of the <i>Cultural Property Export and Import Act</i>; development of official-language minority communities; development of an International Strategic Framework; Support for First Nation, Inuit and Métis languages; Developing strategic opportunities initiative for the 2010 Olympic Games.</p>	<p>Priorities remain the same.</p>
Croatia	<p>The most important priorities introduced in the cultural policy (2000):</p> <ul style="list-style-type: none"> <li>Installing the new Culture Councils;</li> <li>Creating mixed funds for cultural investment;</li> <li>Re-adapting the cultural infrastructure remaining from the socialist period;</li> <li>Compiling a registry of cultural monuments;</li> <li>Furthering the use of information technology in culture.</li> </ul>	<p>Cultural policy priorities of the current government (elected in 2004) include:</p> <ul style="list-style-type: none"> <li>Greater investment in cultural infrastructure to be distributed evenly throughout the country;</li> <li>Continuous promotion of cultural life and creativity in order to ensure that cultural programmes and activities are</li> </ul>	<p>Priorities remain the same.</p>	<p>Priorities remain the same.</p>

		<p>available to every citizen to the greatest possible extent;</p> <ul style="list-style-type: none"> <li>• European integration, international cultural cooperation, in particular, support for the mobility of artists and cultural professionals;</li> <li>• Reform of the system of financing and investment in the arts and culture including the introduction of low interest rates to revitalize certain branches of culture including publishing and librarianship;</li> <li>• Review of existing measures which support the status of the artist in order to guarantee stability of his/her work and ensure adequate social security protection;</li> <li>• Investment and support for cultural tourism projects in order to ensure sustainable cultural and economic development;</li> <li>• Reform of legislation and policies, primarily book policy, film and audiovisual and performing arts as well as investment in developing statistics and indicators;</li> <li>• Support for a functioning network of cultural centres, libraries and other local cultural establishments.</li> </ul>		
Estonia	<p>Solid set of priorities created for long term implementation:</p> <ul style="list-style-type: none"> <li>• Preserve national</li> </ul>	<p>The past five years have not brought about any principal changes in the priorities of the Ministry</p>	<p>A new Development Plan for 2009-2012 (replacing a previous plan for 2008-2011) was</p>	<p>Priorities remain the same.</p>

	<p>cultural institutions;</p> <ul style="list-style-type: none"> <li>• Support the cultural autonomy of ethnic minorities living in Estonia;</li> <li>• Special emphasis on the financing of high-level professional culture and its international dissemination;</li> <li>• Preservation of cultural heritage as part of the European common heritage;</li> <li>• Facilitate popular participation in amateur and hobby activities;</li> <li>• Increase financing for concert music and film production;</li> <li>• Renovation and construction of buildings with great importance for cultural life;</li> <li>• Harmonise Estonian cultural policies with EU directives.</li> </ul>	<p>of Culture. Some remarks:</p> <ul style="list-style-type: none"> <li>• Central priority continues to be the maintenance of the established network of cultural institutions;</li> <li>• Most visible changes result from the need to further co-operate with the EU, e.g. in issues concerning exportation of objects with cultural value, copyright, and telecommunications;</li> <li>• A Developmental Plan for 2002-2007 has been adopted and aims to clarify the connections between political priorities and practical policy measures;</li> <li>• In 2005, preparations for the adoption of a new priorities document were started at the Ministry of Culture.</li> </ul>	<p>adopted by the Minister of Culture in March 2008. The priorities of the cultural policy are defined as:</p> <ul style="list-style-type: none"> <li>• the development of material and conceptual heritage;</li> <li>• introducing Estonian culture abroad;</li> <li>• promoting the diversity of Estonian cultural space; and</li> <li>• stimulation of the hobbies and creativity of young people.</li> </ul>	
<p>Finland</p>	<p>Multiparty "rainbow government" (1999-2003) identified in its programme the following objective:</p> <ul style="list-style-type: none"> <li>• Preparation of a new policy programme for the arts and artists</li> <li>• Improving support to the domestic film industry;</li> <li>• Increasing support to independent theatre groups;</li> <li>• Promotion of cultural diversity;</li> <li>• Strengthening the role of the arts and culture in overall development;</li> <li>• Enhancing the advent of "cultured" information society, invigorating culture industries;</li> </ul>	<p>The socialdemocrat-center cabinet (2004-2007) did not specify new general objectives but let Ministry of Education and Culture define new concrete goals and start their implementation. Such have been e.g.</p> <ul style="list-style-type: none"> <li>- creating a resource support system for cultural export</li> <li>- preparing a more comprehensive plan for creativity policies;</li> <li>- starting to integrate statistics and information needed to assess the economic significance of the arts and</li> <li>- completing drafting development plans for different art form</li> </ul>	<p>The new conservative-centre-green cabinet (2007)-has continued to prioritise the objectives of supporting cultural export, affirming creativity policies and integrating statistics and information system for cultural policy purposes. This is reflected e.g. by affirming the plan and a interministry strategy for cultural export efforts, starting a Creative Finland R&amp;D project (with ESF-funding, under the auspices of the Ministry of Education and Culture), and piloting the possibilities to integrate cultural</p>	<p>Priorities remain the same.</p>

	<ul style="list-style-type: none"> <li>Address challenges posed by globalisation to national cohesion and maintenance of economic and social equality</li> </ul>	(architecture, design, book industry, puppet theatre and comic strips).	statistics and information within the framework of SNA/satellite accounting.	
Georgia	N/A	<p>The Ministry of Culture, Monument Protection and Sport of Georgia has specified four priority programmes of reform for 2004-2009:</p> <ul style="list-style-type: none"> <li>the programme of institutional reform (2004-2006);</li> <li>the programme of rehabilitation of infrastructure in culture (2004-2006);</li> <li>the programme of restoration and conservation of monuments (2005-2007);</li> <li>the programme of museum reform (2005-2009).</li> </ul>	<p>Ministry of Culture, Monument Protection and Sport Strategic Goals for the Years 2007-2010</p> <p><b>Strategy 1:</b> Preservation, rehabilitation, classification, certification and promotion of cultural heritage monuments</p> <p><b>Strategy 2:</b> Development of modern systems of cultural heritage management and provision of support to cultural heritage institutions</p> <p><b>Strategy 3:</b> Promotion of arts organizations and programmes</p> <p><b>Strategy 4:</b> Development of cultures of national minorities</p> <p><b>Strategy 5:</b> Promotion of arts and sports education by the state</p> <p><b>Strategy 6:</b> Promotion of healthy way of life among wider layers of the population and promotion of Georgia on an international sport arena</p>	Priorities remain the same.
Hungary	<p>A marked re-centralisation process occurred between 1998-2002, during the "mid-right" administration. During this period culture enjoyed the highest relative rank among overall priorities of the government in the past 30-40 years. Government changed in 2002. Cultural policy less influenced by ideology and politics. The following cultural policy</p>	<p>Proposed priority areas outlined in draft cultural strategy:</p> <ul style="list-style-type: none"> <li>Cultural development of the countryside;</li> <li>More culture in childhood;</li> <li>Reaching new groups of public;</li> <li>Action plan for heritage protection;</li> <li>Bringing cultural heritage closer to life;</li> <li>Promoting</li> </ul>	<p>Recurring elements in the statements of the new Minister for Education and Culture (2006) continue to be:</p> <ul style="list-style-type: none"> <li>the state of sociocultural activities in Hungary;</li> <li>the stability of the functioning of the national cultural institutions;</li> <li>the presentation of Hungarian culture</li> </ul>	Priorities remain the same.

	<p>priorities may be identified:</p> <ul style="list-style-type: none"> <li>• Stabilisation of selected subsectors by way of legislation (film, performing arts);</li> <li>• Presentation of Hungarian culture abroad</li> <li>• Major exhibits of international culture</li> <li>• Important share for culture from EU development funds (urban community cultural centres, library system, castles etc.)</li> </ul>	<p>Hungarian talent at home and abroad;</p> <ul style="list-style-type: none"> <li>• Contemporary innovation for the classics of the future; and</li> <li>• Culture boosts the economy and competition.</li> </ul>	<p>abroad and of universal culture in Hungary; and</p> <ul style="list-style-type: none"> <li>• reform of the system of financing culture (with focus on boosting corporate sponsorship).</li> </ul> <p>The creation of a theatre law also figures among current cultural policy priorities.</p>	
Ireland	<p>Main cultural policy priorities identified:</p> <ul style="list-style-type: none"> <li>• Development of new arts legislation;</li> <li>• Implementation of legislation for national cultural institutions;</li> <li>• Provision of capital infrastructure for the arts nation-wide via the ACCESS initiative;</li> <li>• Embedding of the Arts Council planning process including assessment and evaluation;</li> <li>• Introduction of multi-annual funding mechanisms by the Council;</li> <li>• Introduction of arts planning at local government level.</li> </ul>	<p>No change in stated priorities, however:</p> <ul style="list-style-type: none"> <li>• New arrangements for the promotion of Irish arts overseas;</li> <li>• Publication of new framework document by Arts Council to replace third Arts Plan;</li> <li>• New policy for traditional arts nationwide.</li> </ul>	<p>The priorities listed in the Arts Council's strategic document "Partnership for the Arts 2006-2010" are to:</p> <ul style="list-style-type: none"> <li>• assist artists to realise their artistic ambitions;</li> <li>• strengthen arts organisations countrywide so as to secure the basis of a vibrant and stable arts community;</li> <li>• make it possible for people to extend and enhance their experiences of the arts;</li> <li>• promote and reaffirm the value of the arts in society; and</li> <li>• ensure the Arts Council works effectively.</li> </ul>	<p>The recent economic downturn has changed the focus in the arts to issues pertaining to the structural and fiscal survival of the sector. The National Campaign for the Arts, assembled to this end has proclaimed the following objectives: retention of Culture Ireland ; retention of the Film Board ; maintenance of existing levels of funding to the Arts Council ; retention of the artists income tax exemption scheme ; commitment to retain ministerial representation at cabinet.</p>
Italy	<p>Main priorities included:</p> <ul style="list-style-type: none"> <li>• Creation of a comprehensive Ministry for Culture;</li> <li>• Achieving a higher level of public cultural expenditure through alternative funding sources, e.g. Lottery, EU Structural Funds;</li> <li>• An enhanced role for</li> </ul>	<p>A shift in the main cultural priorities of government. Far reaching innovations in cultural legislation inspired by the following government priorities:</p> <ul style="list-style-type: none"> <li>• Rationalising and streamlining the myriad of laws regulating the</li> </ul>	<p>The priorities of the new centre left government, which took office in the late spring of 2006, have not yet been fully and systematically presented. However, the new Minister is stressing "culture as a public mission", and the role of culture in fostering Italian national</p>	<p>Priorities remain the same.</p>

	<p>culture in economic development;</p> <ul style="list-style-type: none"> <li>• Development of public-private partnerships through fiscal incentives, privatisation and de-bureaucratisation measures;</li> <li>• An increased focus on contemporary creativity, participation and access.</li> </ul>	<p>different cultural domains – heritage, cinema, performing arts, etc. - by adopting more comprehensive and systematic laws dealing with all the multifaceted aspects of the various disciplines;</p> <ul style="list-style-type: none"> <li>• Stronger emphasis on the role of the private sector – both profit and non profit-making – in the cultural field, as well as on measures enabling the transfer of the management of cultural institutions to private organisations, or of the concession rights – when not state property – on historical assets;</li> <li>• Loosening of the antitrust legislation, by lifting the threshold on corporate investments in the media field, and by removing – albeit from 2009 on - existing hindrances to cross ownership of newspapers and TV networks.</li> </ul>	<p>identity. The introduction of more pluralism in Italy's extremely concentrated media system is also among the top priorities. Others include:</p> <ul style="list-style-type: none"> <li>• a general rethinking of the existing interrelations between economics, culture, art, territory and tourism, in order to better finalise public funding to the cultural field and multiply its impact;</li> <li>• gradually restore the amount of the Ministry's financing for culture, which has been dramatically downgraded by the centre right government, to the same level as 2001; AND</li> <li>• to implement financial and managing strategies aimed at raising additional resources for culture from local governments and the private sector.</li> </ul>	
Latvia	<p>Internal cultural policy priorities were focused on following questions:</p> <ul style="list-style-type: none"> <li>• preservation of cultural heritage;</li> <li>• development of creative processes;</li> <li>• creation and realisation of conceptual, strategic documents and programmes;</li> <li>• development and improvement of legislation;</li> <li>• decentralisation of</li> </ul>	<p>The main issues facing policy makers are:</p> <ul style="list-style-type: none"> <li>• analysis of the achievements of the previous cultural policy;</li> <li>• analysis of the present socio-economic and political environment in Latvia;</li> <li>• consideration of trends and issues of cultural policies in other countries</li> </ul>	<p>The Cultural Policy Guidelines (2006 – 2015) set 7 strategic directions for cultural development:</p> <ol style="list-style-type: none"> <li>1) To enhance the national identity and the consolidation of Latvian civil society, maintaining and creating shared national cultural values.</li> <li>2) To improve the cooperation between culture and the sectors of economy</li> </ol>	<p>Although the main directions of the Cultural Policy Guidelines (2006 – 2015) in general are the same, the economical crises and recession have set up the agenda of cultural policy priorities. The reform of public administration and changes in public cultural institutions is one of the major concerns due to the</p>

	<p>culture;</p> <ul style="list-style-type: none"> <li>• facilitation of access to culture;</li> <li>• changes to the culture financing system and diversification of financial sources;</li> <li>• creation of coherent cultural and education policies;</li> </ul> <p>External priorities :</p> <ul style="list-style-type: none"> <li>• integration to the EU;</li> <li>• promotion of Latvia abroad;</li> <li>• participation in international co-operation projects.</li> </ul>	<ul style="list-style-type: none"> <li>• internationally;</li> <li>• the enlargement of the EU;</li> <li>• the processes of globalization;</li> <li>• development of new technologies and the information society.</li> </ul>	<p>to facilitate the diversity of Latvian culture and the sustainable development of creative economy.</p> <ol style="list-style-type: none"> <li>3) To create environment favourable towards the development of creative diversity and to stimulate striving for excellence.</li> <li>4) To promote balanced development of culture processes and the accessibility of culture throughout Latvia, ensuring the right to quality living space to all the inhabitants of the state.</li> <li>5) To develop and make full use of the potential of culture in the life long education of individuals, promoting the development of knowledge society founded upon humanistic values.</li> <li>6) To facilitate dialogue and understanding between cultures and nations and to enrich the cultural life of Latvia by participating in international culture processes and cooperation networks.</li> <li>7) To build upon knowledge and information technologies based, result oriented culture governance and to facilitate the decentralisation of culture.</li> </ol>	<p>significant shrink in budget allocated to culture. The regional reform and decentralisation of responsibilities is another key issue. The most active public debates have been on the topic of the new cultural infrastructure projects.</p>
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Lithuania	<p>Main government document, "Principles for Lithuanian Cultural Policy" identified the following:</p> <ul style="list-style-type: none"> <li>• Protection of cultural heritage;</li> <li>• Preserving and fostering national cultural identity;</li> <li>• Support to artists and dissemination of artistic work;</li> <li>• Promotion of cultural institutions and participation in cultural life;</li> <li>• Develop the information society.</li> </ul>	<p>Most of the priorities were implemented. However,</p> <ul style="list-style-type: none"> <li>• National Programme of Culture and Action Plan remains at initial stage;</li> <li>• Ongoing debates on the status of artists and controversies in preparation of several legal acts;</li> <li>• Long-term problem of small capital investment in the cultural sector;</li> <li>• Programme of Integration of National Minorities into Society for the years 2005 – 2010 was approved.</li> </ul>	No changes reported.	No changes reported.
FYR of Macedonia	There were no clearly identified cultural policy priorities at the turn of the Millennium	<p>In 2003 Ministry of Culture identified the following cultural policy priorities: decentralisation; multiculturalism / cultural diversity; closer co-operation with NGO's; equal recognition of public and private entities that work in the field of culture; new higher taxes on cultural goods and services; symbolic privileges for donations and sponsorships for cultural activities.</p> <p>The National Program for Culture 2004-2008 has formulated the following cultural policy priorities:</p> <ul style="list-style-type: none"> <li>• Decentralisation;</li> <li>• Balanced support to cultural heritage and contemporary culture;</li> <li>• Cultural management;</li> <li>• Promotion of the cultural identity of the communities;</li> </ul>	The Ministry of Culture has announced some of the priority objectives for 2007, such as: a larger cultural budget, protection of the cultural heritage and capital investments in new buildings for cultural institutions. Priorities listed in the National Program for Culture 2004-2008 still apply.	Priorities listed in the National Program for Culture 2004-2008 and in the Strategic Plan 2009-2011 still apply.

		<ul style="list-style-type: none"> <li>• Cooperation with NGO's;</li> <li>• International regional cooperation.</li> </ul>		
Malta	<p>Main cultural policy priorities:</p> <ul style="list-style-type: none"> <li>• Passing a new Heritage Law;</li> <li>• Opening a National Creativity Centre</li> <li>• Restoration and Rehabilitation of Cultural Sites;</li> <li>• Passing legislation to constitute the National Council for Culture and the Arts;</li> <li>• Passing legislation to safeguard the interests of the Maltese Language.</li> </ul>	<p>Substantial progress on realising priorities has been made including the adoption of proposed laws on heritage, protection of the Maltese language and establishing the Malta Council for Culture and the Arts. Main issues being addressed are:</p> <ul style="list-style-type: none"> <li>• The need for professional training in the sectors of cultural management, artistic management and site management (as identified in the National Development Plan (2003-2006);</li> <li>• The distinction between elite and popular culture;</li> <li>• Current crisis in Maltese theatre.</li> </ul>	<p>Main cultural policy priorities still centre around decentralisation of responsibility for culture. New legislation that would empower local councils to take a more definitive role in cultural affairs is evolving. Another main cultural policy priority is tourism and its links to economic and culture development.</p>	No changes reported.
Moldova	<p>Programme on the "Development and Protection of Culture and the Arts in the Republic of Moldova" identified following priorities:</p> <ul style="list-style-type: none"> <li>• Develop an ethical framework for the rule of law which respects freedom of creation and thought and nurtures a sense of citizenship and patriotism;</li> <li>• Ensure the appropriate conditions for the development and perpetuation of the creative potential in society;</li> <li>• Preserve national and ethnic cultural traditions.</li> <li>• Development of rural tourism and protection of local cultural</li> </ul>	<p>The cultural policy priorities set out in the programme on the "Development and Protection of Culture and the Arts in the Republic of Moldova" remains the same. Emphasis is being placed on the development of a National Strategy on the Informational Society "E-Moldova".</p>	<p>Priorities for the culture sector set out in the <i>Programme on Government Activities</i> (2005-2009) "Modernisation of the Country – welfare of the people" includes support for artistic creation and cultural activities; arts education; state cultural institutions and non-governmental organisations; and promoting Moldovan arts and culture abroad.</p> <p>National Strategy on the Informational Society "E-Moldova".</p> <p>State Programme on the development of the regions for 2005-2015.</p>	Not available yet, due to recent political changes in the country, but likely to be set, observing the major changes at government level and the priorities of the leading political parties.

	<p>heritage.</p> <ul style="list-style-type: none"> <li>• Support the State cultural institutions and non-governmental associations.</li> <li>• Promote Moldovan arts and culture abroad within the framework of exchange programs and cooperation with other countries.</li> </ul>			
Monaco	<ul style="list-style-type: none"> <li>• The integration of Monégasque artists into the cultural policy</li> <li>• Support for the major cultural institutions</li> <li>• Expanding audiences for cultural activities</li> <li>• Coordination and promotion of events</li> <li>• A co-ordinated heritage policy</li> <li>• Upkeep and improvement of cultural facilities</li> </ul>	No changes reported	No changes reported	No changes reported
Netherlands	<p>4-year cultural policy plan "Culture as Confrontation" (1998-2002) outlined following priorities:</p> <ul style="list-style-type: none"> <li>• Cultural diversity;</li> <li>• Audience reach (e.g. participation);</li> <li>• Cultural entrepreneurship.</li> </ul>	<p>Cultural policy document prepared for the planning period 2004-2007, "More than the Sum", outlined the following priorities:</p> <ul style="list-style-type: none"> <li>• Less bureaucracy and more individual responsibility in the cultural system</li> <li>• More connection and interaction in cultural life (aimed to achieve a surplus on all subsidies given to ca. 750 cultural institutions)</li> <li>• Reinforcing the cultural factor in society (Special attention on the relationship between culture and economics)</li> </ul> <p>Adoption and implementation of the plan has been postponed and the entire cultural</p>	<p>Priorities set in the 2004-2007 cultural policy planning document still apply.</p>	No changes reported.

		planning system is being reviewed.		
Poland	<p>Priorities in 2001-2002:</p> <ul style="list-style-type: none"> <li>• Comprehensive changes in the organisational and financial system for Polish culture.</li> <li>• Changes to the legislation concerning the organisation of cultural activities and state support to the field of cinematography.</li> <li>• New sources of financing for culture were proposed including financing culture from state lottery funds</li> </ul>	<p>New priorities announced:</p> <ul style="list-style-type: none"> <li>• Strengthening the basic pillars of the national film industry, such as script-writing, production and distribution, by creating new conditions for funding;</li> <li>• Promoting books and reading especially among children; emphasising the role of reading in the cultural formation of the society; supporting cultural periodicals and literature (with limited number of copies);</li> <li>• Highlighting the mission of the public media and its contribution to national culture;</li> <li>• Supporting activities aimed at broadening access to cultural goods for the disabled; and</li> <li>• Supporting young artists.</li> </ul>	<p>The current cultural policy priorities are:</p> <ul style="list-style-type: none"> <li>• Promotion of creativity through support to artists and students;</li> <li>• Capital investments in cultural Infrastructure;</li> <li>• Cultural education;</li> <li>• Programme to cultivate and safeguard the cultural heritage of Fryderyk Chopin;</li> <li>• Promotion of local Initiatives and creative activities;</li> <li>• Promotion of Polish culture abroad;</li> <li>• Improve reading habits, increase access to library collections, support for publishing houses and book distribution networks, translations of works etc;</li> <li>• increase the effectiveness of the use of European funds for the development of culture;</li> <li>• Supports for educational and artistic initiatives which promote patriotism or displays Polish history in an interesting way;</li> <li>• Preparing audiences for new forms of modern art including purchase of modern art collections; and</li> <li>• Restoration of cultural monuments, development of museums, protection of the national</li> </ul>	<p>Priorities remain the same.</p>

			heritage abroad, and the protection of archaeological heritage.	
Portugal	<p>In the late 90s the Governments' cultural policy priorities consisted of:</p> <ul style="list-style-type: none"> <li>• Protection of cultural heritage;</li> <li>• Promotion of reading;</li> <li>• Support to creativity;</li> <li>• Internationalisation of Portuguese culture.</li> </ul>	<p>During the last decade, five governments and six ministers of culture followed on from one another. This had an effect on cultural policy guide lines, sometimes interrupting the application of some measures or adopting new ones before the evaluation of the former.</p> <p>Notwithstanding, cultural policy priorities consisted mainly of the protection of heritage, promotion of reading and development of national networks of activities and facilities.</p>	No changes reported.	No changes reported.
Romania	<p>Main priorities of the Ministry of Culture and Religious Affairs:</p> <ul style="list-style-type: none"> <li>• to promote, support and protect the act of creation;</li> <li>• to protect and promote the cultural identity of ethnic minorities;</li> <li>• to promote and protect folk traditions and creation;</li> <li>• to protect the national cultural heritage;</li> <li>• to foster cultural relations aimed at preserving, developing and expressing the cultural identity of Romanian communities outside the borders of Romania;</li> <li>• to develop Romania's cultural relations with other countries, with European and international bodies.</li> </ul>	No changes in priorities reported.	<p>Main priorities of the Ministry of Culture and Religious Affairs:</p> <ul style="list-style-type: none"> <li>• increasing the degree of access to and participation in culture;</li> <li>• promotion of diversity and preservation of cultural identities;</li> <li>• promotion of multiculturalism and protection of the culture of minorities;</li> <li>• protection of cultural, material and immaterial heritage;</li> <li>• promotion and development of contemporary creation and support of the creators;</li> <li>• support for the circulation of cultural works and creations;</li> <li>• promotion of intercultural dialogue and of</li> </ul>	No changes in priorities reported.

			<p>cultural creation within of the world's circuit of values;</p> <ul style="list-style-type: none"> <li>• support for artists' and creators' mobility, and also for cultural specialists;</li> <li>• fostering of cultural life within local communities;</li> <li>• support for community involvement in the development of the knowledge society, through promoting universal access by public institutions to information centres;</li> <li>• designing a specific social protection system for creators and artists;</li> <li>• fostering development of the cultural industries sector;</li> <li>• specialised training of human resources in the cultural sector;</li> <li>• promotion of programmes and projects dedicated to adult education; and</li> <li>• support for the law recognising religious groups.</li> </ul>	
Russia	<p>The Culture of Russia (2001-2005) programme priorities:</p> <ul style="list-style-type: none"> <li>• Provide guaranteed State support for professional creative activity, artistic training and cultural participation;</li> <li>• Preserve the cultural heritage of Russia and to use it effectively;</li> <li>• Strengthen the role of cultural workers and institutions in establishing civil society, raising people's social</li> </ul>	<p>The Culture of Russia (2006-2010) programme targets:</p> <ul style="list-style-type: none"> <li>• Preservation of multiethnic cultural heritage of Russia;</li> <li>• Providing common cultural space and access to cultural goods and information resources for different social groups;</li> <li>• Provisions for preservation and development of the national cultural</li> </ul>	<p>The Russian Minister of Culture and Mass Communications set new strategic objectives for 2008-2010 addressing access, creativity, participation in cultural life, right to information and to develop the information space.</p>	<p>No changes in priorities reported.</p>

	<p>awareness, protecting socially vulnerable groups; and</p> <ul style="list-style-type: none"> <li>To develop material and information infrastructure of the joint national cultural space.</li> </ul>	<p>potential;</p> <ul style="list-style-type: none"> <li>Integration into world cultural processes;</li> <li>Provisions for adapting cultural sector to function within the market economy.</li> </ul>		
San Marino	<p>Culture is promoted and fostered through public institutions and cultural centres</p>	<p>-The cultural policy model is based on a joint co-operation and involvement (non only of a financial nature) of the public sector (the State, the Ministry of Culture, other public bodies) and private sector actors (in particular banking foundations) for the organisation of high level artistic and cultural projects and events, which can be exported abroad. Attention is focused on hosting prestigious cultural events independent from the seasonal tourist programmes along the Adriatic Coast.</p> <p>-The four Ministries of Foreign Affairs, Cultural Institutes, Territory and Environment, and Tourism worked together (with the support of an <i>ad hoc</i> working group) to submit the Republic's candidature for its inclusion on UNESCO World Heritage List. The cultural and natural property proposed for inclusion is Mount Titano and some of its surrounding areas</p>	<p>-The agenda of the Government established in July 2006 stresses the need for a comprehensive cultural policy, for more qualified and targeted forms of cultural tourism and the necessity to build San Marino cultural identity.</p> <p>The process for the inclusion of the historic centre of San Marino and Mount Titano on UNESCO World Heritage List goes on thanks to the joint efforts undertaken by the Secretariats of State for Foreign Affairs, for Culture, for Territory and for Tourism and their respective technical and administrative staffs, as well as experts, researchers, interpreters, executive and diplomatic staff</p>	<p>No changes reported.</p>
Serbia	<p>Cultural policy priorities 1996 – 2000 were to:</p> <ul style="list-style-type: none"> <li>centralize decision-making processes in the hands of the</li> </ul>	<p>In 2001, new priorities were established:</p> <ul style="list-style-type: none"> <li>Remaking the structure for the Ministry of Culture;</li> </ul>	<p>Priority is given to the renewal of the cultural infrastructure such as a network of cinemas, network of local</p>	<p>The Ministry focused on programmes that should contribute to systemic changes in the cultural field, such as the</p>

	<p>Ministry responsible for culture;</p> <ul style="list-style-type: none"> <li>• Create internal embargoes as a reaction to international cultural embargoes which prevented institutions and individual artists to join European cultural networks. Cultural exchanges were supported with only a few countries, such as China, Cuba, or with "spiritually close countries", such as Russia, Belarus, Georgia, Armenia, etc.;</li> <li>• Use culture as a tool for raising nationalistic feelings;</li> <li>• Promote commercial folk culture as a tool of evasion or annihilation of critical thinking;</li> <li>• Emphasize certain cultural institutions and projects relative to Serbian history or national identity (Museum of Genocide, etc.).</li> </ul>	<ul style="list-style-type: none"> <li>• Creating new procedures and taking urgent actions to annihilate the impact of previous policy decisions;</li> <li>• Institutional reconstruction (new management approach);</li> <li>• Analysis and evaluation of each public institution and each field of art and cultural activity;</li> <li>• Stabilizing the field by working on new legislation.</li> </ul> <p>The new Ministry of Culture of Serbia expressed new priorities (not officially approved by Parliamentary Committee for Culture) – for 2005. They are:</p> <ul style="list-style-type: none"> <li>• Support for the development and protection of the Serbian language;</li> <li>• Support for the use of the Cyrillic alphabet;</li> <li>• Protection of national cultural heritage (mostly sacral built heritage).</li> </ul>	<p>libraries and cultural centres. The new Serbian government set several priorities in 2007 which address the media, cultural management, cultural heritage, creativity, and the internationalization of Serbian culture. New criteria has been introduced to evaluate project applications: high artistic quality, protection of intangible cultural heritage, new artistic forms, cultural decentralisation, promotion of national minorities' art, and children's creativity.</p>	<p>approval of new laws and regulations (a new <i>Law on Culture</i> outlines the reconstruction of the cultural system); support to professional education;</p> <p>Decentralisation and horizontal networking among serbian cities; Investment in cultural infrastructure; Language, Book and literature support; Completing the process of privatization within cinematography;</p>
Slovakia	<ul style="list-style-type: none"> <li>• Approximation of legislation in the cultural field according to EU access (media, copyright issues).</li> <li>• Decentralisation of decision making and financial sources for public subjects in culture (transfer of competences from Ministry of Culture to regional and local level).</li> <li>• Transformation of public service broadcasters (TV and radio), development of media pluralism.</li> </ul>	<ul style="list-style-type: none"> <li>• Development of public financing schemes in the cultural field (Grant System of Ministry of Culture).</li> <li>• Strategy of National Cultural Policy.</li> <li>• Preservation of cultural heritage – special grant program of Ministry of Culture.</li> <li>• New legislation for public service broadcasters.</li> <li>• Preservation of audiovisual heritage (governmental program).</li> </ul>	<ul style="list-style-type: none"> <li>• Increase of public finances for cultural sector.</li> <li>• Act on financing of culture.</li> <li>• Development of possibilities for matching funding of cultural activities.</li> <li>• Exploitation of EU funds (digitalisation and restoration of cultural heritage, development of cultural industry and infrastructure).</li> <li>• New legislation for public service broadcasters (financing,</li> </ul>	No changes reported.

	<ul style="list-style-type: none"> <li>• Preservation of cultural heritage (legal provisions, financial sources).</li> <li>• Language issues related to national minorities.</li> <li>• International cultural cooperation.</li> <li>• National Report on Cultural Policy.</li> </ul>	<ul style="list-style-type: none"> <li>• Public support to audiovisual (film) production.</li> <li>• Enhancement of accessibility of cultural values (special support scheme of Ministry of Culture).</li> <li>• International presentation of Slovak culture.</li> </ul>	<p>organisation, objectives), contract between state and public broadcasters.</p> <ul style="list-style-type: none"> <li>• New act on periodical press.</li> <li>• Support to audiovisual production (Audiovisual Fund).</li> <li>• Media education.</li> <li>• Development strategy of libraries, museums and galleries.</li> <li>• Support to culture of national minorities.</li> <li>• National cultural institutions (theatre, gallery, music, museum, library) – legal position, financing, organisation framework.</li> <li>• Promote of cultural and educational activities of churches.</li> <li>• Communication with professionals and experts as a part of decision making process.</li> <li>• National language issues.</li> </ul>	
Slovenia	<p>Main priorities of the Ministry of Culture:</p> <ul style="list-style-type: none"> <li>• to increase the amount of public funds available for culture (especially for public libraries, historic monuments, cultural institutions and amateur culture);</li> <li>• to develop new laws: public interest for culture act, copyright, cultural heritage protection and archives, libraries and media legislation;</li> <li>• to create mechanisms to include the</li> </ul>	<p>The following cultural policy priorities are outlined in the National Program for Culture (2004-2007):</p> <ul style="list-style-type: none"> <li>• to preserve and develop the Slovenian language;</li> <li>• to promote cultural diversity;</li> <li>• to ensure access to cultural goods and services;</li> <li>• to introduce direct support for artists;</li> <li>• to encourage and promote cultural education in schools;</li> <li>• to educate young</li> </ul>	<p>The Slovene Parliament adopted the National Programme for Culture (2008-2011) which addresses: creativity, language policy, cultural heritage, digitalisation, cultural education, new capital investments and culture as part of social and economic development.</p>	<p>Priorities remain the same.</p>

	<p>participation of the civil society in the cultural policy decision making process.</p>	<p>people for cultural professions;</p> <ul style="list-style-type: none"> <li>• to encourage culture industries and major investments of business in culture;</li> <li>• to implement information technology in the field of culture;</li> <li>• to modernize the public cultural sector in order to achieve better efficiency, openness and autonomy; and</li> <li>• to include NGOs in cultural services provision.</li> </ul> <p>Finding equilibrium between contemporary creation and cultural heritage preservation is also becoming a focal issue of cultural policy makers.</p>		
Spain	<p>Main priorities of the central government are:</p> <ul style="list-style-type: none"> <li>• Conservation of cultural heritage,</li> <li>• Promotion of the culture industries,</li> <li>• Inter-ministerial co-operation,</li> <li>• Overseas promotion of the Spanish language and Spanish culture,</li> <li>• The renovation and development of Spain's leading cultural institutions.</li> </ul>	<p>The action of the Socialist Ministry of Culture (2004-2008 and 2008-2012) revolves around three central themes:</p> <ul style="list-style-type: none"> <li>• the acknowledgement of cultural diversity,</li> <li>• the strengthening of co-operation and</li> <li>• the consideration of culture as a tool for economic development and social cohesion.</li> </ul>	<p>Priorities remain the same; although the appointment of a new Minister of Culture in July 2007 has involved short term changes in government policy and action. These changes will remain in the new legislative term (2008-2012).</p>	<p>The new Minister of Culture, appointed in April 2009, has identified as areas of action for 2010:</p> <ul style="list-style-type: none"> <li>• the strengthening of culture and creative industries,</li> <li>• ensuring citizens' access to culture,</li> <li>• collaboration, cooperation and dissemination of cultures of Spain,</li> <li>• Optimization of resources and flexibility and automation of internal management.</li> </ul>
Sweden	<p>Main priorities are:</p> <ul style="list-style-type: none"> <li>• Literature and reading (emphasis on children and young people);</li> <li>• Access to culture for handicapped persons;</li> <li>• Cultural diversity and intercultural dialogue;</li> <li>• Free entrance to permanent exhibitions</li> </ul>	<p>Progress made on many priorities: free entrance to permanent exhibitions of national museums; new national policy on architecture and design; information campaign on access to cultural institutions for handicapped persons.</p>	<p>Multiculturalism, gender inequalities, provisions for minorities, global mediatization, cultural industries, new technologies, forms of governance, and culture as a resource for regional growth are</p>	<p>No changes reported.</p>

	<p>of national museums;</p> <ul style="list-style-type: none"> <li>• Museum education;</li> <li>• Architecture and design;</li> <li>• Industrial heritage;</li> <li>• General improvement in the working conditions of artists and actors.</li> </ul>	<p>Emphasis on literature and reading remains top priority. New ones include:</p> <ul style="list-style-type: none"> <li>• Support schemes to facilitate further touring and dance performances in the regions of Sweden</li> <li>• Evaluation of the effects of VAT on the use of cultural goods and services</li> <li>• Passing new policy to support to international cultural relations and exchange by Parliament.</li> </ul> <p>New policy priorities to be considered and formulated during 2005 in a government bill to reflect demographic changes and "greying" population.</p>	<p>acknowledged as general cultural policy challenges. The new right-wing coalition government has signalled that a major scrutiny of cultural policy will be enacted in order to deliberate the extent to which these and similar challenges demand more or less radical revisions of cultural policy and the government's priorities. In June 2007, the Minister of Culture appointed a committee with a comprehensive mandate to scrutinise the goals and forms of cultural policy at the national level and to propose whatever changes are necessary. The committee will deliver its proposals in December 2008.</p>	
Ukraine	<p>Cultural policy priorities for the period 2002-2003:</p> <ul style="list-style-type: none"> <li>• Preservation of the historical and cultural heritage;</li> <li>• Preservation of existing cultural institutions through government support;</li> <li>• Support to folk and amateur arts, especially in the regions, through festivals and all-Ukrainian performances;</li> <li>• Support to cultural diversity and cultures of national minorities.</li> </ul>	<p>The Presidential Edict as of November 24, 2005 determined the cultural policy priorities as following:</p> <ul style="list-style-type: none"> <li>• Develop a draft for a long-term national cultural policy;</li> <li>• Recognise cultural development as a priority objective of the government;</li> <li>• Improve culture legislation;</li> <li>• Support national cinema, book publishing and archives;</li> <li>• Support and establish cultural and historic centres;</li> <li>• Identify the nation's cultural resources and set up a unified information system (including an inventory of cultural heritage, mapping of</li> </ul>	<p>In addition to the priorities set out in the 2005 Presidential Edict, the government has announced the preservation of historical and cultural heritage as a key priority of cultural policy for the next years. In addition, the <i>Roadmap to the Programme for Enrichment and Development of Culture and Spiritual Heritage of the Ukrainian Society</i> defines three key strategic priorities:</p> <ul style="list-style-type: none"> <li>• developing the integrity of a national linguistic and cultural space;</li> <li>• updating the national cultural heritage (revival of historical and</li> </ul>	<p>In 2009, cultural policy priorities were defined on the base of 2008 Government programme including:</p> <ul style="list-style-type: none"> <li>-heritage protection and revitalization of the historic memory;</li> <li>- development of Ukrainian cultural product – support to Ukrainian cultural industries;</li> <li>-intercultural dialogue, support to national cultures in Ukraine and international cooperation;</li> <li>-traditional and craft arts;</li> <li>-cultural education;</li> <li>-cultural institutions and structures;</li> <li>-new technologies ad innovations.</li> </ul>

		<p>cultural resources and analytical research materials);</p> <ul style="list-style-type: none"> <li>• Provide a set of conditions for the conservation, sustainable use and enrichment of cultural heritage; and</li> <li>• Ensure Ukraine's proactive cultural representation in the international arena, development of international cultural ties, Ukraine's integration and meaningful participation in global cultural processes.</li> </ul>	<p>cultural relics, traditional folk culture and crafts, development of cultural tourism); and</p> <ul style="list-style-type: none"> <li>• protecting national cultural industries (increasing presence of national cultural products and services in the market, satisfying the cultural demands of society through the formulation of a favourable investment and tax system).</li> </ul> <p>The approval of the National Report on Culture of Ukraine by the Council of Europe in May 2007 gave start to the new stage of cultural policy development in Ukraine. The key tasks for the recent future were determined as the implementation of Experts' Recommendations and wide debates on the new cultural policy framework.</p>	
UK	<p><b>England</b></p> <ul style="list-style-type: none"> <li>• Sustain and develop quality, innovation and good design; create an efficient and competitive market, including by removing unnecessary regulation and other obstacles to growth so as to develop the tourism and creative industries; and promote Britain's success in the fields of culture, media and sport at home and abroad.</li> <li>• Broaden access for all to a rich and varied cultural and sporting life and to our</li> </ul>	<p><b>England</b></p> <p>The DCMS current four strategic priorities around which they organise their work are:</p> <ul style="list-style-type: none"> <li>• Further enhance access to culture and sport for children and give them the opportunity to develop their talents to the full and enjoy the benefits of participation.</li> <li>• Increase and broaden the impact of culture and sport, to enrich individual lives, strengthen communities and improve the places where people live.</li> </ul>	<p><b>England</b></p> <p>DCMS have developed five strategic priorities:</p> <ul style="list-style-type: none"> <li>• <i>Children &amp; young people:</i> Further enhance access to culture and sport for children and give them the opportunity to develop their talents to the full and enjoy the benefits of participation.</li> <li>• <i>Communities:</i> Increase and broaden the impact of culture and sport, to enrich individual lives, strengthen communities and improve the places where people live,</li> </ul>	N/A

	<p>distinctive built environment; and encourage conservation of the best of the past.</p> <ul style="list-style-type: none"> <li>• Develop the educational potential of the nation's cultural and sporting resources; raise standards of cultural education and training; and ensure an adequate skills supply for the creative industries and tourism.</li> <li>• Ensure that everyone has the opportunity to develop talent and to achieve excellence in the areas of culture, media and sport.</li> <li>• Maintain public support for the National Lottery and ensure that the money raised for good causes supports DCMS's and other national priorities.</li> <li>• Promote the role of the Department's sectors in urban and rural regeneration, in pursuing sustainability and in combating social exclusion.</li> </ul> <p><b>Scotland</b></p> <ul style="list-style-type: none"> <li>• Widen education programmes in/by museums;</li> <li>• Promote excellence in folk arts and crafts;</li> <li>• Maximise IT to widen participation and access;</li> <li>• Maximise contribution of cultural sector and creative industries to economy;</li> <li>• Secure Scotland's position as a film friendly environment;</li> <li>• Develop successful</li> </ul>	<ul style="list-style-type: none"> <li>• Maximise the contribution which the tourism, creative and leisure industries can make to the economy.</li> <li>• Modernising delivery by ensuring DCMS sponsored bodies are efficient and work with others to meet the cultural and sporting needs of individuals and communities.</li> </ul> <p><b>Scotland</b> Changes imminent with publication of a new Cultural Strategy for Scotland and the proposed establishment of a new agency, Creative Scotland, by merging the Scottish Arts Council and Scottish Screen. This envisages Government responsibility for:</p> <ul style="list-style-type: none"> <li>• recognising and nurturing Scotland's cultural talent;</li> <li>• promoting Scotland's cultural treasures in the care of the National Collections;</li> <li>• making the best of the performing activity available through the work of the national performing arts companies.</li> </ul> <p>The proposal also envisages a larger role for the 32 local authorities.</p> <p><b>Wales</b> The 10 year plan is complemented by the Assembly Government's strategic agenda for its 4 year term set out in <i>Wales: A Better Country</i>; the four key priority outcomes, underpinning the priorities of sustainable</p>	<p>now and for future generations.</p> <ul style="list-style-type: none"> <li>• <i>Economy</i>: Maximise the contribution which the tourism, creative and leisure industries can make to the economy.</li> <li>• <i>Delivery</i>: Modernise delivery by ensuring DCMS sponsored bodies are efficient and work with others to meet the cultural and sporting needs of individuals and communities.</li> <li>• <i>Olympics</i>: Host an inspirational, safe and inclusive Olympic Games and Paralympic Games and leave a sustainable legacy for London and the UK.</li> </ul> <p><b>Scotland</b> Principal aims of the Scottish Executive's cultural policy document <i>Scotland's Culture</i> (Jan 06):</p> <ul style="list-style-type: none"> <li>• Nationally, to support talent and excellence in culture, to help it to develop and to encourage more people to enjoy Scotland's world class cultural national collections and national performing companies. And, to utilise the positive impact culture can have in every area of Government.</li> <li>• Locally, to encourage more people to enjoy cultural activities by asking local authorities to develop cultural 'entitlements' for</li> </ul>	
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	<p>national theatre;</p> <ul style="list-style-type: none"> <li>• Enhance national/international role of flagship companies.</li> </ul> <p><b>Wales</b> The ten year plan for culture launched by the National Assembly for Wales in 2002 outlined a number of priorities:</p> <ul style="list-style-type: none"> <li>• the inclusion of culture as part of local community plans;</li> <li>• free entry to galleries and museums;</li> <li>• promotion of the Welsh language;</li> <li>• the exploitation of European Structural Funds for cultural organisations;</li> <li>• developing a new drama strategy;</li> <li>• renewing the funding of festivals and exhibitions, as well as support of local authority music services;</li> <li>• supporting Cardiff's bid to be European Capital of Culture 2008.</li> </ul> <p><b>Northern Ireland</b> (Arts Council priorities)</p> <ul style="list-style-type: none"> <li>• Increase opportunities for creative participation;</li> <li>• Develop new audiences;</li> <li>• Extend opportunities for artists;</li> <li>• Strengthen capacity of arts organisations.</li> </ul>	<p>development, social justice and equal opportunity, are:</p> <ul style="list-style-type: none"> <li>• Helping more people into jobs;</li> <li>• Improving health;</li> <li>• Developing strong and safe communities;</li> <li>• Creating better jobs and skills.</li> </ul> <p>All Assembly Sponsored Public Bodies are expected to acknowledge and act in accordance with these priorities. The Welsh Assembly wants to ensure that the arts, the cultural and creative industries continue to thrive and develop.</p> <p><b>Northern Ireland</b> Remains the same.</p>	<p>their area, in consultation with local people and to ask local authorities to undertake cultural planning, feeding into Community Planning. Also, to support local museums and libraries.</p> <ul style="list-style-type: none"> <li>• <i>Draft Culture (Scotland) Bill</i> is out to consultation until March 07.</li> </ul> <p><b>Wales</b> A Culture Board was established to develop a new culture strategy for Wales (currently in draft form, entitled <i>Our Wales: Diwylliant i Bawb</i>), building on <i>Creative Future</i> by linking it explicitly to <i>Wales: A Better Country</i>.</p> <p><b>Northern Ireland</b> DCAL's Corporate Strategy (<i>Vision 04/07</i>) seeks to deliver the following goals:</p> <ul style="list-style-type: none"> <li>• enable as many as possible to experience and appreciate the excellence of Northern Ireland's cultural assets;</li> <li>• promote creativity and innovation, and lifelong learning;</li> <li>• encourage respect for and celebration of diversity;</li> <li>• ensure the sustainable management of Northern Ireland's cultural infrastructure;</li> <li>• develop and deliver quality cultural products and services; and</li> </ul>	
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			<ul style="list-style-type: none"><li>• reform and modernise DCAL's service delivery.</li></ul>	
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Source: Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 12th edition", 2011.