

Monitoring Changes in National Cultural Policy Priorities 1998-2017

For more information on these developments see:

Compendium Country Profiles, Chapter 4.1 "Main Cultural Policy Issues and Priorities"

Trends:

- *Elections with changes of government can strongly impact on cultural policy priorities (cf. e.g. Austria, Croatia, Italy, Serbia, Spain, UK);*
- *The financial crisis hit culture budgets in a number of countries (e.g. Ireland), while in others cuts were additionally influenced by politics (e.g. Italy);*
- *Several countries in Central / Eastern Europe report cultural policy changes prompted by EU regulations, some also fully depend on EU funds;*
- *There are signs of more influence of civil society, professional associations and NGOs as well as local/regional authorities on national policy planning;*
- *Creative industries and digitisation strategies are now found nearly all over Europe, but more attention to conditions of artists can be found as well.*

Country	Cultural Policy Priorities at the turn of the Millennium	Changes in Priorities until 2009	Changes in Priorities 2010-2017
Albania	<p>Main priorities:</p> <ul style="list-style-type: none"> • Develop legislation in the culture field; • Decentralisation, especially in cinema, theatre and books; • Protection and rehabilitation of built cultural heritage; • Cultural action and innovation; and • Support projects with a wide reach throughout Albania and abroad. 	<p>Policy debates focus on the legal, political and economic aspects of multicultural societies, creativity and networking. A draft Sectoral Strategy for Culture (2007-2013) has been being prepared by a working group appointed by the Minister</p>	<p>No changes reported.</p>
Austria	<p>Cultural policy priorities of the coalition government 2000:</p> <ul style="list-style-type: none"> • The implementation of a new social security scheme for artists (adopted in 2001); • The digitalisation of heritage; • Protection of the financial basis of federal theatres and museums; • Incentives for private sponsorship to finance creative industries; • Focused assistance to Austrian film production and steps to develop Austria as a business location for the (local) film industry; • Tax deductions for spending on art as a "special expense". 	<p>Policy priorities changed, depending on different government coalitions, at first focus on e.g.</p> <ul style="list-style-type: none"> • A reorganisation (outsourcing) of main cultural institutions; • Initiatives within the cultural heritage sector (tourism etc.); • Reform of the social security insurance for artists; • Creative industries (support schemes and research); • Promotion of major events and festivals; • Shift from basic funding to project-oriented funding. <p>2007, with a new government e.g.</p> <ul style="list-style-type: none"> • Cultural participation: fostering of arts and culture in schools; • Contemporary arts: support of young artists and fostering the international presence of Austrian contemporary art 	<p>The government programme for the years 2013-2018 mentioned these priorities:</p> <ul style="list-style-type: none"> • <i>Secure art and culture in Austria long term:</i> Political commitment to the public funding of art and culture, to artistic freedom, to cultural diversity, and to gender equality in these areas. • <i>Priority contemporary art:</i> Create long-term financial parameters for artists, festivals and cultural institutions. Develop contemporary artistic creation, the art of today. • <i>Develop cultural education:</i> Enable all people to access art and culture regardless of their social circumstances or position in society, and promote cultural participation as well as the opening-up of society. • <i>Fair pay for creative work:</i> Formulate an overall strategy regarding intellectual property, and improve the income

		<p>production,</p> <ul style="list-style-type: none"> • Cultural diversity: Europ. Year of Intercultural Dialogue 2008 • Reform of the social security insurance for artists; • Evaluation of Federal theatres; • Promotion of contemporary architecture. <p>At the end of the decade additional priorities, including e.g.</p> <ul style="list-style-type: none"> • Improvement of working conditions for artists; • Focus on the creative industries (in particular on film business, music); • A comprehensive development concept for public libraries (with provinces, cities, municipalities); • Advancement of women: gender budgeting; • digitalisation of the cultural heritage • Responsibility with regard to the victims of Nazism (conclusion of the restitution payments; establishment of the Wiesenthal Institute, etc.). 	<p>situation of artists</p> <ul style="list-style-type: none"> • <i>Raise Austria's visibility internationally as a country of art and culture:</i> Strengthen and further develop Austria's reputation and international positioning as a country of art and culture.
Azerbaijan	<p>Main priorities:</p> <ul style="list-style-type: none"> • legislative basis for culture; • protection of cultural heritage; • sustainability of a broad network of music and dance schools and artistic studios; • preservation of the infrastructures of cultural institutions; • arts and music education; • development of intercultural dialogue with other countries as well as national minorities; • support for elderly workers in culture; • support to young talents; and • development of cooperation with private and the "third" sectors. 	<p>Cultural policies and priorities are to be developed together, with national and cultural tourism strategies. New strategies and programmes created for library-informational sphere (2008-2013), museums (2009-2014), cinema (2008-2018), tourism (2007-2016) and child musical, art and painting schools (2009-2013).</p> <p><i>The Programme on Peoples Creativity Capitals for 2010-2014</i> of the Ministry of Culture and Tourism is approved.</p>	<p>Official cultural policy priorities are:</p> <ul style="list-style-type: none"> • Upgrading and updating cultural policy legislative, administrative, financial, informational, personnel, infrastructural and international mechanisms; • Preservation and restoration of national tangible (historical and cultural monuments, museum exhibits and library stocks) and intangible (local-lore, folklore and crafts) cultural heritage; • Support for professional creativity in theatre, music and fine arts fields; and • Revival of the national cultural industries (cinematography, book publishing, etc.).
Belgium/FL	<p>Two cultural policy priorities since 1999:</p> <ul style="list-style-type: none"> • on the one hand investment in the quality of the cultural supply, • on the other hand investment in audience participation 	<p>Flemish government coalition has set the following cultural policy goals for the term 2004 – 2009:</p> <ul style="list-style-type: none"> • The promotion of cultural participation; • Stimulating creativity and innovation; • Improving preconditions; • The creation of international partnerships; 	<p>The cultural policy document for the years 2009-2014 defines as strategic objectives:</p> <ul style="list-style-type: none"> • Development of sustainable cultural policy, by funding policy on documentation, research, field analyses and via the development of data registration systems and establishing new equilibriums in the cultural field via the

		<ul style="list-style-type: none"> • Increasing the diversity in supply; • To improve conditions for associations and volunteers. 	<p>implementation of e.g. the <i>Arts Decree</i> (between structural and project funding, between production and distribution,...);</p> <ul style="list-style-type: none"> • Focus on participation (active and passive) and cultural diversity as engines for innovation; • e-culture and digitisation; • Cultural competence development; • Attention for cultural management and the cultural economy; • Strengthening of international cultural policy; • Stimulating and developing "eco-culture".
Bulgaria	<ul style="list-style-type: none"> • Preserving the cultural memory and historical heritage; • Creating conditions for development and enrichment of all spheres of culture as factors for sustainable development; • Designing and adopting an effective mechanism of financing cultural institutions and finding alternative funding forms and sources; • Improving the statutory framework in the sphere of culture. 	<p>Priorities remain the same. A main priority has also been to bring legislation in line with EU regulations as part of preparations for EU Accession.</p>	<p>Priorities remain the same, except that digitalisation of cultural content now figures on the list.</p>
Canada	<p>Report on Plans and Priorities 2000-2001 identifies the following objectives :</p> <ul style="list-style-type: none"> • to ensure diverse Canadian choices across all media; • to support creators, artists, athletes and innovators, and to encourage broad shared participation in Canada's cultural life; • to enhance the capacity of our communities, institutions and cultural industries; • to connect Canadians with one another; and • to connect Canadians to the world and the world to Canadians. 	<p>Reports on Plans and Priorities 2004-5 identified inter alia these priorities :</p> <ul style="list-style-type: none"> • Create an overarching cultural policy framework and a new framework on "shared citizenship and social cohesion" (ongoing priority); • Ensure that artists have the tools to reach audiences in their own market and abroad; • Give the people of Canada access to arts and culture; <p>Report on Plans and Priorities 2006-7 identified general priority areas, e.g.:</p> <ul style="list-style-type: none"> • Audio-Visual Policy Framework; • Focused Arts and Cultural Policies; • Canada's Heritage, • Inclusive and participatory society; • Canada's cultural interests abroad; • Aboriginal Languages and Cultures. 	<p>No changes reported.</p>
Croatia	<p>Important priorities introduced in the cultural policy (2000):</p>	<p>Cultural policy priorities of the new government (2004) include e.g.:</p>	<p>Cultural policy priorities are detailed and shift according to the proclaimed objectives and priorities of different governments. In</p>

	<ul style="list-style-type: none"> • Installing the new Culture Councils; • Creating mixed funds for cultural investment; • Re-adapting the cultural infrastructure remaining from the socialist period; • Compiling a registry of cultural monuments; • Furthering the use of information technology in culture. 	<ul style="list-style-type: none"> • Investment in broader cultural infrastructure and local cultural establishments throughout the country with the goal that cultural activities reach all citizens; • European integration, international cultural cooperation, in particular, support for the mobility of artists and cultural professionals; • Reform of the system of cultural financing and investment (e.g. introduction of low interest rates to revitalize certain branches such as publishing and librarianship); • Review of measures supporting the status of artists and ensure better social security protection; • Investment and support for cultural tourism projects • Reform of legislation and policies, primarily book policy, film and audiovisual and performing • Investment in developing statistics and indicators. 	<p>the Key Guidelines of the Programme of the (now technical) government elected in 2015, stress was put on the development of programmes that are oriented towards</p> <ul style="list-style-type: none"> • Protection of national cultural identity; • Safeguarding traditional culture; • Connecting culture with other sectors; Highlighting the importance of local cultural production; • Strengthening of the cultural budget to 1% (a goal that was clearly missed).
Estonia	<p>Solid set of priorities created for long term implementation:</p> <ul style="list-style-type: none"> • Preserve national cultural institutions; • Support the cultural autonomy of ethnic minorities living in Estonia; • Special emphasis on the financing of high-level professional culture and its international dissemination; • Preservation of cultural heritage as part of the European common heritage; • Facilitate popular participation in amateur and hobby activities; • Increase financing for concert music and film production; • Renovation and construction of buildings with great importance for cultural life; • Harmonise Estonian cultural policies with EU directives. 	<p>At first no principal changes, except those resulting from the need to further co-operate with the EU, e.g. in issues concerning exportation of objects with cultural value, copyright, and telecommunications.</p> <p>A new Development Plan for 2009-2012 (replacing a previous plan for 2008-2011) adopted by the Minister of Culture in March 2008. Priorities:</p> <ul style="list-style-type: none"> • The development of material and conceptual heritage; • Introducing Estonian culture abroad; • Promoting the diversity of the Estonian cultural space; and • Stimulation of the hobbies and creativity of young people. 	<p>The <i>Directions of Cultural Policy 2014-2020</i> adopted by the government in February 2014 considers the priority of the Ministry of Culture to be the continuation of the Estonian nation, its language and culture. Compared to earlier corresponding documents, there is more emphasis on diversity and on the promotion of innovation in culture. Furthermore, the creation of a society that values creativity is set as the goal for the next seven years.</p>
Finland	<p>Multiparty "rainbow government" (1999-2003) identified in its programme the following objectives:</p> <ul style="list-style-type: none"> • Preparation of a new policy programme for the arts and artists 	<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"> - creating a resource support system for cultural export 	<p>The current government (2015-2019) programme's main cultural policy priority (so called "key project") addresses facilitating access to and participation in arts and culture, especially for children and young people.</p> <p>The second of the central government cultural aims is to extend</p>

	<ul style="list-style-type: none"> Improving support to the domestic film industry; Increasing support to independent theatre groups; Promotion of cultural diversity; Strengthening the role of the arts and culture in overall development; Enhancing the advent of "cultured" information society, energizing culture industries; Address challenges posed by globalisation to national cohesion and maintenance of economic and social equality 	<ul style="list-style-type: none"> preparing a more comprehensive plan for creativity policies; starting to integrate statistics and information needed to assess the economic significance of the arts and completing drafting development plans for different art form (architecture, design, book industry, puppet theatre and comic strips). <p>The conservative-centre-green cabinet (2007) continued to prioritise supporting cultural exports, affirming creativity policies and integrating statistics and information system for cultural policy purposes (e.g. a "Creative Finland" R&D project was started with ESF-funding).</p>	<p>the current principle of investing up to 1% of the construction costs of public buildings in the acquisition of works of art in cooperation with the social welfare and healthcare sector in order to support the welfare impacts of the arts.</p> <p>Currently, the Finnish cultural policy field is in the midst of strategic renewal. In 2016, the Finnish Ministry of Education and Culture started a process towards a new strategy for cultural policy. In the draft strategy, the three main priorities for cultural policy for 2025 are defined as:</p> <ul style="list-style-type: none"> <i>Creative labour and production:</i> The prerequisites of artistic and creative labour are stronger and the forms of production and distribution have diversified; <i>Participation in culture:</i> Participation in culture has increased and discrepancies in the participation of different groups decreased; <i>Foundations and continuity of culture:</i> the foundations of culture are strong and vital.
Georgia	N/A	<p>Priorities of the Ministry of Culture, Monument Protection and Sport focused on institutional and infrastructural reform programmes of reform for 2004-2009, including in the field of heritage (monuments, museums). The latter had also been strategic goals of the Ministry in the planning period until 2010, in addition to other strategies such as:</p> <ul style="list-style-type: none"> Promotion of arts organisations and programmes; Development of cultures of national minorities Promotion of arts and sports education by the state and Promotion of Georgia on an international sport arena. 	<p>Among priorities of the Ministry of Culture and Monument Protection of Georgia in 2013-2014 were:</p> <ul style="list-style-type: none"> Georgian cultural identity preservation, protection and development of tangible and intangible cultural heritage; Supporting the creation and restoration of cultural centres in the regions of Georgia; the use of culture as a driving force for regional development; involvement of the regions of Georgia in international cultural life; Supporting the development of modern art, conducting intercultural dialogue to promote Georgian culture and to involve Georgian artists in the international art space; Promoting arts education in the capital and regions; Implementation of cultural projects in conflict regions in the process of confidence building.
Hungary	<p>A marked re-centralisation process occurred during the "mid-right" administration (1998-2002), when culture enjoyed the highest relative rank among overall priorities of the government in the past 30-40 years.</p> <p>After a change of government in 2002, cultural policy became less influenced by ideology and politics. Priorities e.g.</p>	<p>Proposed priority areas outlined in a draft cultural strategy:</p> <ul style="list-style-type: none"> Cultural development of the countryside; More culture in childhood; Reaching new groups of public; Action plan for heritage protection; Bringing cultural heritage closer to life; Promoting Hungarian talent at home and abroad; Contemporary innovation for the classics of the future; 	<p>Although public financial cultural investments continue to be dominated by payments from the European Structural and Investment Funds, the issue of culture's role in the 2014-2020 planning period is almost absent from public discourse. The Partnership Agreement signed with the European Commission in August 2014 nevertheless foresees further investment into cultural heritage in the context of regional development, and socio-cultural services are referred to in connection to human</p>

	<ul style="list-style-type: none"> Legislative stabilisation of some subsectors (film, performing arts); Presentation of Hungarian culture abroad; Major exhibits of international culture Important share for culture from EU development funds (urban community cultural centres, library system, castles etc.) 	<p>and</p> <ul style="list-style-type: none"> Culture boosts the economy and competition. <p>Additionally, the new Minister for Education and Culture (2006) prioritised reforms in cultural financing (with focus on boosting corporate sponsorship) and a new theatre law.</p>	<p>resources development. Currently, the main cultural priority of the government is the regeneration of two areas in Budapest: the Castle District in Buda and the City Park.</p>
Ireland	<p>Main cultural policy priorities identified:</p> <ul style="list-style-type: none"> Development of new arts legislation; Implementation of legislation for national cultural institutions; Provision of capital infrastructure for the arts nation-wide via the ACCESS initiative; Embedding of the Arts Council planning process including assessment and evaluation; Introduction of multi-annual funding mechanisms by the Council; Introduction of arts planning at local government level. 	<p>At first no change in stated priorities, except for new arrangements for the promotion of Irish arts overseas and a policy for traditional arts nationwide. The Arts Council's strategy document "Partnership for the Arts 2006-2010" lists as priorities:</p> <ul style="list-style-type: none"> Assist artists to realise their ambitions; Strengthen arts organisations countrywide; Extend and enhance peoples' experiences of the arts; Promote and reaffirm the value of the arts in society; and Ensure the Arts Council works effectively. 	<p>The economic downturn in the last decade has changed the focus in the arts to issues pertaining to the structural and fiscal survival of the sector.</p> <p>The poor role played by the arts in the shaping of Irish society may be attributed to a number of factors, most particularly the place they hold in the education system. The consequences have been far-reaching and have led in the Irish arts world to renewed calls for policy articulation in this area, a relegation of shallow extrinsic arguments for culture, and a desire to allow for leadership and maturation. There is growing impatience with the stop / go trend of cultural history, the flurry of announcements followed almost inevitably by silence and disappointment, the cycle of positive initiatives which are then unrolled or dismantled.</p>
Italy	<p>Main priorities included:</p> <ul style="list-style-type: none"> Creation of a comprehensive Ministry for Culture; Achieving a higher level of public cultural expenditure through alternative funding sources, e.g. Lottery, EU Structural Funds; An enhanced role for culture in economic development; Development of public-private partnerships through fiscal incentives, privatisation and de-bureaucratisation measures; An increased focus on contemporary creativity, participation and access. 	<p>At first, a shift occurred in the cultural priorities of government, including:</p> <ul style="list-style-type: none"> Rationalising and streamlining the myriad of laws regulating different cultural domains via more comprehensive / systematic laws; Stronger emphasis on the role of the private profit and non profit-making sector in the cultural field; Measures enabling the transfer of the management of cultural institutions to private organisations; Loosening antitrust legislation, by lifting the threshold on corporate investments in the media field. <p>The new centre left government (2006) focused on "culture as a public mission", and on the role of culture in fostering Italian national identity as well on more pluralism in Italy's extremely concentrated media system. Other priorities include:</p> <ul style="list-style-type: none"> A general rethinking of the existing interrelations between economics, culture, art, territory and tourism; 	<p>The programme outlined in 2013 by the Minister of Heritage of the new government focused on:</p> <ul style="list-style-type: none"> A new emphasis on "culture as a common good" and on the "cultural rights" of all citizens – including those with an immigrant background – ranging from cultural access to cultural creation / production; Heritage and landscape protection, to be pursued also through regulations for the containment of land-take and through territorial planning along with the Regions, and through the prevention of seismic risk. <p>In April 2014, a new Minister proposed</p> <ul style="list-style-type: none"> to increase Italy's competitiveness in post-industrial societies by emphasising - through what he considers "the country's most relevant economic ministry" - the potential of its historical heritage, its beauty, its artistic talents; to achieve a modernisation and reorganisation of the Ministry, aimed at combining its competencies for heritage and cultural activities with the new competencies for

		<ul style="list-style-type: none"> Restoring the Ministry's cultural financing (which was previously downgraded) to the level of 2001; Raising additional resources for culture from local governments and the private sector. 	<p>tourism;</p> <ul style="list-style-type: none"> to enhance contemporary art and architecture, also as a means for rejuvenating urban suburbs; to open more space for educational policies, through better coordination with the school and university systems; and, once again, to give a strong boost to new forms of public / private partnership, with a particular focus on individual and corporate donations.
Latvia	<p>Internal cultural policy priorities:</p> <ul style="list-style-type: none"> preservation of cultural heritage; development of creative processes; creation / realisation of conceptual, strategic documents & programmes; development and improvement of legislation; decentralisation of culture; facilitation of access to culture; changes in cultural financing incl. a diversification of financial sources; creation of coherent cultural and education policies; <p>External priorities :</p> <ul style="list-style-type: none"> integration to the EU; promotion of Latvia abroad; participation in international co-operation projects. 	<p>At first, results of previous cultural policies, processes of EU enlargement or globalization and developments in the "information society" were studied. Later <i>Cultural Policy Guidelines</i> (2006 – 2015) followed, with 7 strategic directions for cultural development:</p> <ul style="list-style-type: none"> To enhance the national identity and the consolidation of Latvian civil society (including 'shared national cultural values'). To improve the cooperation between culture and the sectors of economy and the sustainable development of creative economy. To create environment favourable to creative diversity and to stimulate striving for excellence. To promote cultural development processes and the accessibility of culture throughout Latvia. To develop and make full use of the potential of culture in the life long education of individuals. To facilitate dialogue and understanding between cultures and nations and to participate in international culture processes and cooperation networks. To build upon knowledge and information technologies result oriented culture governance and to facilitate decentralisation. 	<p>The economical crises and recession clearly influenced the agenda of cultural policy priorities. The reform of public administration and changes in public cultural institutions were one of the major concerns due to the significantly shrinking 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> <p>Following the end of the economic crisis, stabilisation has started in different fields, including as regards public financing for culture and cultural consumption.</p> <p>The new policy guidelines <i>Creative Latvia 2014-2020</i>, adopted by the Cabinet of Ministers in 2014, proposed:</p> <ul style="list-style-type: none"> Preservation and development of cultural capital involving community members in cultural processes; A creative life-long learning and cultural education system oriented towards labour employment; Cultural and creative industries with high export potential; and Creative territories and accessibility of cultural services.
Lithuania	<p>The main government document, <i>Principles for Lithuanian Cultural Policy</i>, identified the following:</p> <ul style="list-style-type: none"> Protection of cultural heritage; Preserving and fostering national cultural identity; Support to artists and dissemination of artistic work; 	<p>Most of the "Principles" were implemented and a <i>Programme of Integration of National Minorities into Society</i> (2005 – 2010) approved. However,</p> <ul style="list-style-type: none"> A National Programme of Culture with Action Plan remained at initial stage; Ongoing debates on the status of artists and controversies in preparation of several legal acts; Long-term problem of small capital investment in the 	<p>Recent years brought principal changes in Lithuania's state cultural policy. In 2010, the Parliament adopted the <i>Guidelines for Alteration of the Lithuanian Cultural Policy</i>. According to the document, the Culture Council of Lithuania was to become an important institution in cultural policy implementation processes.</p> <p>The <i>Guidelines</i> and the <i>Law on the Culture Council of Lithuania</i> (2012) raised great debates among artists, representatives of art and culture institutions, the press and politicians. The role of the</p>

	<ul style="list-style-type: none"> Promotion of cultural institutions and participation in cultural life; Develop the information society. 	cultural sector.	Ministry of Culture in the processes of formation and implementation of cultural policy, the "arm's length" principle in financing culture, and the advantages of the Culture Council as an "instrument" of culture policy resulted in rather controversial opinions. Opponents of the Culture Council argued about the composition of the Council, about the Ministry's distance from responsibility in the culture budget control and the great risk of losing culture administration levers.
FYR of Macedonia	There were no clearly identified cultural policy priorities at the turn of the Millennium	<p>The <i>National Programme for Culture 2004-2008</i> formulated these priorities:</p> <ul style="list-style-type: none"> Decentralisation; Balanced support to cultural heritage and contemporary culture; Cultural management; Promotion of the cultural identity of the communities; Cooperation with NGO's; International regional cooperation. <p>In addition, the Ministry of Culture announced some priority objectives for 2007, such as: a larger cultural budget, protection of the cultural heritage and capital investments in new buildings for cultural institutions.</p>	<p>The new government (2011) announced main cultural priorities, which were generally upheld by the following government:</p> <ul style="list-style-type: none"> Protection, promotion and development of creative potentials; Protection, promotion and development of cultural heritage; Cultural development of the ethnic minorities; Further professionalisation of the staff in cultural institutions; Improving the cultural infrastructure; Stimulation of the independent cultural scene; Equal cultural development; Support to people with special needs through cultural projects; and Promotion of Macedonian culture and art in the world, etc.
Malta	<p>Main cultural policy priorities:</p> <ul style="list-style-type: none"> Passing a new Heritage Law; Opening a National Creativity Centre Restoration and Rehabilitation of Cultural Sites; Passing legislation to constitute the National Council for Culture and the Arts; Passing legislation to safeguard the interests of the Maltese Language. 	<p>Substantial progress on realising priorities has been made including the adoption of laws on heritage, protection of the Maltese language and the Malta Council for Culture and the Arts (now Arts Council Malta). Other issues addressed are:</p> <ul style="list-style-type: none"> Professional training in cultural, artistic and site management ; The distinction between elite and popular culture; Current crisis in Maltese theatre; Legislation on decentralisation to empower local councils for a more definitive role in cultural affairs. <p>Another main cultural policy priority is tourism and its links to economic and culture development.</p>	<p>The new government elected in March 2013 committed to develop a strong cultural programme, which included, amongst others, proposals to e.g.:</p> <ul style="list-style-type: none"> Set up a School of Art at the University of Malta and regenerate the Johan Strauss School of Music; Establish a Museum of Contemporary Art and a National Gallery for Modern Art; Set up the National Fund for Excellence; Establish a National Archive of Oral History; Strengthen creative niches; Improve incentives for businesses that support the arts; Introduce a free day at public museums on a regular basis; Update censorship laws; Strengthen the National Council for the Maltese Language; Set up a Consultative Council for film makers.
Moldova	The <i>Programme on the Development and Protection of Culture and the Arts in the Republic of Moldova</i> had these priorities:	The cultural policy priorities set out in the earlier programme remain the same. Additional emphasis is now placed on the development of a <i>National Strategy on the Informational</i>	The <i>National Strategy for the Development of Culture of the Republic of Moldova / Culture 2020</i> was approved by the Government in 2014. This document presents, for the first time,

	<ul style="list-style-type: none"> • Develop an ethical framework for the rule of law which respects freedom of creation and thought and nurtures a sense of citizenship and patriotism; • Ensure the appropriate conditions for the development and perpetuation of the creative potential in society; • Preserve national and ethnic cultural traditions. • Development of rural tourism and protection of local cultural heritage. • Support the State cultural institutions and non-governmental associations. • Promote Moldovan arts and culture abroad 	<p><i>Society</i> ("E-Moldova").</p> <p>Cultural priorities in the <i>Programme on Government Activities</i> (2005-2009) include support for artistic creation and cultural activities; arts education; state cultural institutions and non-governmental organisations; and promoting Moldovan arts and culture abroad. The <i>State Programme on the Development of the Regions</i> (2005-2015) has cultural implications.</p>	<p>a systematic analysis of the cultural sphere of the country, leading to general directions and objectives for the medium and long term cultural development.</p> <p>The mission of the <i>Strategy</i> is to provide the cultural sphere with a coherent, efficient and pragmatic policy framework, which also takes into account the needs of the sector and the human capital required. It has a flexible vision that will allow different levels of development for each field. According to the strategy vision, by the end of 2020, the Republic of Moldova will have a consolidated, independent and creative cultural sector, and a protected cultural heritage, which is integrated into national and regional policies, including sustainable development activities: educational, social, economic, tourism and the environment. However, inadequate funding and inefficient or opaque use of resources allocated to culture question an achievement of the objectives of the <i>National Strategy</i>, with many problems faced by the sector remaining unsolved.</p>
The Netherlands	<p>The 4-year cultural policy plan <i>Culture as Confrontation</i> (1998-2002) prioritises:</p> <ul style="list-style-type: none"> • Cultural diversity; • Audience reach (e.g. participation); • Cultural entrepreneurship. 	<p>The cultural policy document prepared for the planning period 2004-2007, <i>More than the Sum</i>, prioritises:</p> <ul style="list-style-type: none"> • Less bureaucracy and more individual responsibility in the cultural system; • More connection and interaction in cultural life (regarding subsidies for ca. 750 cultural institutions); • Reinforcing the cultural factor in society (relationship between culture and the economy). <p>The entire cultural planning system is being reviewed.</p>	<p>In 2013, the Minister presented a vision letter, <i>Culture moves: the meaning of culture in a changing society</i>, a policy memorandum which defines the priority areas for the period 2013-2016: cultural education, talent development, creative industries, digitalisation and social dialogue. This was followed in 2016 by a document explaining how to allocate subsidies among the institutions in the national basic infrastructure in 2017-2020, with a focus on stability in the sector.</p>
Poland	<p>Priorities in 2001-2002:</p> <ul style="list-style-type: none"> • Comprehensive changes in the organisational and financial system for Polish culture; • Changes to the legislation on the organisation of cultural activities and state support to cinematography; • New sources of financing for culture, including from state lottery funds. 	<p>New priorities announced for 2005:</p> <ul style="list-style-type: none"> • Strengthening the national film industry via new conditions for funding; • Promoting books and reading (focus on children); • Highlighting the mission of the public media and their contribution to national culture; • Supporting activities aimed at broadening access to cultural goods for the disabled; and • Supporting young artists. <p>Priorities during the following years have been e.g.:</p> <ul style="list-style-type: none"> • Promotion of creativity (support to artists and students); • Investing in cultural Infrastructure; • Safeguarding the cultural heritage of Fryderyk Chopin; 	<p>New plans of the Ministry for the next 4 years were outlined in November 2011 and include especially costly investments (such as the World War II Museum, a Museum of the History of Polish Jews, Shakespeare's Theatre, etc.). The Minister stated that this period will be a very good time for music due to investments in infrastructure which will make up for the last 50 years. Moreover, in 2012 a new educational portal "Muzykoteka" will be launched. The Minister committed himself to supporting so called small pacts for culture signed on the local level.</p>

		<ul style="list-style-type: none"> • Promoting local creative initiatives; • Promoting Polish culture abroad; • Effective use of EU funds for cultural development; • Preparing audiences for new forms of modern art; • Support for educational and artistic initiatives promoting patriotism or Polish history; • Restoring monuments etc. to protect cultural heritage. 	
Portugal	<p>In the late 90s the Governments' cultural policy priorities consisted of:</p> <ul style="list-style-type: none"> • Protection of cultural heritage; • Promotion of reading; • Support to creativity; • Internationalisation of Portuguese culture. 	<p>During the decade, many governments and ministers of culture followed, with effects on cultural policy guidelines, sometimes interrupting the application of policies or adopting new ones before the former were evaluated. Nevertheless, previous cultural policy priorities were mostly kept up. New has been the development of national networks of activities and facilities.</p>	<p>In 2010 a <i>Strategic Plan for State Museums</i> with guidelines has been launched. In 2011 the <i>Fund for the International Promotion of Portuguese Culture</i> was formed as a programme within the Ministry of Culture to support financially the international activities promoted by the Ministry. It is expected to operate within the agreement established between the ministries of Foreign Affairs and Culture. At the same time, the <i>Portugal Music Export</i> agency was set up, with the Ministry of Culture and professional associations from the sector among its partners. Also in 2011, a <i>National Network of Theatres</i> was announced, similar to those already existing for public libraries and museums.</p>
Romania	<p>Main priorities of the Ministry of Culture and Religious Affairs:</p> <ul style="list-style-type: none"> • to promote, support and protect the act of creation; • to protect and promote the cultural identity of ethnic minorities; • to promote and protect folk traditions and creation; • to protect the national cultural heritage; • to foster cultural relations aimed at preserving, developing and expressing the cultural identity of Romanian communities abroad; • to develop Romania's cultural relations with other countries, with European and international bodies. 	<p>Main priorities of the Ministry of Culture and Religious Affairs 2007:</p> <ul style="list-style-type: none"> • increasing access to and participation in culture; • promotion of multiculturalism and diversity / preservation of cultural identities and minority cultures; • protection of cultural, material and immaterial heritage; • promotion and development of contemporary creation / support of creators and their works; • promotion of intercultural dialogue and creation within the world's circuit of values; • support for artists' and cultural specialists' mobility; • fostering of cultural life within local communities; • support for community involvement in the development of the knowledge society; • designing a specific social protection system for creators and artists; • fostering development of the cultural industries; • specialised training of human resources in the cultural sector; • promotion of programmes and projects dedicated to 	<p>Public policy proposals focus on supporting creativity in culture, a strategy for supporting SMEs, the stimulation of the cultural and creative industries and a strategy for enhancing access to European funds for culture. As a consequence, the Ministry of Culture and National Heritage has started to modify its role from a cultural agent to an advertising, consulting and mediating body. In the development of policy priorities, the main challenges that Romanian policy-makers are facing are, for example:</p> <ul style="list-style-type: none"> • Obsolete infrastructures; • Obsolete and insufficient equipment; • Weak managerial knowledge; • Reductions in budgetary allocations; etc. <p>In addition, the process of decentralisation in the past has been conducted without an actual transfer of responsibilities to the local level (the law does not give enough flexibility to local authorities to take responsibility and to sustain local cultural institutions financially). Such challenges have also been taken up in public debates (with the participation of the ministry).</p>

		adult education; and <ul style="list-style-type: none"> • support for the law recognising religious groups. 	
Russia	<p>The <i>Culture of Russia</i> programme (2001-2005) prioritised:</p> <ul style="list-style-type: none"> • Guaranteed State support for professional creative activity, artistic training and cultural participation; • Preservation of the Russian cultural heritage and of its effective use; • Strengthen the role of cultural workers and institutions in establishing civil society, raising people's social awareness, protecting socially vulnerable groups; and • Development of the material and information infrastructure of the joint national cultural space. 	<p>The <i>Culture of Russia</i> programme (2006-2010) targets:</p> <ul style="list-style-type: none"> • Preservation of multiethnic cultural heritage of Russia; • Providing common cultural space and access to cultural goods and information resources for different social groups; • Provisions for preservation and development of the national cultural potential; • Integration into world cultural processes; • Adapting the cultural sector to function within the market economy. <p>The 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>The Presidential <i>Decree on the Measures for Implementation of the State Social Policies</i> issued after the inauguration (2012), in order to preserve and develop Russian culture has prioritised the following cultural issues:</p> <ul style="list-style-type: none"> • Growth of salaries in the sector; • Establishment of multi-functional cultural centres in small towns; • Development of the e- and Internet resources of cultural institutions including virtual museums; • Provision of free Internet access to national films and theatre performances of renowned directors; • Enlargement of state budget allocation for bursaries and grants in culture and the arts; • Establishment of the "travelling collections" in the greatest national museums for their exhibiting in small and medium-sized towns and general development of exhibition projects; • Wider involvement of gifted children in artistic competitions and events. <p>The new Russian government criticised the leadership of the culture sector, which was described as a sector that needs "optimisation" and better management.</p>
Serbia	<p>Cultural policy priorities 1996 – 2000:</p> <ul style="list-style-type: none"> • Centralize decision-making processes in the hands of the Ministry responsible for culture; • 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.; • Use culture as a tool for raising nationalistic feelings; • Promote commercial folk culture as a tool 	<p>Priorities in 2001</p> <ul style="list-style-type: none"> • New structure for the Ministry of Culture; • New procedures and urgent actions to overcome the impact of previous policy decisions; • Institutional reconstruction (new management approach); • Analysis and evaluation of each public institution and each field of art and cultural activity; • Stabilizing the field by working on new legislation. <p>New priorities of the Ministry for 2005:</p> <ul style="list-style-type: none"> • Support for the development and protection of the Serbian language; • Support for the use of the Cyrillic alphabet; • Protection of national cultural heritage (mostly sacral buildings). <p>Priorities of the government in 2007 address the media,</p>	<p>Since the start of the economic crisis, the majority of investments in culture through the National Investment Plan were either stopped or slowed down, and the situation is not promising for the future of these projects. The Ministry focused on programmes that should contribute to systemic changes in the cultural field, such as new laws and regulations (a new <i>Law on Culture</i> outlined the reconstruction of the cultural system); support to professional education; decentralisation and horizontal networking among serbian cities or completing the process of privatization within cinematography.</p> <p>During the last decade, some key events, including the controversies around the "Pride Parade" or the large urban regeneration project "Belgrade Waterfront", disturbed the cultural field and reinforced old divides in society as well as opened new ones. Many controversial urban developments funded by money from the United Emirates already appeared in 2014 and many</p>

	<p>of evasion or annihilation of critical thinking;</p> <ul style="list-style-type: none"> • Emphasize certain cultural institutions and projects relative to Serbian history or national identity (Museum of Genocide, etc.). 	<p>cultural management, cultural heritage, creativity, and the internationalization of Serbian culture. New criteria for the evaluation of 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>civil organisations, artists and activists started protesting</p>
Slovakia	<ul style="list-style-type: none"> • Approximation of legislation in the cultural field according to EU access (media, copyright issues). • Decentralisation of decision making and financial sources (transfer of competences from Ministry of Culture to regional and local level). • Transformation of public service broadcasters (TV and radio), development of media pluralism. • Preservation of cultural heritage (legal provisions, financial sources). • Language issues related to national minorities. • International cultural cooperation. • National Report on Cultural Policy. 	<p>A <i>Strategy of National Cultural Policy</i> is developed and reforms started:</p> <ul style="list-style-type: none"> • Development of public financing schemes, including for heritage and access to culture (Grant System of Ministry of Culture); • New legislation for public service broadcasters and preservation of audiovisual heritage; • Public support to audiovisual (film) production; • International presentation of Slovak culture. <p>Later government plans included:</p> <ul style="list-style-type: none"> • Increase of public finances for cultural sector; • Act on financing of culture, introduction of 'matching funding' and exploitation of EU funds; • Comprehensive legislation and action in the media domain (broadcasting, film, press etc.); • New strategies and management structures for arts institutions (museums, theatres, galleries...); • Cultural activities of churches; • Decision making processes with professionals and experts; • National language issues. 	<p>No changes reported.</p>
Slovenia	<p>Main priorities of the Ministry of Culture:</p> <ul style="list-style-type: none"> • to increase the amount of public funds available for culture (especially for public libraries, historic monuments, cultural institutions and amateur culture); • to develop new laws: public interest for culture act, copyright, cultural heritage protection and archives, libraries and media legislation; • to create mechanisms to include the participation of the civil society in the cultural policy decision making process. 	<p>Priorities are outlined in the <i>National Program for Culture</i> (2004-2007):</p> <ul style="list-style-type: none"> • to preserve and develop the Slovenian language; • to promote cultural diversity; • to ensure access to cultural goods and services; • to introduce direct support for artists; • to encourage and promote cultural education in schools; • to educate young people for cultural professions; • to encourage culture industries and major investments of business in culture; • to implement information technology in the field of 	<p>The <i>National Programme for Culture 2014-2017</i> has been adopted after a broad and effective public debate encompassing a number of presentations, discussions and thematic sessions. It mentions priorities and measures in the different arts and heritage fields (e.g. a law on the fixed book-price; measures to address the lack of a coherent vision, insufficient public support and human resource in the domain of film and audiovisual works; the creation of an art market, with special attention to education of audiences, patrons and collectors of art; in the field of intermedia art more emphasis on introducing young artists; etc.). In addition, transversal issues such as cultural rights, digitalisation or international cooperation are addressed.</p>

		<p>culture;</p> <ul style="list-style-type: none"> to modernize the public cultural sector in order to achieve better efficiency, openness and autonomy; and to include NGOs in cultural services provision. <p>The National Programme for Culture (2008-2011) addressed cultural heritage preservation, digitalisation, cultural education and new capital investments and culture as part of social and economic development.</p>	<p>However, the implementation of many important innovations of the plan depend on a successful gathering of EU funds where, in fact, culture is not attributed a prominent place in Slovenia.</p>
Spain	<p>Main priorities of the central government are:</p> <ul style="list-style-type: none"> Conservation of cultural heritage, Promotion of the culture industries, Inter-ministerial co-operation, Overseas promotion of the Spanish language and Spanish culture, The renovation and development of Spain's leading cultural institutions. 	<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"> Acknowledgement of cultural diversity; Strengthening of co-operation; Culture as a tool for economic development and social cohesion. <p>The appointment of new Ministers of Culture in July 2007 and in April 2009 involved short term changes in government policy and action. The latter identified as areas of action for 2010:</p> <ul style="list-style-type: none"> Strengthening of culture and creative industries; Ensuring citizens' access to culture; Collaboration, cooperation and dissemination of cultures of Spain; Optimization of resources and flexibility and automation of internal management. 	<p>The <i>General Strategic Plan 2012-2015</i> of the State Secretariat for Culture focused on giving new impetus to culture as a right and as an economic engine, and to promoting Spanish culture abroad. These priorities, which do not differ much from those of previous governments, are reflected in 5 objectives:</p> <ul style="list-style-type: none"> To articulate a state policy that guarantees the right of access to culture and contributes to underpin citizenship and social cohesion; To strengthen, with transparency, the instruments of communication and cultural cooperation between public authorities and other institutions to promote an efficient and rational use of cultural resources; To promote culture as a critical tool to disseminate the "brand" Spain abroad; To encourage participation and the role of civil society in the support and promotion of culture; and To facilitate the creation, innovation and the production of knowledge and promote culture on the Internet, safeguarding intellectual property rights. <p>According to studies, especially the 4th goal with a compliance level of just 10% in 2013 has not been successfully met. The context of a severe economic crisis has led to further cuts in culture, as well as to greater requirements for effectiveness, efficiency and transparency. In addition to rationality in public spending, the government's discourse has become more centralist and some regions, particularly Catalonia, perceive this as an attack on the cultural plurality of the country.</p>
Sweden	<p>Main priorities are:</p> <ul style="list-style-type: none"> Literature and reading (emphasis on children and young people); Access to culture for handicapped 	<p>Progress made on many of the previous priorities (e.g. free entrance to permanent exhibitions of national museums; new national policy on architecture and design). Focus on literature / reading remains top priority. New ones include:</p>	<p>In recent years, large parts of Swedish cultural policy have undergone administrative reform as the <i>Cultural Cooperation Model</i> for delegation of power from the national government to the regional governments has been implemented. Under this</p>

	<p>persons;</p> <ul style="list-style-type: none"> • Cultural diversity and intercultural dialogue; • Free entrance to permanent exhibitions of national museums; • Museum education; • Architecture and design; • Industrial heritage; • General improvement in the working conditions of artists and actors. 	<ul style="list-style-type: none"> • Support schemes to facilitate further touring and dance performances in the regions; • Evaluation of the effects of VAT on the use of cultural goods/services; • New policy to support international cultural relations and exchange. <p>New policy priorities formulated 2005 in a government bill consider to reflect demographic changes and "greying" population. Multiculturalism, gender inequalities, provisions for minorities, global mediatisation, cultural industries, new technologies, forms of governance, and culture as a resource for regional growth are acknowledged as general cultural policy challenges. In 2007, the new right-wing coalition government appointed a committee with a comprehensive mandate to scrutinise whether these and similar challenges demand more or less radical revisions of cultural policy and the government's priorities.</p>	<p>model, grants from the national government supporting regional cultural institutions and policies are transferred to regional governments, if respective cultural policy plans are approved by the Swedish Arts Council, acting as a representative of the national government. In the making of these policy plans, regional governments are also obligated to consult with representatives of cultural institutions, professionals and civil society in their respective regions.</p> <p>Since 2011, this procedure was tested and then implemented in 16 regions. During that period, representatives of artists became less critical to it. According to evaluations, financial priorities in regional cultural policy changed very little during its first years of implementation. Representatives of the regional governments were, on the other hand, critical to the model, arguing that it is giving too much authority to the Swedish Arts Council over regional cultural policies made by elected regional governments.</p>
<p>Ukraine</p>	<p>Cultural policy priorities for the period 2002-2003:</p> <ul style="list-style-type: none"> • Preservation of the historical and cultural heritage; • Preservation of cultural institutions through government support; • Support to folk and amateur arts, especially in the regions, through festivals / all-Ukrainian performances; • Support to cultural diversity and cultures of national minorities. 	<p>The Presidential Edict of November 2005 determined as cultural policy priorities inter alia:</p> <ul style="list-style-type: none"> • Develop a draft for a long-term national cultural policy; • Recognise cultural development as a main government objective; • Improve culture legislation; • Support national cinema, book publishing and archives; • Support and establish cultural and historic centres; • Identify the nation's cultural and heritage resources and set up a unified information system; <p>Ensure Ukraine's proactive cultural representation in the international arena and meaningful participation in global cultural processes. In addition, the 2005 <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"> • Develop the integrity of a national linguistic and cultural space; • Update the national cultural heritage (revival of historical and cultural relics, traditional folk culture and crafts, development of cultural tourism); and • Protect national cultural industries (increasing presence of national cultural products and services in the market 	<p>In 2011, the President of Ukraine signed the new <i>Law of Ukraine on Culture</i>, that defines the following priorities of the national cultural policy:</p> <ul style="list-style-type: none"> • development of the culture of the Ukrainian nation, indigenous peoples and national minorities of Ukraine; • maintenance, restoration and protection of the historical environment; • aesthetic education of citizens, first of all, children and young people; and • enlargement of the cultural infrastructure in rural areas <p>Additional priorities are defined by the <i>Cabinet of Ministers' Action Programme</i> and the <i>Coalition Agreement</i> which call, inter alia, for a <i>Bill on National Cultural Product</i> taking into account creation, distribution and consumption and using diverse political and financial instruments, paying special attention among others, to copyright provisions and vigilance of international norms.</p>

		<p>through a favourable investment and tax system).</p> <p>The approval of the National Report on Culture of Ukraine by the Council of Europe (2007) led in 2008/9 to additional policy priorities, e.g.</p> <ul style="list-style-type: none"> • Development of Ukrainian cultural product – support to Ukrainian cultural industries; • Intercultural dialogue, support to national cultures in Ukraine; • New technologies and innovations. 	
United Kingdom	<p>England</p> <ul style="list-style-type: none"> • 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; • Broaden access for all to a rich and varied cultural and sporting life and to our built environment; and encourage conservation of the best of the past; • Develop the educational potential of the nation's cultural and sporting resources; raise standards of cultural education and training; and ensure skills supply for the creative industries and tourism; • Ensure that National Lottery money supports DCMS's (i.e. the ministry in charge of culture) and other national priorities. • Promote the role of the Department's sectors in urban and rural regeneration, in pursuing sustainability and in combating social exclusion. <p>Scotland</p> <ul style="list-style-type: none"> • Widen education programmes in/by museums; • Promote excellence in folk arts and crafts; • Maximise IT to widen participation and access; 	<p>England</p> <p>DCMS strategic priorities for culture:</p> <ul style="list-style-type: none"> • <i>Children & young people</i>: Further enhance access to culture and sport for children and give them the opportunity to develop their talents. • <i>Communities</i>: Increase and broaden the impact of culture, to enrich individual lives, strengthen communities and improve the places where people live. • <i>Economy</i>: Maximise the economic contribution tourism, creative and leisure industries can make; • <i>Delivery</i>: Modernise delivery by ensuring DCMS sponsored bodies are efficient and work with others. <p>Scotland</p> <p>Principal aims of the Scottish Executive's cultural policy document <i>Scotland's Culture</i> (2006):</p> <ul style="list-style-type: none"> • 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. • Locally, to encourage more people to enjoy cultural activities by asking local authorities to develop cultural 'entitlements' for 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>In 2009, a new agency: "Creative Scotland" was established.</p>	<p>England</p> <p>In 2010, Arts Council England launched a consultation exercise on "Achieving Great Art for Everyone", setting out proposals as the first step in achieving a stable arts funding environment in England by 2020. This outlines five long term objectives to ensure that:</p> <ul style="list-style-type: none"> • talent and artistic excellence are thriving and celebrated; • the arts leadership and workforce is highly skilled and diverse; • more people value and enjoy the arts; • every child and young person has opportunities to experience the arts; and • the arts sector is sustainable, resilient and innovative. <p>However, the new Coalition Government, in power since 2010, announced immediate reductions to government spending ranging up to 25% in the cultural sector. Moreover, as part of its objective to cut public-expenditure, the new government announced the abolishment of several cultural bodies funded by the DCMS (e.g. the UK Film Council and the Museums, Libraries & Archives Council). In addition, pressures on local government budgets lead to serious problems for locally funded cultural organisations.</p> <p>Scotland</p> <p>Similarly, <i>Creative Scotland's</i> overall budget of GBP 60 million was frozen for the 2011/12 financial year when the government's Culture & External Affairs budget faces a 6.7% cut.</p> <p>At the same time, the Scottish Executive has taken responsibility for directly funding Scotland's national cultural</p>

	<ul style="list-style-type: none"> • Maximise contribution of cultural sector and creative industries to economy; • Secure Scotland's position as a film friendly environment; • Develop successful national theatre; • Enhance national/international role of flagship companies. <p>Wales The <i>10 Year Plan for Culture</i> launched by the National Assembly for Wales in 2002 outlined a number of priorities, such as:</p> <ul style="list-style-type: none"> • The inclusion of culture as part of local community plans; • Free entry to galleries and museums; • Promotion of the Welsh language; • Exploitation of European Structural Funds for cultural organisations; • Developing a new drama strategy. <p>Northern Ireland (Arts Council priorities):</p> <ul style="list-style-type: none"> • Increase opportunities for creative participation; • Develop new audiences; • Extend opportunities for artists; • Strengthen capacity of arts organisations. 	<p>Wales The 10 year plan is complemented by Government's strategic agenda set out in <i>Wales: A Better Country</i>. Its four key priority outcomes:</p> <ul style="list-style-type: none"> • Helping more people into jobs; • Improving health; • Developing strong and safe communities; • Creating better jobs and skills. <p>All sponsored public bodies are expected to acknowledge and act in accordance with these priorities. A "Culture Board" established to develop a new strategy for Wales</p> <p>Northern Ireland The Department of Culture, Arts and Leisure (DCAL) published its <i>Corporate Strategy 2008-2011</i> setting out its mission "to protect, nurture and grow Northern Ireland's cultural capital by providing strategic leadership and resources for the promotion and sustainable development of the culture, arts and leisure sectors," to be achieved by:</p> <ul style="list-style-type: none"> • Ensuring the effective and efficient delivery of high quality culture, arts and leisure services; • Ensuring the effective provision of strategic leadership to the culture, arts and leisure sectors; and • Ensuring effective governance, oversight, probity, and relationship management with its delivery partners. 	<p>organisations, including arts companies previously supported by the Scottish Arts Council, such as the National Theatre of Scotland, which also experienced budget cuts.</p> <p>Wales The outcome of the Review, <i>Renewal and transformation: building a stronger future for the arts in Wales</i>, published in 2010, is a decision to withdraw regular funding from 32 arts organisations and to allocate annual subsidy to four for the first time. The Arts Council said the strategy was intended to deploy existing funds to best effect at a time of economic difficulty. However, the proposals have been criticised by some in the cultural sector as abandoning the Council's policy of ensuring access to the arts across the country, especially rural communities, because funding will be withdrawn from some of the network of venues and community arts organisations.</p> <p>Northern Ireland No changes reported.</p>
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Source: Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 19th edition", 2017.

NOTE: This table focuses on countries that were involved in the Compendium since over a decade and/or delivered comparable information over time. In addition, some countries have been left out that normally do not pursue or publicise national cultural policy goals or priorities (e.g. Germany, Switzerland).