

CULTURE AND REGIONS OF EUROPE

*A Study conducted by EFAH (European Forum for the Arts and Heritage)
on the request of the Nord-Pas de Calais Region.*

The Nord-Pas de Calais regional council has implemented a cultural cooperation policy with other European regions (in Belgium: Wallonia and Flanders; in Poland: Silesia; in Norway: Rogaland), in order to develop partnerships and facilitate the link between the cultural actors on these different territories. In the context of *International Days, Culture and Regions of Europe* (Lille – October 26th to October 31st 2004), it commissioned the European Forum for the Arts and Heritage (EFAH) to compile a study on cultural policies for Regions in Europe, in order to aid the implementation of cooperation projects and to compare experiences encountered in this domain.

This publication reports on initial research carried out: summary presentation of cultural policy systems in each of the 25 Member-States, description of cultural cooperation in three European Regions and initial elements of analysis concerning the reasons, problems and specificities behind cultural cooperation of Regions of Europe.

These elements will demonstrate the various forms that this type of cooperation can take, in order ultimately to go beyond the experimental phase and to define methodological

guidelines which would serve as a framework for new initiative developments.

Culture and Regions of Europe

A study undertaken by EFAH
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PREFACE

Regional cultural policies

This short, preliminary piece of research is intended to draw a map of the current state of action and competencies in the area of regional cultural policy. We have compiled a fact file for each member state of the EU, and a useful overview, which should serve a good reference point for further study.

To complement these files, we have elaborated 3 case studies as examples of inter-regional cultural co-operation with the explicit involvement of the regional authorities as well as cultural operators. In compiling the case studies we were interested to evaluate as far as possible the possible drivers for the co-operation, were they primarily driven by the cultural sector, or more politically driven, or purely based on economics.

The subsidiarity principle is one of the founding principles of the EU. However, it is often misinterpreted as the supremacy of the nation state over any EU competency. When it is intended to devolve actions to the most appropriate level possible, which may often be the municipal, or, regional level. In the light of this subsidiarity principle, this research was initiated with several questions in mind; where is responsibility located at the regional level within the 25 member states of the EU with regards to culture? What roles and competencies do regions have with regards to cultural policy? How far has the apparent trend in decentralization across the EU had an effect in the area of cultural policy design and implementation?

Scratching below the surface of regional structures reveals highly specific national cases, where regions may or may not have clear boundaries, autonomous linguistic or cultural identities. From provinces, to linguistic communities, to federal structures, there is no norm. For the purposes of this research, we have had to localize a space that is administratively superior to the municipal level, and below that of the nation state.

This is not intended to be a comprehensive study, but merely an overview of the current situation. We do hope that it can be a useful tool to orientate those interested in the increasingly important role of the regions in Europe, and as a stimulus for further research in this area.

Since 1992 EFAH, the European Forum for the Arts and Heritage has served as an important umbrella for the cultural sector throughout Europe. Formed originally to give a voice to cultural organizations when the European Union gained competence to aid culture under the Maastricht Treaty, EFAH has grown to become an indispensable interlocutor between the full range of international organizations and arts and heritage networks.

EFAH has built enduring relationships with the European Parliament, the European Cultural Foundation, the Council of Europe and the European Commission. Increasingly EFAH works with regional and city authorities too in their cultural networking. It helps members, press, politicians and officials through the maze of policy development. The arts and heritage are essential to the well-being of Europe and so EFAH is active in representing them on civil society platforms with a remit across several sectors.

EFAH's more than 75 member organizations cover the wider Europe as well as the EU. In turn the members' own affiliates number around 8000 organizations and many thousands more individual professionals in the sector. There are several levels of membership but there is one appropriate for anybody with a professional interest in the European agenda for the arts and heritage.

At heart EFAH is an advocate for the role the cultural sector can play in achieving stability and prosperity in a progressive Europe. It also puts the case strongly for greater financial resources, and for an increased awareness of the contribution Europe's cultural practitioners can make to world affairs.

METHODOLOGY

Background

At the outset of this research we identified three main issues :

1. EU programmes designed for the field of culture are based on international cultural cooperation. Most national governments, however, are reluctant to give a high priority or allocate significant funding to these EU cultural programmes, which are further restricted through the necessity for unanimity. We therefore wanted to try to establish whether regions are giving any greater priority to international cultural cooperation.
2. The principle of subsidiarity has been enshrined in the EU Treaty since 1992.¹ Moreover, the general political and administrative trend in most EU Member States claims to embrace greater devolution, with regions having more political and legal powers and the capacity to represent themselves at EU level, both formally through the Committee of the Regions, and through regional representational offices in Brussels. We therefore wanted to gauge the extent to which regions were proving active in international cooperation.
3. It is widely accepted that cultural projects are more likely to be able to access significant levels of funding through EU Structural Funds (if their region's categorisation qualifies) than could be possible through the Culture 2000 programme. In addition, interregional cooperation projects (culture included) are funded through the EU's INTERREG programme. With this in mind, we wanted to find out which regions in Europe are active in interregional *cultural* cooperation and what they are doing.

To try and answer these questions, we needed to contact the European regions directly and enquire whether they were

¹ The subsidiarity principle is intended to ensure that decisions are taken as closely as possible to the citizen and that constant checks are made as to whether action at Community level is justified in light of the possibilities available at national, regional and local level. Specifically, it is the principle whereby the Union does not take action unless it is more effective than action taken at national, regional or local level.

active in interregional cooperation projects in the field of culture or not. This necessitated our mapping the regions of the EU and understanding the regional structures of all 25 EU Member States.

Having consulted many official documents, including publications from *Eurostat*, the Association of European Regions and the Council of Europe [notably its “Cultural Policies in Europe: Regions and Cultural Decentralisation” (2000)], we identified a serious absence of updated and/or consistent information on the regional structures on the 25 EU Member States. It was consequently impossible to make direct contact with the regions.

We first had to carry out our own research to establish the current regional structures of each EU Member State and any regional legal competence in culture. Only after we understood these structures, could we carry out further research on examples of interregional cultural cooperation in Europe.

The research was divided into two parts:

1. **Fact files** – defining the regions in the 25 EU Member States and their legal competence (if any) in cultural policy
2. **Case studies** – examples of current interregional cultural cooperation projects in different geographical areas of Europe

1. Fact Files

After having discovered such varied definitions of regions, it was important to set out a clear working definition of a ‘region’ for the purposes of our research. To try and avoid complication, we settled on a region being:

“any level of statutory public administration that exists between the national and municipal level of government and which is recognised in national legislation.”

We devised a questionnaire, based on a summary table on regional authorities in Europe published in “Cultural Policies in Europe: Regions and Cultural Decentralisation “ (Council of Europe, 2000).

We set out to ask the following four questions:

1. How many regions exist in each EU Member State?
2. Do these regions have directly elected governing bodies?
3. Do these regions have a recognised legal competence in culture?
4. Which body is responsible for the delivery of cultural policy in these regions?

Due to the limited time we had to carry out this part of the research, we decided to restrict our questions to the absolute minimum. However, we do recognise that other factors, such as the existence of Arts Councils or other arm’s-length bodies, Lotteries, minority languages and the varied legacy of the Soros Foundations may also play an influential role in the development of regional cultural policies, even if we were not able to raise these issues in our questionnaire.

The questionnaires were sent in English, French, German and Italian to the Cultural Ministry and the Cultural Contact Point of every EU Member State. They were sent by e-mail and were followed up with a telephone call. In cases where we did not receive any response from the government of the country concerned, we contacted the relevant cultural attaché in Brussels.

We structured the answers to the questionnaire, along with any other information we received or obtained from the Cultural Compendium, in the form of a ‘fact file’. Each country has a two page entry. The first page explains the background to cultural policy in the country and the second presents the questionnaire responses in tabular form. This is set out on a single page in the annexes in its consistent format for comparability.

2. Case Studies

The second part of the research focussed on finding out which European regions are active in interregional cultural cooperation, and how they implement their cooperative projects.

Our aim was to have case studies that were geographically balanced in order that the study could be representative of the whole of Europe. We used the following criteria in our initial research for relevant case studies:

- There had to be a history of interregional cultural cooperation in the region;
- Regional authorities themselves had to be involved in interregional cultural cooperation, not just the cultural operators or non-governmental organisations;
- Interregional cultural cooperation projects must include several partners;
- Interregional cultural cooperation projects must have the future potential be sustainable over time.

Following our initial research and enquiries, it was very difficult to identify case studies in every geographical area of Europe that fulfilled the criteria. Whilst we recognise that there are many other regions cooperating in the field of culture, we decided to focus on three particular examples of interregional cultural cooperation:

1. *Région Nord-Pas de Calais* (France) and its cultural cooperation with the Flemish and French-speaking Communities of Belgium and with Kent County Council (United Kingdom);
2. *La Grande Région*, which includes Saarland (Germany), Luxembourg, Lorraine (France), Rhineland-Palatinate (Germany), Wallonia (Belgium) and the Germans-speaking Community of Belgium;
3. *Oresund Region*, linking Scania (Sweden) and

Zealand (Denmark).

The case studies were initially based on web research and subsequent interviews which we carried out with people involved in the particular interregional cultural cooperation projects. These included civil servants working for the regional authorities and cultural operators. We travelled to Lille, to Saarbrücken and to Copenhagen and Malmö to carry out these interviews. We also attended conferences on interregional cultural cooperation in Courtrai, Lille and Luxembourg.

In order to try and make the information presented in the case studies as comparable and consistent as possible, all three are organised with the same basic structure to show the following:

- History of the regions involved;
- Motives behind for interregional cultural cooperation;
- Interregional cultural projects implemented;
- Potential for interregional cultural cooperation in the future;
- Observations.

The observations aim to indicate some general conclusions, which are elaborated upon in the analysis.

SUMMARY TABLE

Austria	<ul style="list-style-type: none"> • 9 Länder² with direct elected governing body and legal competencies in the cultural sphere. (<i>Kulturabteilung</i>)³
Belgium	<p>3 regions⁴ with different regime of government, no legal competencies but interest in cultural cooperation;</p> <ul style="list-style-type: none"> • 10 provinces with directly elected government⁵, no legal competencies but interest in cultural cooperation; • 3 linguistic communities⁶ with different regime of government and legal competencies (<i>Ministry of Culture</i>).⁷
Cyprus	<ul style="list-style-type: none"> • 6 districts with no directly elected governing body⁸, no legal competence but no interest in cultural cooperation.
Czech Republic	<ul style="list-style-type: none"> • 14 regions (<i>kraje</i>) with directly elected government⁹ and legal competencies in the cultural field.¹⁰
Estonia	<ul style="list-style-type: none"> • 15 counties, no directly elected governing body, no legal competence but interest in cultural cooperation.¹¹

² Each *Land* has its own Parliament (*Landtag*), Governor (*Landeshauptmann*) and Regional Government (*Landesregierung*).

³ There is a *Kulturabteilung* in each executive office (*Amt*) of the nine *Länder*. In some cases, these are combined with Science or Education

⁴ Wallonia has a directly elected Council. The Brussels-Capital Region has a directly elected Council, composed of the same number of French-speaking and Flemish members. The Flemish Community/Region has a part directly and part indirectly elected Parliament. The Regions are responsible for monuments and landscapes. However, as the Flemish Region coterminous with the Flemish Community, it has fully recognised legislative powers in the field of culture.

⁵ The provinces have directly elected Provincial Councils.

⁶ The German-speaking Community has a directly elected Council. The French Community has an indirectly elected Council.

⁷ De Ministerie van de Vlaamse Gemeenschap, Administratie Cultuur is responsible in the Flemish Community, La Ministère de la Communauté française, Administration générale de la Culture et de l'Informatique in the French Community and Das Ministerium der Deutschsprachigen Gemeinschaft in the German-speaking Community.

⁸ The District Officer is appointed by the Public Service Commission and represents the State in the District.

⁹ The deputies of the regional assemblies are directly elected on a proportional basis for a four-year term.

¹⁰ The *kraje* have limited legislative competence in the field of culture. For example, they can legislate in the field of the promotion of tourism and cultural heritage.

¹¹ The County Governor is appointed for a five-year term by the government at the proposal of the Prime Minister and following consultation with the local government representatives of the country. The *Maakonnad* are administrative units representing central government at county level. They therefore implement cultural policy at county level, but have no recognised legislative competence in this field.

Finland	<ul style="list-style-type: none"> • 19 regions with no directly elected governing body, no legal competence but interest in cultural cooperation; • 6 provinces¹² with no directly elected governing body and no legal competence but interest in cultural cooperation.¹³
France	<ul style="list-style-type: none"> • 22 regions ¹⁴with directly elected governing bodies and legal competence¹⁵ (<i>Direction Régionales des Affaires Culturelles and Direction Générale Culture</i>); • 96 départements¹⁶ with directly elected governing bodies and legal competence (<i>Service départemental de l'architecture et le patrimoine</i>).
Greece	<ul style="list-style-type: none"> • 13 regions (<i>periphoreia</i>) with no elected governing body, no legal competence but interest in cultural cooperation¹⁷; • 53 prefectures (<i>nomarchias</i>) with directly elected governing body, no legal competence but interest in cultural cooperation¹⁸.

¹² Including the autonomous province of Aland, which has its own provincial legislative assembly elected by direct universal suffrage. It has legislative power in areas such as health and medical services, education and culture.

¹³ Provincial state offices are devolved state bodies and their administration is entrusted to a governor appointed by the President of the Republic. Each province has one or more regional art councils (in total 13) composed of a maximum of 11 members. The members are nominated by the most central, professional art organisations and institutions and appointed by the provincial government for a three-year period. The regional art councils allocate independently the art promotion funds appropriated by the ministry of education in the form of artist grant, which are allocated for one, three or five years as well as state subsidies to art organisations. They function under the jurisdiction of the Ministry of Education but act as autonomous agents in their respective regions.

¹⁴ The European Union includes a number of territories which although geographically distant are close in terms of the exercise of rights and obligations, and very important in terms of territorial integrity.

They are the four French Overseas Departments - Guadeloupe, French Guiana, Martinique and Réunion

¹⁵ The *régions* have directly elected *Conseils régionaux*, which represent the territorial administration. The *Directions Régionales des Affaires Culturelles* represent the decentralised state administration, implementing national policies adapted to the regional context. *Le Directeur régional des affaires culturelles* is the representative of State cultural policy in the region.

¹⁶ The *départements* have directly elected *Conseils généraux*, which represent the territorial administration. Since the laws on decentralisation from 1982-84, the *départements* have been responsible for their respective archives, museums and central lending libraries.

¹⁷ Regions have an interest in the field of culture and have the competence to organise various cultural events, although there are certain cultural sectors (such as archaeology) where they may not be involved.

Hungary	<ul style="list-style-type: none"> • 7 large “statistical regions” with no directly elected body, no legal competence and no interest in cultural cooperation¹⁹; • 19 counties (<i>megyek</i>) with directly elected body and legal competence²⁰ (Department of Cultural Affairs); • 150 small “statistical regions” with no directly elected body, no legal competence but interest in cultural cooperation²¹.
Ireland	<ul style="list-style-type: none"> • 29 counties with directly elected governing body and legal competence.²²
Italy	<ul style="list-style-type: none"> • 20 regions with directly elected governing body and legal competence (<i>Assessorato alla cultura</i>); • 100 provinces with directly elected governing body and legal competence (<i>Assessorato alla cultura</i>).
Latvia	<ul style="list-style-type: none"> • 26 districts with no directly elected governing body and legal competence²³
Lithuania	<ul style="list-style-type: none"> • 10 counties (<i>apskritis</i>) with no directly elected governing body, no legal competence but interest in cultural cooperation.²⁴

¹⁸ Prefectures have an interest in the field of culture and have the competence to organise various cultural events, although there are certain cultural sectors (such as archaeology) where they may not be involved.

¹⁹ The ‘Large Statistical Regions’ were created to correspond with the EU’s NUTS II (Nomenclature of Territorial Units for Statistics, established by Eurostat to provide a single uniform breakdown of territorial units for the production of regional statistics for the European Union). Each region has Regional Development Councils, which are composed of representatives of central and local governments. The Large ‘Statistical Regions’ deal with regional development programmes only.

²⁰ Each *mégye* has a directly elected County Council and a County Chairman.

²¹ The ‘Small Statistical Regions’ have no recognised legislative competence in the field of culture, but some decide to implement cultural policy, depending on the local authorities.

²² The County Councils are directly elected for five-year terms. The members of the independent Local Appointments Commission appoint the County Manager as chief executive officer. He is also responsible for all borough and town councils within a county.

²³ The District Councils are not directly elected, but instead they are composed of all the heads of the municipal councils and a Chairman of the Council, who is elected among the deputies. The body responsible for the management of cultural policy in the *rajoni* vary, but are most often linked to Education.

Luxembourg	<ul style="list-style-type: none"> • 3 districts, no directly elected governing body, no legal competence and no interest in cultural cooperation²⁵; • 12 cantons with no directly elected governing body, no legal competence and no interest in cultural cooperation.
Malta	<ul style="list-style-type: none"> • Local councils with directly governing elected body, no legal competence. ²⁶
The Netherlands	<ul style="list-style-type: none"> • 12 provinces with directly elected governing body and legal competence.
Poland	<ul style="list-style-type: none"> • 16 <i>Voivodships</i> (regions) • 315 <i>powiaty</i> (counties or districts)
Portugal	<ul style="list-style-type: none"> • No regional organisation²⁷
Slovenia	<ul style="list-style-type: none"> • 12 regions with no directly elected governing body, no legal competence and no interest in cultural cooperation.
Slovak Republic	<ul style="list-style-type: none"> • 8 regions
Spain	<ul style="list-style-type: none"> • 17 regions (<i>gobiernos autonomos</i>) with directly elected body and legal competence (<i>Consejeria de cultura</i> or <i>departemento de cultura – Catalonia</i>)²⁸; • 52 provinces (<i>disputaciones provincials</i>) with no directly

²⁴ The body responsible for cultural policy in the *Apskritys* vary, but are usually the Department for Culture, Tourism or Education.

²⁵ In each district, there is a District Commissioner, appointed by the Grand Duke. The District Commissioner is a state official responsible to the Minister of the Interior. He is the supervisory authority and is the intermediary between the government and the local authorities. The District Commissioners supervise the general management of municipal administration, municipal unions and public establishments under the supervision of the municipality. The District Commissioner's competences include all towns and municipalities except Luxembourg, which remains under the direct authority of the Minister of the Interior, except in cases allowed for in specific laws.

²⁶ Members of Local Councils are elected every three years in nation-wide elections. They have no legislative competence related to culture, but they are allowed to use a share of their financial resources to organise cultural activities.

²⁷ The European Union includes a number of territories which although geographically distant are close in terms of the exercise of rights and obligations, and very important in terms of territorial integrity, the Spanish Autonomous Community of the Canary Islands and the Portuguese Autonomous Regions of the Azores and Madeira

²⁸ Article 148 of the Constitution establishes the cultural responsibilities, which the regions may assume: handcrafts, museums, libraries, archives, conservatories for music of special interest to the region and architectural property of special interest to the community.

	<p>elected body and interest in cultural cooperation (<i>Oficinas de cultura/turismo</i>);</p> <ul style="list-style-type: none"> • Counties with directly elected body and interest in cultural cooperation (<i>Consejerias de cultura</i>)
Sweden	<ul style="list-style-type: none"> • 21 regions with no legal competence but interest in cultural cooperation.²⁹

²⁹ The County Councils (*Landsting*) have elected governments. They are elected every four years at the same time as the national parliament (*Riksdag*) and the Municipalities.

United Kingdom	<ul style="list-style-type: none"> • England: <ul style="list-style-type: none"> ○ Greater London Authority³⁰ with directly elected body, no legal competence but interest in cultural cooperation³¹. (Culture and Sport Division); ○ 8 English Regions with no directly elected body, no legal competence but interest in cultural cooperation³². (Regional Cultural Consortium); ○ 34 County Councils with directly elected body, no legal competence but interest in cultural cooperation.³³ • Scotland³⁴: <ul style="list-style-type: none"> ○ Directly elected body and legal competence (Education Department, Scottish Executive).³⁵ • Wales³⁶:
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³⁰ London has a separate status to the other regions in England. In 1998, there was a referendum in London, which established the Greater London Authority in 2000. The mayor and the London Assembly of the Greater London Authority are directly elected.

³¹ The Greater London Authority has an interest in cultural matters (e.g. development and implementation of cultural strategies, management and delivery of cultural services), but no legislative competence. The Cultural Strategy Group for London, appointed by the Mayor, has a similar role to the Cultural Consortia in the English regions.

³² The Government appoints the members of the Regional Assemblies in the English Regions. Regional Cultural Consortia have been established by DCMS in the eight English Regions. Their role is to develop integrated cultural strategies across England to ensure that culture has a strong voice in regional development. They are generally recognised as lead bodies on cultural policy at regional level. They encourage joint working across the cultural and creative sectors and, with other regional partners, take lead in implementing regional cultural strategies. This role could change with referenda for directly elected general assemblies.

³³ Many metropolitan areas and some rural areas have unitary local government, which combines the functions of county councils and boroughs/district councils. The Councillors are elected by direct universal suffrage, by a majority vote in a single ballot.

³⁴ In 1997, there was the Scottish referendum, establishing the Scottish Parliament and Scottish Executive.

³⁵ In 1999, there was the first direct election of the 129 members to the Scottish Parliament. Members of the Scottish Executive are elected members of the Scottish Parliament. The Scottish Parliament can make primary and secondary legislation in respect of those issues that have been devolved. Most cultural issues are now the responsibility of the Scottish Executive, excluding broadcasting, National Lottery, Acceptance in Lieu of Tax and Export of Works of Art.

³⁶ In 1997, there was a Welsh referendum establishing the National Assembly for Wales and Welsh Assembly Government

	<ul style="list-style-type: none"> ○ Directly elected body, no legal competence (Local Government, Housing and Culture Department, Welsh Assembly Government)³⁷; • Northern Ireland³⁸: <ul style="list-style-type: none"> ○ No directly elected body, no legal competence but interest in cultural cooperation (Department of Culture, Arts and Leisure).³⁹
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³⁷ The National Assembly for Wales is directly elected and Ministers in the Welsh Assembly Government are elected members of the Assembly. The National Assembly for Wales, which can make secondary legislation in respect of those issues that have been devolved (i.e. orders and regulations fixing the detail of implementation). Primary legislation for Wales remains the responsibility of the UK Parliament. Most cultural issues are now the responsibility of the National Assembly for Wales, excluding broadcasting, National Lottery, Acceptance in Lieu of Tax and Exports of Works of Art.

³⁸ In 1999, the Northern Ireland Act was passed, establishing the semi-autonomous Northern Ireland Assembly and Executive. Since 2002, Northern Ireland has been returned to direct rule. It is now administered by the UK Government through the Northern Ireland Office and associate

³⁹ Most cultural matters are now the responsibility of the Northern Ireland Office and the relevant Northern Ireland Departments, which are part of the UK Government, Northern Ireland Departments.

FACT FILES

AUSTRIA

Population	8.02m
Median Age	38.3
Population Density (per sq. km)	97
Capital City and Population	Vienna (1.5 m)
# of MEPs	18

Context

Austria is a federal state with nine Länder. According to Article 15, Paragraph 1 of the Austrian Constitution, Culture is a basic competence of the Länder. There is no federal administration of culture at regional level. With the exception of Vienna, every Land has its own cultural promotion act.

General cultural responsibilities of the *Länder* include:

- Legal agenda concerning cultural policy
- Promotion of cultural activities in relationship to the respective Land
- Promotion of activities to preserve the appearance of villages and towns
- Foundations and funds owned by the *Länder*
- Music schools
- Theatres, cinemas, events and festivals
- Heritage, tradition and folk art
- Sports

However, on the federal level, the **State Secretary for the Arts and Media** and the divisions of the **Arts Department of the Federal Chancellery** are responsible for:

- Promotion of visual arts and photography
- Promotion of music and performing arts
- Promotion of film and new media
- Laws, budget, administrative agendas and legal matters
- Literature and publishing matters
- Bilateral and multilateral cultural foreign affairs
- Architecture, design, fashion and visual arts
- Regional cultural initiatives

- EU co-ordination and Association of Austrian Federal Theatres

The **Federal Ministry for Education, Science and Culture** is responsible for:

- Museums, collections
- Protection of monuments, cultural heritage protection
- National Library
- Vienna Court Orchestra
- Phonotheek (audiovisual media archive)
- Public libraries, school libraries and folklore culture
- Restitution of cultural goods to the victims of the Nazi regime

The Federal Ministry for Foreign Affairs, for Economic Affairs and Labour and of the Interior also have responsibilities in the field of culture, including the management of cultural institutes abroad.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties								
Districts								
<i>Länder</i>	9	X ⁴⁰		X				<i>Kulturabteilung</i> 41

⁴⁰ Each *Land* has its own Parliament (*Landtag*), Governor (*Landeshauptmann*) and Regional Government (*Landesregierung*).

⁴¹ There is a *Kulturabteilung* in each executive office (*Amt*) of the nine *Länder*. In some cases, these are combined with Science or Education.

BELGIUM

Population	10.25m
Median Age	39.1
Population Density (per sq. km)	336
Capital City and Population	Brussels (1.0 m)
# of MEPs	24

Context

Since the 1970s, Belgium has undergone a step-by-step process towards building a federal state made up of **three territorial regions** (Flanders, Brussels and Wallonia) and **three linguistic communities** (Flemish, French and German-speaking). Belgium also has **ten provinces**.

The federal constitution, adopted in 1993, led to the creation of the three regions with greater economic autonomy from the central government. On the other hand, the linguistic communities are culturally rooted in the languages and culture of the populations concerned. The result is a cross between the regions and the communities.

In the **Flemish-speaking part of Belgium**, there is one government and one parliament for both the Flanders Region and the Flemish Community, which also covers the Flemish-speaking population in Brussels. It is therefore the same authority in charge of the regional and community competences.

In the **French-speaking area of Belgium**, there are two councils, one for the Walloon Region and one for the French Community. Only the French speaking community has the right to legislate in the field of culture. However, the Walloon Region is responsible for monuments and landscapes.

During the 1980s, the **German-speaking Community** acquired its own parliament and government and today has achieved a political rank equivalent to the Flemish and French Communities. Most of the legal foundations for culture were laid down or revised in the 1990s.

Cultural policies are governed by the principle of *subsidiarity*, whereby the State does not directly intervene. The Federal State is only responsible for cultural institutions of national importance. The **Belgian Federal Science Policy Office** has ministerial responsibility for the Royal Theatre of the Monnaie, National Orchestra of Belgium and Bozar, the former Paleis voor Schone Kunsten/Palais des Beaux Arts and for the federal science institutes.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions	3	X ⁴²	X ⁴³			X ⁴⁴		
Provinces	10	X ⁴⁵			X	X		Varies
Counties								
Districts								
Linguistic Communities	3	X ⁴⁶	X ⁴⁷	X				Ministry of Culture ⁴⁸

⁴² Wallonia has a directly elected Council. The Brussels-Capital Region has a directly elected Council, composed of the same number of French-speaking and Flemish-speaking members.

⁴³ The Flemish Community/Region has a part directly and part indirectly elected Parliament.

⁴⁴ The Regions are responsible for monuments and landscapes. However, as the Flemish Region coterminous with the Flemish Community, it has fully recognised legislative powers in the field of culture.

⁴⁵ The provinces have directly elected Provincial Councils.

⁴⁶ The German-speaking Community has a directly elected Council.

⁴⁷ The French Community has an indirectly elected Council.

⁴⁸ *De Ministerie van de Vlaamse Gemeenschap, Administratie Cultuur* is responsible in the Flemish Community, *La Ministère de la Communauté française, Administration générale de la Culture et de l'Informatique* in the French Community and *Das Ministerium der Deutschsprachigen Gemeinschaft* in the German-speaking Community.

CYPRUS

Population	0.78m
Median Age	33.4
Population Density (per sq. km)	85
Capital City and Population	Nicosia (0.2 m)
# of MEPs	6

Context

The Republic of Cyprus gained its independence from Britain in 1960 foreseeing a bi-communal structure i.e. peaceful existence of both the Greek and Turkish communities side by side. In 1963, however, political crisis and inter-communal violence broke out, which resulted in 1974 in a de facto partition of the island. Although efforts have been made to settle the Cyprus issue under the auspices of the UN until now, the country still remains divided. Thirty per cent of Cyprus remains under Turkish territory and the capital city is divided between the two communities. This division has an impact on its cultural policy.

The main administrative responsibility for cultural affairs lies at the national level with the **Ministry of Education and Culture**, which is implemented by the **Cultural Services**. The main fields of interest include:

- Community and mobile libraries
- Literature and book promotion
- Visual arts
- Theatre
- Music
- Dance
- Literature
- Assistance to societies and institutions
- Monuments
- Cultural cooperation with other countries

- Folk culture
- Cinema
- Festivals
- Cultural animation in refugee settlements and in rural areas

Other ministries concerned with cultural affairs include the **Ministry to the President**, the **Ministry of Communications and Works' Department of Antiquities** and the **Ministry of Commerce and Industry's Handicraft Centre and Tourism Organisation**. Moreover, the **Ministry of the Interior** is responsible for Broadcasting and Conservation and the **Ministry of Justice** is responsible for Archives.

Cyprus is made up of six districts, which have no legal competence in the field of culture. Regional administration is the responsibility of the Ministry of the Interior, coordinated by the District Officers. Two of the six districts are in the Turkish territory, Famagusta and Kyrenia.

The municipalities implement cultural programmes on the local level, including the running of libraries, galleries, lecture and concert halls and organisation of cultural events

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								

Counties								
Districts	6		X ⁴⁹		X		X	
Others								

⁴⁹ The District Officer is appointed by the Public Service Commission and represents the State in the District.

CZECH REPUBLIC

Population	10.27m
Median Age	37.6
Population Density (per sq. km)	130
Capital City and Population	Prague (1.2 m)
# of MEPs	24

Context

In the Czech Republic the Ministry of Culture has the primary responsibility for cultural policy. However, law no. 128/2000 and 129/200 introduce that cultural policy is also a matter for the regions and municipalities.

In 2001, the Ministry of Culture drafted the "Strategy for more effective governmental support of culture (cultural policy)", which is to set out the targets in the field of culture until 2005. It has produced this document in cooperation with other ministries, with the heads of regional authorities and the mayors of many towns in the Czech Republic.

The main objectives of cultural policy included in the strategy are:

- To guarantee artistic freedom
- To create conditions for the cultural activities of citizens
- To create conditions for the decentralisation of decision-making across cultural policy as a whole, to be facilitated through the establishment of the Czech Regions
- To guarantee equality of access for citizens to cultural treasures
- To guarantee the protection of cultural heritage

- To guarantee free access of citizens to information and to support the exchange of information within the cultural system
- To support education and raise awareness of the creative process
- To curb the negative influences of cultural commercialisation

Within the strategy, Article 6 and 11 set out that there would be more cooperative financing of cultural institutions and activities from public budgets between central, regional and municipal levels of government. Moreover, according to Article 13, 'the regions will initiate their own activities and events focussed on the development of cultural co-operation with other countries at the level of the regions'.

However, regional competence in cultural policy remains limited to the field of promotion of heritage for tourism. The Ministry of Culture still has the main legal competence in culture, although the Foreign Ministry, to which the Czech Centres abroad are linked, have the responsibility for promoting Czech culture and tourism abroad.

Name of administration	Number	Directly elected government		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions (<i>kraje</i>)	14	χ ⁵⁰		χ ⁵¹				Varies ⁵²

⁵⁰ The deputies of the regional assemblies are directly elected on a proportional basis for a four-year term.

⁵¹ The *kraje* have limited legislative competence in the field of culture. For example, they can legislate in the field of the promotion of tourism and cultural heritage.

Provinces								
Counties								
Districts								
Prague								

52 The body responsible for the management of cultural policy varies from *kraje* to *kraje*, but is usually linked to cultural heritage and tourism. There is always a regional government, a regional council and a respective department dealing with cultural matters.

DENMARK

Population	5.32 m
Median Age	38.7
Population Density (per sq. km)	124
Capital City and Population	Copenhagen (0.5 m)
# of MEPs	14

Context

Denmark has a three-tier political system. The three levels of government are: Central Government, County Councils (in Danish: Amter) and Municipal Councils, all with directly elected governments.

At the governmental level, the main body responsible for cultural policy is the **Ministry of Culture**, established in 1961 (generally accepted as being the year in which culture and art were deemed to be a political matter). The Ministry is responsible for questions relating to:

- Cultural planning
- Cultural development
- Copyright legislation
- Sports and archives
- Libraries and museums
- Theatre, films and circus
- Artistic education (including the training of architects)
- Radio and television broadcasting
- Promotion of culture in the broadest sense, international cultural relations

A number of cultural tasks are performed by the **Ministry of Education, Ministry of the Environment** and its **National Agency for the Protection of Nature, Monuments and Sites**, established in 1975, as well as the as Ministries of Education and Ecclesiastical Affairs.

Denmark collaborates with other Nordic countries through the **Nordic Council of Ministers**. The traditionally strong Nordic cultural ties were formalized in a treaty of general cooperation signed in 1962 and extended in 1971. Denmark also takes part in the joint Nordic cultural activities abroad, such as the *Scandinavia Today* event in the USA.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties (Amter)	14 ⁵³	X			X ⁵⁴	X		Departments for Education and Culture ⁵⁵
Districts								
Others								

⁵³ At the time of print (April 2004), there is an ongoing discussion at political level, whether the 14 counties should be transformed into five large regions.

⁵⁴ A number of tasks are non-statutory but are taken care on a voluntary basis. The county councils administer their share of responsibility within the cultural field in accordance with the legislation for this area. However, the elected politicians and officials of the county councils and municipal councils do not themselves legislate. They are consulted in the process of making new legislation but are not actual legislators. However, a great deal of responsibility for cultural policy is distributed to the regional and local governments when implementing the legislation.

⁵⁵ The various institutions are independent and approximately 50 per cent of the individual counties' cultural expenses are paid by the county itself and 50 per cent are paid by the State.

ESTONIA

Population	1.37 m
Median Age	37.9
Population Density (per sq. km)	30
Capital City and Population	Tallinn (0.4 m)
# of MEPs	6

Context

Estonia has a clear and agreed set of priorities, which provide the framework for cultural policy. The Ministry of Culture has created an Action Plan for Cultural Policy 2003-2006, which was approved by the Estonian Government.

The principles of state cultural policy, approved by Parliament in 1998, have been formulated in cooperation with the **Ministry of Culture, counties, the third sector, cultural institutions and experts**. For instance, the Estonian Foundation for National Culture has been privately managed and the Open Estonia Foundation has been financed by Soros.

In Estonia, there are about 430 000 people who are not ethnic Estonians by origin. A vast majority of them are Russians. The state provides its inhabitants with cultural services in Estonian and Russian only. However, there are a number of societies for the promotion of cultures of other national minorities (e.g., Armenians, Latvians, Swedes, Finns). They receive state financial support through the Ministry of Culture; granting of state support is not dependent on the citizenship of applicants.

Since the 1990s, there has been a trend towards decentralisation and the use of arm's length bodies. At present, the Folk Culture Regulating Act is being

prepared, which will define the distribution of tasks between the different levels (state, counties and towns).

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties (<i>Maakonnad</i>)	15		X ⁵⁶		X	X ⁵⁷		
Districts								
Others								

⁵⁶ The County Governor is appointed for a five-year term by the government at the proposal of the Prime Minister and following consultation with the local government representatives of the country.

⁵⁷ The *Maakonnad* are administrative units representing central government at county level. They therefore implement cultural policy at county level, but have no recognised legislative competence in this field.

FINLAND

Population	5.22 m
Median Age	
Population Density (per sq. km)	
Capital City and Population	Helsinki (m)
# of MEPs	14

Context

The Finnish legal and administrative cultural policy framework was created during the 1960s and 1970s, with its origins in the 19th century and the growth of Finnish nationalism. The framework was based on the following key elements:

- The development of a central government administration for the arts
- The establishment of cultural institutions, art societies and artists' associations
- The development of a municipal cultural administration

In 2000, the new constitution was approved. Like its predecessor, the new Constitution states that Finnish and Swedish are the national languages of Finland. According to the Constitution, the public authorities are required to provide for the cultural and societal needs of the Finnish-speaking and Swedish-speaking populations of the country on an equal basis. In practice, this means that various social services, education and information must be provided in both languages. The law also ensures bilingual government in Finland.

At national level, the **Finnish Parliament** is the supreme cultural political decision-making body. The executive

level is represented by the **Council of State**, which has two roles: it acts as the collective cabinet and it represents the individual ministers who lead policy implementation in their respective jurisdictions.

The **Ministry of Education** has a central role in cultural policy implementation. Normally, there are two Ministers representing the Ministry of Education: the Minister for Education and Science and the Minister for Culture. The latter is responsible for matters related to:

- Culture
- Sports
- Youth
- Copyright
- Student financial aid
- Church affairs.

Finland is divided in 6 provinces (including the autonomous and Swedish-speaking province of Åland) and 19 regions. Each region has a **regional council for culture**. These are decision-making bodies elected by the municipalities of the region in question. They do not have the right to impose taxes but are joint authorities formed and principally funded by their member municipalities and the State. Their role is to promote regions and, in the context of economic development, they are responsible for regional policy and planning.

The autonomous province of Åland has its own provincial assembly elected by direct universal suffrage and has legal powers in the field of culture (as well as in the fields of health, medical services and education).

With a view to promoting regional cultural life, each provincial state office has one or more regional arts councils composed of a maximum of 11 members. The members are appointed for three-year periods.

Each regional arts council has a staff consisting of a full-time secretary general, clerical staff and up to four regional artists.

Each Regional Arts Council

- follows and evaluates general developments in the arts in its region
- promotes participation in the arts, the dissemination of information to this end, and international activities
- promotes cooperation between cultural partners in their regions
- issues statements in matters relating to the arts
- hires regional artists and other persons on an employment contract with it.

The Regional Arts Councils allocate independently the art promotion funds appropriated by the Ministry of Education in the form of artist grants, which are allocated for one, three or five years, as well as state subsidies to art organisations.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions	19		X		X	X		Regional councils for culture
Provinces	6 ⁵⁸		X		X ⁵⁹	X		Regional art councils ⁶⁰

⁵⁸ Including the autonomous province of Aland, which has its own provincial legislative assembly elected by direct universal suffrage. It has legislative power in areas such as health and medical services, education and culture.

⁵⁹ Provincial state offices are devolved state bodies and their administration is entrusted to a governor appointed by the President of the Republic

Counties								
Districts								
Others								

⁶⁰ Each province has one or more regional art councils (in total 13) composed of a maximum of 11 members. The members are nominated by the most central, professional art organisations and institutions and appointed by the provincial government for a three-year period. The regional art councils allocate independently the art promotion funds appropriated by the ministry of education in the form of artist grant, which are allocated for one, three or five years as well as state subsidies to art organisations. They function under the jurisdiction of the Ministry of Education but act as autonomous agents in their respective regions.

FRANCE

Population	59.30 m
Median Age	37.6
Population Density (per sq. km)	108
Capital City and Population	Paris (2.2 m)
# of MEPs	78

Context

France has two levels of statutory public administration below the State level and above the municipal level: the *régions* and the *departments*. These operate in two different ways:

- The **decentralised state administration** is where national policy is implemented at regional or departmental level
- The **territorial administration** is where independent regional or departmental policy is implemented

This means that the French national government, via the *Ministère de la Culture et de la Communication*, controls and supervises certain cultural activities implemented by the *régions* and the *départements*. At the end of the 1990s, responsibility and financial resources were devolved to regional state departments, *Directions Régionales des Affaires Culturelles (DRAC)*, which implement national policies adapted to the regional context.

The regions have the legal competence to implement cultural policy, but they are not obliged to do so. France provides an example of a country, in which the regional administrations have no cultural responsibilities defined in law, but they have a great freedom of choice regarding in which fields they are active and the methods of cooperation with central government. National law only

intervenes to define the so-called *missions régaliennes* of the state, such as the protection of heritage and, in the case of the 1982-84 decentralisation laws, which gave the *départements* responsibility for their respective management of archives, museums and central lending libraries.

Within the territorial administration of the *régions*, the body responsible for cultural activities is often transversal in nature and can be combined with Education, Youth, Tourism, International Relations or Social and Urban Policies. They are also organised according to the cultural priorities of the *région*. There is also usually elected member of the executive and a director in charge of this body.

In the *départements*, *Le Service départemental de l'architecture et du patrimoine* represent decentralised state administration, implementing national policies adapted to the context of the *département*. However, within the territorial administration of the *département*, the body responsible for cultural activities is often transversal in nature, organised according to the cultural priorities of the *département*. There is also usually elected member of the executive and a director in charge of this body.

Name of administration	Number	Directly elected governing body	Legal competence	Interest with no legal competence	Name of body responsible for culture
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		YES	NO	YES	NO	YES	NO	
Regions (Régions)	22	X ⁶¹		X				Direction Régionales des Affaires Culturelles ⁶² and Direction Général Culture
Provinces		X						
Counties		X						
Districts		X						
Départements	96	X ⁶³		X ⁶⁴				Service départemental de l'architecture et du patrimoine

⁶¹ The *régions* have directly elected *Conseils régionaux*, which represent the territorial administration.

⁶² The *Directions Régionales des Affaires Culturelles* represent the decentralised state administration, implementing national policies adapted to the regional context. *Le Directeur régional des affaires culturelles* is the representative of State Cultural Policy in the region.

⁶³ The *départements* have directly elected *Conseils généraux*, which represent the territorial administration.

⁶⁴ Since the laws on decentralisation from 1982-84, the *départements* have been responsible for their respective archives, museums and central lending libraries.

GERMANY

Population	82.28 m
Median Age	39.9
Population Density (per sq. km)	231
Capital City and Population	Berlin (3.4 m)
# of MEPs	99

Context

Germany is a federal state with 16 *Länder*. The federal structural principle, set out in Article 30 of the Basic Law, governing the division of responsibility is also applicable to cultural policy:

“the exercise of governmental powers and the discharge of governmental function shall be incumbent on the Länder in so far as the Basic Law does not otherwise prescribe or permit.”

Cultural affairs are considered to be the very essence of the autonomy of the *Länder*, a concept that is reflected in the term '**cultural sovereignty of the Länder**'.

Due to its restricted competences in this field, the federal level has no ministry for cultural affairs of its own. However, there is broad consensus on the need for state promotion and support for culture in order that all citizens can access it. The supporting and protective function of cultural policy at federal level aims to create the most favourable framework conditions possible for art and culture. It is responsible for defining the general legal and social framework conditions under which culture can develop.

Other main aspects of cultural policy at federal level include support for cultural institutions of national importance, culture in the capital, the cultural

infrastructure of East German *Länder* and foreign cultural policy. Moreover, there are also obligations under EU law, which require national legislation, such as intellectual property rights.

In 1998, Chancellor Gerhard Schröder introduced the post of '**Federal Commissioner for Culture**'. This was a response to two challenges; first, to the declining cultural infrastructure in the East German *Länder* due to economic reasons and, second, to the 'global' cultural threat of free competition put many areas of German cultural life at risk. An additional reason for the creation of the Federal Commissioner is to represent the interests of Germany during the meetings of cultural ministers in European Council of Ministers.

Given that the *Länder* work independently in the sphere of cultural policy, the *Standing Conference of the Ministers of Education and Cultural Affairs of the Länder* (KMK) exists to exchange experience between them. It unites the ministers and senators of the *Länder* responsible for cultural affairs and deals with cultural policy matters of supra-regional significance with the aim of forming a common viewpoint and a common will as well as representing common interests. The main function of the KMK is to ensure equal levels of financing and performance standards in education, culture and research through voluntary coordination. Moreover, an exchange of opinion takes place between the KMK and the office of the Federal Commissioner for Cultural Affairs.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties								
Districts								
Länder	16	X ⁶⁵		X ⁶⁶				Various ⁶⁷

⁶⁵ According to the Basic Law, the Federal Republic and the *Länder* are states in their own right. The *Länder* therefore have their own directly elected parliaments (*Landtage*) and governments (*Landesregierungen*). They have the right to legislate within their area of competence and the right to raise a certain proportion of the federal government's tax revenue.

⁶⁶ Promotion of arts and culture represents one of the core responsibilities of the *Länder*. They can do this by way of legislation and administration through their own cultural institutions and financial contributions towards other vehicles for culture and cultural events. The competence of the *Länder* is precisely defined by provisions of the *Land* constitutions and individual laws. 14 of the 16 *Land* constitutions contain provisions dealing specifically with art and culture, some with several articles.

⁶⁷ There is always a body responsible for culture, but this can vary from *Land* to *Land*, for example *Kultusministerium*, *Ministerium für Wissenschaft, Forschung und Kunst*, *Ministerium für Bildung und Kultur*, *Ministerium für Städtebau und Wohnen, Kultur und Sport* etc. In all cases, there are special divisions for the different cultural areas, for instance for theatres, music, museums and collections, fine arts, protection of monuments, public libraries, the promotion of literature and art colleges. This type of activity is often carried out through annual budgets appropriated by the *Landtage* and not via legislation.

GREECE

Population	10.90 m
Median Age	39.1
Population Density (per sq. km)	83
Capital City and Population	Athens (0.8 m)
# of MEPs	24

Context

Overall responsibility for policy in the fields of cultural heritage and the arts lies with the **Ministry of Culture**. On constitutional grounds the Greek Parliament has a key role in cultural affairs, notably passing legislation on issues pertaining to cultural heritage and the arts.

The Greek Parliament is organised in standing committees, including one for culture and education. This has an important role in supervising the implementation of policies and programmes of the Ministry of Culture and its agencies.

Issues relevant to foreign cultural policy are addressed by the *Standing Committee on Greeks Abroad* or the *External Affairs Standing Committee* of the Parliament.

The Ministry of Culture provides support for regional cultural development and the arts via its arms-length sector bodies. As a rule, these organizations operate as agencies of local government under its effective and administrative control.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions (<i>Periphereia</i>)	13		X		X	X ⁶⁸		Departments for culture
Provinces								
Counties								
Districts								
Prefectures (<i>Nomarchias</i>)	53	X			X	X ⁶⁹		Departments for culture

68 Regions have an interest in the field of culture and have the competence to organise various cultural events, although there are certain cultural sectors (such as archaeology) where they may not be involved.

69 Prefectures have an interest in the field of culture and have the competence to organise various cultural events, although there are certain cultural sectors (such as archaeology) where they may not be involved.

HUNGARY

Population	10.01 m
Median Age	38.1
Population Density (per sq. km)	108
Capital City and Population	Budapest (1.8 m)
# of MEPs	24

Context

Since 1990, state subsidies have allowed low cost access to cultural life and increased the rate of cultural consumption. The transition to a market economy led to great economic difficulties and may have played a role in the reduction of government expenditure on culture.

There is no comprehensive law on culture or art in Hungary and the constitution includes only the most basic cultural rights and obligations of the State. The Acts on Public Finance and Public Servants provides for the operation of publicly owned cultural institutions.

The 1990s have seen the explosion of third sector involvement in the field of culture. Several thousand foundations and associations have acquired an important role in the production, preservation and transmission of cultural values.

The Soros Foundation-Hungary has focused on culture and arts as one of its priority areas in its work in Hungary. Moreover, using lottery money for culture was introduced, but has recently been abandoned.

During the run up to accession, the EU has played a large role in the development of Hungary's cultural policy, particularly on the regional level. For instance, EU membership has been dependent on the replacement of the counties (megyék), which have been in place for

more than a thousand years, by larger regional units, in order to receive the Structural Funds.

On the other hand, the county governments still have the responsibility for cultural life:

- Libraries
- Archives
- Museums
- Archaeology
- Protection of minority and community culture

This is assisted by the 'cultural capitation money', a sum calculated on the sum of the number of residents. The counties are free to use the funds as they wish.

The Department of Cultural Affairs (sometimes together with Sport, Youth and Education) is responsible for cultural policy in the counties. It provides support to the Committee of Cultural Affairs, whose members are from the elected County Council.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Large 'Statistical' Regions	7		X ⁷⁰		X		X ⁷¹	

⁷⁰ The Large 'Statistical Regions' were created to correspond with the EU's NUTS II (Nomenclature of Territorial Units for Statistics, established by Eurostat to provide a single uniform breakdown of territorial units for the production of regional statistics for the European Union). Each region has a Regional Development Council, which is composed of representatives of central and local governments.

Provinces								
Counties (<i>megyék</i>)	19	X ⁷²		X				Department of Cultural Affairs
Districts								
Small 'Statistical' Regions	150		X		X	X ⁷³		

⁷¹ The 'Large Statistical Regions' deal with regional development programmes only.

⁷² Each *mégye* has a directly elected County Council and a County Chairman.

⁷³ The Small 'Statistical Regions' have no recognised legislative competence in the field of culture, but some decide to implement cultural policy, depending on the local authorities.

IRELAND

Population	3.82 m
Median Age	31.9
Population Density (per sq. km)	54
Capital City and Population	Dublin (0.5 m)
# of MEPs	13

Context

The cultural ministry in Ireland is called the **Department of Arts, Sport and Tourism**. It was created with the Arts Act 2003, which sets out its main responsibilities;

- To offer a fuller definition of the arts than previous acts
- To provide the Minister with overall responsibility for promotion of the arts both inside and outside Ireland
- To introduce some changes in the structuring of the Arts Council
- To empower the Minister to give direction to the Arts Council requiring it to comply with government policy
- To require local authorities to prepare and implement plans for the development of the arts within their functional areas

This cultural policy is a very recent development of Ireland. At the end of the 1980s, there was still no coherent or explicit cultural policy in Ireland. It was not until 1993, with the establishment of the *Department of Arts, Culture, the Gaeltacht and the Islands* (predecessor of the Department of Arts, Sport and Tourism), that arts planning took a step forward in Ireland. This was the first attempt of the Irish Government to bring support for culture under one body and to give it full ministerial representation.

During the 1990s, the Government also used the EU Structural Funds to invest a significant amount in the physical arts infrastructure. The EU Urban Pilot Project contributed to the creation of a cultural quarter in Dublin and assisted in the development in national cultural institutions, including the National Museum, National Gallery, National Concert Hall, Irish Museum of Modern Art, National Library etc. The EU funds have been used principally in the Dublin area.

The reorganisation of local government in the 1990s has given local authorities a more important role in cultural planning, largely driven by the Arts Council. In Ireland, local authorities include the **County Councils** (regional level), as well as the **City, Borough and Town Councils** (municipal level). All of these local authorities have recognised legal competence in the field of culture.

According to section 67 of the Local Government Act on 2001, "a local authority may take such measures, engage in such activities or do such things as it considers necessary or desirable to promote the interests of the local community" in relation to matters such as:

- General recreational and leisure activities
- Sports, games and similar activities
- Artistic, linguistic and cultural activities
- Civic improvements
- General environmental and heritage protection and improvement
- Allotments, fairs and markets
- Facilities and services
- The public use of amenities and the promotion of public safety.

Moreover, under the Arts Act 2003, local authorities are obliged to prepare and implement plans for the development of the arts within their functional areas and,

in doing so, they are obliged to take account of policies of the Government in relation to the arts.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties	29	X ⁷⁴		X				
Districts								
Others								

ITALY

Population	57.54 m
Median Age	40.2
Population Density (per sq. km)	191
Capital City and Population	Rome (2.6 m)
# of MEPs	78

Context

In Italy, four levels of government share responsibilities in the cultural field.

- State,
- Regions
- Provinces
- Municipalities

⁷⁴The County Councils are directly elected for five-year terms. The County Manager is appointed as chief executive officer by the members of the independent Local Appointments Commission. He is also responsible for all borough and town councils within a county.

At national level, the **Ministry for Heritage and Cultural Activities** has the main responsibility for national cultural policy in heritage and performing arts, as well as the **Ministry for Foreign Affairs** (through its *Department for Cultural Promotion and Co-operation*).

The direct involvement of public administration in the support of cultural activities is one major characteristic of the Italian system. In many cases, the public administration manages cultural institutions (museums, sites, theatres, etc.), through national ministries or regional, provincial and municipal ad hoc departments ("Assessorati alla Cultura"). A few quasi-independent (arm's length) public bodies do exist - for instance the Venice Biennale, ETI (the Italian Theatre Institute), the High Authority for Communications, etc. - but they are the exception and not the rule.

Italy is administratively organised in twenty Regions, all endowed with legal powers. The regions are split into two groups:

1. Fifteen ordinary regions, created in 1971, whose cultural competencies were initially limited by the Constitution to the supervision and financial support of local museums and libraries. The subsequent devolution of responsibilities for "cultural promotion of local interest" (1977) came as an acknowledgement of their active commitment in the field
2. Five autonomous regions, created under the 1948 constitution and endowed with more extensive competencies in the cultural field. While three border regions - Sicily, Trentino Alto Adige and Valle d'Aosta - were given full responsibility for heritage through their respective statutory laws, it was only actually devolved by the State in the 1970s and subsequently

Provinces are more or less active in the co-ordination of public cultural institutions (particularly libraries) and activities within their boundaries, whereas municipalities play a paramount role in the direct management of cultural institutions - museums, archives, libraries, municipal theatres, etc - as well as in the promotion of cultural activities.

The main financial tool for performing arts is the Financial Framework for Performing Arts (*Fondo Unico per lo Spettacolo – FUS*), created with law n. 163 in 1985. This fund provides financial support to bodies, institutions, associations, organisations and enterprises active in the field of cinema, music, dance, theatre and circus. It also finances the promotion of shows of national relevance to be performed within and outside the Italian territory. The main part of financial resources available under this framework programme is dedicated to Opera Houses and institution active in the field of music. In 1998, a new law had been approved, transforming these organisations into private Foundations: this, in order to have a more efficient and effective management, without any loss in quality of artistic production.

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions	20	X		X				Assessorato alla cultura
Provinces	100	X		X				Assessorato alla cultura
Counties								
Districts								
Prefectures								

LATVIA

Population	2.37 m
Median Age	37.8
Population Density (per sq. km)	37
Capital City and Population	Riga (0.8 m)
# of MEPs	9

Context

Latvia has implemented a series of administrative reforms since liberation from five decades of occupation by the Soviet Union in 1991. In the field of culture, these reforms have focused on the following issues:

- Consideration of the interests and expertise of the main stakeholders in cultural decision-making
- Introduction of arms-length and expert bodies
- Defining responsibilities for the different levels of government
- Decentralisation of cultural policy (giving a greater role to the districts)
- Solving inheritance problems and financing of cultural institutions and enterprises

The State continues to have full legal powers in the field of culture. On the national level, the **Ministry of Culture** is responsible for the management of cultural policy. In 2000, the Cabinet of Ministers approved a government directive, which gave the Ministry of Culture legal responsibility in the following sectors, including for the functioning of the institutions and organisations:

- Libraries and Museums
- Music
- Fine Art and Folk Art
- Theatre
- Literature

- Film Arts
- Cultural Education
- Protection of Monuments and Archives

The main postulates of the cultural policy are a joint agreement between the State and society, confirmed by the Saeim which defines the main principles, aims and tasks of the national cultural programme and works out a package of legal draft project as well as puts into practice the State cultural policy.

The main task of the Ministry of Culture in the field of regional cultural development is to promote balanced development between Riga and the districts, to facilitate active participation in cultural activities and to facilitate cultural decentralisation and access to professional arts in the districts. Since 2003, the **Ministry for Regional Development** has been responsible for the development of regional policy and local governments at the national level.

The national law "On Local Governments" states that it is the responsibility of the *rajoni* to "take care of culture and to facilitate safeguarding of traditional cultural values and the development of public creativity (organisational and financial support for cultural institutions and activities, support for the enhancement of cultural heritage etc.)". However, most *rajoni* lack the financial resources to pursue and realise these tasks and have little initiative to attract extra finances for such purposes.

Since the mid-1990s, there has been much discussion over the issue of the division of administrative regions. There is currently discussion over the possibility of replacing the 26 districts (*rajons*) with 5-9 smaller regions with directly elected governing bodies.

Name of administration	Number	Directly elected governing	Legal competence	Interest with no legal competence	Name of body responsible for culture
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		body				e		
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties								
Districts (<i>rajoni</i>)	26		X ⁷⁵	X				Varies ⁷⁶
Others								

⁷⁵ The District Councils are not directly elected, but instead they are composed of all the heads of the municipal councils and a Chairman of the Council, who is elected among the deputies.

⁷⁶ The body responsible for the management of cultural policy in the *rajoni* varies, but they are most often linked to Education.

LITHUANIA

Population	3.50 m
Median Age	36
Population Density (per sq. km)	54
Capital City and Population	Vilnius (0.6 m)
# of MEPs	13

Context

Lithuanian cultural policy has undergone radical reform since the end of Soviet occupation in 1991. The main challenges faced in the new development of Lithuanian culture included the privatisation of cultural institutions, lack of management experience in free market processes, reform of the administrative system and changing the status of cultural institutions.

The State continues to have a dominant and decisive role in most issues of culture administration and financing. According to Article 43 of the Constitution of the Republic of Lithuania, the law shall protect and defend the spiritual and material interests of authors, which are related to scientific, technical, cultural and artistic work. Moreover, according to Article 53, the State shall promote physical culture of the society.

The Lithuanian Parliament (*Seimas*) plays the main role in forming the legal basis for culture. Its **Committee of Education, Science and Culture** deals with various cultural development issues and analyses cultural legislation. Each Government draws up an activity programme for culture, arts and cultural heritage.

The Ministry of Culture has the following responsibilities:

- Preparing the budget and proposals for new legislation

- Monitoring the financing and management of arts and culture institutions, cultural programmes, art projects and scholarships, annual cultural awards etc
- Collecting and disseminating information on cultural life and the effects on cultural policy measures
- Monitoring the functioning of the national cultural institutions

In theory, local governments act freely and independently within the limits of their competence, established in the Constitution and laws. On 25 June 2003, the Conception of Decentralisation and Deconcentration of some functions administered by the central government institutions was approved by the government. It aims at better distribution of functions between central, regional and local authorities and democratisation of the ruling of the counties.

Lithuania is administratively organized in ten counties (*Apskritis*). The State delegates complete authority to the *Apskritis*. County governors are appointed by the state government. The administration of the *Apskritis* is part of the central government administration and implements state policy in the field of culture. However, management of museums, cultural centres and libraries has been transferred from central government to county level. Moreover, the Cultural Development Programme of the Regions was adopted in 2002, which aims to form the administrative, financial, legal and information basis of regional culture. Each of the *Apskritis* now has the power to establish a three-year cultural development programme, involving local authorities and cultural institutions.

Name of administrati	Numb er	Directly elected	Legal competenc	Interest with no legal	Name of body responsible for
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on		governing body		e		competence		culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties (Apskritys)	10		X		X	X		Varies ⁷⁷
Districts								
Others								

⁷⁷ The body responsible for cultural policy in the *Apskritys* varies, but they are usually the Department for Culture, Tourism or Education.

LUXEMBOURG

Population	0.44 m
Median Age	37
Population Density (per sq. km)	168
Capital City and Population	Luxembourg (0.08 m)
# of MEPs	6

Context

In Luxembourg, most cultural policy is made and implemented by the **Ministry of Culture** and discussed by the **Parliament**. Some important decisions, including those concerning cultural infrastructure and the European Capital of Culture, are also made by the **Conseil du Gouvernement**, Specific committees are then set up with different ministries involved, such as the **Ministry for Tourism** and the **Ministry of Finance**.

There are only two levels of institutions in the field of culture: the Ministry of Culture and the municipalities. There is no regional structure and therefore no regional cultural policy in Luxembourg.

Due to the large number of foreigners living in Luxembourg, Luxembourg's cultural policy is made to reflect a multicultural society. The Luxembourg government's coalition agreement of August 1999 provides as follows:

“Culture is a key factor in any society, embracing both the arts and literature, lifestyles, basic human rights, value systems, the ability to reflect on oneself, and acceptance of difference. Cultural activities can also provide an example of learning about life and can become a bulwark against all kinds of fanaticism. Being convinced that Luxembourgers derive their cultural and material wealth from their ability to experience in unity the diversity

of their own culture and that of other nations, the Government will take the steps necessary for the multicultural society to guarantee the cultural identity of each of its inhabitants."

For example, the Support Association for Immigrant Workers defends the rights and interests of immigrants. Their intercultural agency, part funded by the Ministry of the Family and the Ministry of Culture, aims to promote social dialogue between the Luxembourgers and the foreign communities. Moreover, the Foreigners' Liaison and Action Committee is involved in the following activities:

- Broadcasting information and support for social and cultural life
- Specialist publications on topics of integration (cultural diaries, guides etc)
- Launching of intercultural education modules
- Promotion of cultural activities organised by foreigners' associations

The public authorities have stepped up their contacts with such associations. The Ministry of Culture staff are also engaged in a number of socio-cultural initiatives.

Name of administration	Number	Directly elected government		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties								
Districts	3		X ⁷⁸		X		X	N/A

⁷⁸ In each district, there is a District Commissioner, appointed by the Grand Duke. The District Commissioner is a state official responsible to the Minister of the Interior. He is the supervisory authority and is the

Cantons	12		X		X		X	N/A
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intermediary between the government and the local authorities. The District Commissioners supervise the general management of municipal administration, municipal unions and public establishments under the supervision of the municipality. The District Commissioner's competences include all towns and municipalities except Luxembourg, which remains under the direct authority of the Minister of the Interior, except in cases allowed for in specific laws.

MALTA

Population	0.39 m
Median Age	36.5
Population Density (per sq. km)	1231
Capital City and Population	Valletta (0.007 m)
# of MEPs	5

Context

The **Ministry for Arts and Youth** was created in April 2003, following the general elections. The new Ministry became responsible for setting general policy guidelines for:

- Culture and the arts
- Broadcasting
- Museums
- Sports
- Youth

The Ministry of Education retained its portfolio for:

- Library and Archives Sector
- Matters relating to the Maltese Language
- School of art and school of music

In April 2002, a new Act of Parliament established the **Malta Council for Culture and the Arts**, which took over the functions of the former Department of Culture. The Malta Council has the responsibility of:

- Increasing accessibility of the public to the arts
- Collaborating with local councils, non-governmental organisations and other persons for the promotion of artistic and cultural initiatives
- Promoting educational schemes

- Devising and implementing strategies, which promote Maltese identity overseas
- Monitoring levels of artistic standards
- Allocating funds for specific projects and events.

Within the **Ministry for Youth and the Arts**, there are a number of Advisory Boards to generate interest and activate events related to specific areas, such as theatre, language and literature, folk manifestations and national festivities. The Boards operate within a vision for the devolution of power, which is currently a declared State policy.

68 Local Councils were introduced in Malta's Constitution in 1992 and are recognised by national legislation under The Local Councils Act. (1993).

Name of administration	Number	Directly elected governing body		Legal competence		Interest with no legal competence		Name of body responsible for culture
		YES	NO	YES	NO	YES	NO	
Regions								
Provinces								
Counties								

Districts								
Local Councils		X ⁷⁹			X ⁸⁰			None

⁷⁹ Members of Local Councils are elected every three years in nation-wide elections.

⁸⁰ They have no legislative competence related to culture, but they are allowed to use a share of their financial resources to organise cultural activities

