

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# AUSTRIA

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This profile was prepared and updated by  
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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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## 1. Historical perspective: cultural policies and instruments

Austria's history in the 20th century was marked by the decline of the Habsburg Empire and the end of the monarchy, by difficult times in the First Republic between the wars, by its annexation by Hitler-Germany and its status as a German province between 1938 and 1945, and by a period of allied occupation from 1945 to 1955.

Austrian post-war cultural policy was mainly prestige-oriented. It favoured support for federal theatres or festivals and ignored contemporary works of literature, theatre, the visual arts and music. Most of the artists and intellectuals who had been driven away by Nazism during the war were not invited to return.

The post war-attitude toward culture changed with the general European politicisation and radicalisation of the 1960s and 1970s. The cultural vanguard became a political factor and was employed as a tool to prepare for the upcoming political changes in Austria, i.e. the Social Democratic government of Bruno Kreisky, which promised modernisation and reform in all areas including a concept of culture embracing all expressions of life. Moreover, cultural policy was regarded as a variation of social policy.

A package of cultural policy measures of the Federal Ministry of Education and the Arts was adopted in 1975. Its main goals were to improve the cultural habits and education levels of the public and to reduce the educational gap between city-dwellers and the rural population. A culture service (ÖKS) operated by the Ministry was established to create contact between artists and culture workers on the one hand and schools, adult education establishments, companies and cultural centres on the other. This marked a turning point insofar as it launched a dialogue between governing bodies and artists and art mediators. The decisive step towards the current system of arts promotion was taken up at this time, and was gradually extended and refined over the next 25 years, including the establishment of various advisory bodies (incl. boards, juries and commissions and specialised curators). Such bodies were given some decision-making powers in an effort to make the arts support-system more democratic. Intermediary bodies were also established, supervised by the government and to some extent anchored in private business.

In the 1980s, the country was seized by a veritable culture boom in the sense that more and more events were organised and cultural spending increased approximately seven times the annual amount of the past 25 years. In general, the reason for the increase was due to the support for large-scale events, numerous festivals and major exhibitions.

Towards the end of the 1980s, cultural policy priorities shifted and discussions became focused on issues of cultural sponsorship and privatisation. This was at a time when there was a renewed grand coalition between the Christian Democratic People's Party (ÖVP) and the Social Democratic Party (SPÖ) and against the background of the major political changes of 1989. In 1988, public support for the arts was enshrined in a federal law: the *Federal Arts Promotion Act*. While public discussion on privatisation was initially of marginal significance in the 1980s, it became a hot topic in the latter years of the 1990s, especially in fields such as musicals, popular operas and museums which – judged by international standards – were able to raise a greater share of funds in the market than the more avant-garde art forms.

Between 1998 and 2006 all cultural-policy agendas were in the hands of the State Secretary for Art and Culture, who was part of the office of the Federal Chancellor.

A major political shift was brought about in 2000 with the building of a coalition between the People's Party (ÖVP) and the right-wing Freedom Party (FPÖ). This political shift encountered fundamental criticism from many social, political and cultural forces, nationally and internationally. In general, the cultural policy objectives of the coalition, re-elected in

2002, have been focussed on outsourcing of public cultural institutions and a reduction of the cultural budget. Greater emphasis has been placed on prestige culture, the creative industries and the promotion of economically oriented projects (such as festivals to increase tourism).

Since 2007 all matters concerning art and culture have been combined under one roof again, for which the Federal Ministry for Education, the Arts and Culture (bm:ukk) has been responsible until 2013. In this legislative period important cultural measures have been implemented, e.g. the re-opening of the "Kunstkammer" of the "Kunsthistorische Museum Wien" and the opening of the "21er Haus" as museum for contemporary art. Scholarships for all artistic fields have been implemented for emerging artists and measures to improve the international profile of Austrian artists have been strengthened. Furthermore, improvement in working conditions in the cultural field have been carried out, e.g. the continuation of the reform of the artists' social insurance ("Künstlersozialversicherung"). Further focal subjects were the support of the Austrian film industry, the increase of subsidies for federal theatres and federal museums, an intensified promotion of art and culture education in school and free access to the federal museums for visitors under the age of 19.

Since 2014 all matters concerning art and culture are assigned to the agenda of the Federal Minister for Arts and Culture, Constitution and Media, who is attached to the Federal Chancellery of Austria. Education and teaching agendas are under the responsibility of the Federal Ministry of Education and Women's Affairs.

Cultural policy on the federal level focuses on the issues of cultural diversity and cultural provision, internationalisation, promotion of young artists. The framework conditions for artists and cultural and creative workers are to be further improved, in this regard taxation issues and a reform of copyright laws have to be discussed and undertaken. The focus is on the promotion of contemporary art and film, the promotion of participation in arts and culture and on arts and culture education. Furthermore, national cultural policy is responsible for the federal cultural institutions, monument protection, access to cultural assets and heritage (including digitalisation), as well as international cultural exchange and collaboration.

## 2. General objectives and principles of cultural policy

### 2.1 Main features of the current cultural policy model

Austria is a federal state. The general clause of *Article 15 of the Constitutional Law* assigns most cultural competence to the provinces or *Bundesländer* ("cultural sovereignty").

Federal cultural policy is in the responsibility of the Arts and Culture Division (Section II) of the Federal Chancellery.

A major concern of the Arts and Culture Division of the Federal Chancellery is the promotion of contemporary art creation in Austria and to strengthen the presence of Austrian artists abroad in the area of fine arts, architecture, fashion and design, music and performing arts, photography, film and media arts, literature and publishing as well as regional cultural initiatives.

Further tasks of the Arts and Culture Division are to mediate cultural values as well as to create the conditions for cultural participation of a broader public and to create suitable framework conditions for cultural work, such as the subsidies for the federal culture institutions and regional museums, popular and folk culture activities and public libraries. Other main priorities are the protection of historic monuments and cultural heritage, an appropriate handling of the past, provenance and restitution, the democratisation of knowledge and information by providing access to digital and digitalised cultural good as well as international exchange and collaboration.

Further public responsibilities for cultural affairs have been re-allocated by sector to different institutions or bodies, like the Austrian Film Institute, KulturKontakt Austria, the MuseumsQuartier and the Bundestheater-Holding (Federal Theatres Holding).

### 2.2 National definition of culture

Culture and the promotion of culture are not defined by law as such but are integrated as a part of a federal *Arts Promotion Law*. Various definitions of culture are to be found in the *Arts Promotion Laws* of the individual *Bundesländer*, usually highlighting the regional specificity of those cultural activities which are to be promoted.

### 2.3 Cultural policy objectives

Generally, the main objectives of cultural policy making in Austria can be organised under three categories:

- **Basic Cultural Needs:** Freedom of art and artistic expression, pluralism, quality, innovation, creativity, identity, internationalisation, stimulating general conditions for artists and possibilities for them to flourish, digitalisation;
- **Management:** Transparency, promotion, competition, efficiency, public-private co-operation, flexibility, decentralisation, planning (three- to five-year funding contracts), service orientation, evaluation; and
- **Socio-political Objectives:** Participation, integration, equality, social security, representation, understanding the economic effects of the cultural sector.

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

#### 3.1 Organisational structure

There is no official organigram available.

##### *Federal Level*

Since 2014 the **Federal Minister for Arts and Culture, Constitution and Media** is related to the Federal Chancellery (Bundeskanzleramt BKA). He is in charge of the Arts and Culture Division (Section II), whose tasks are the promotion of contemporary art in Austria and to foster the presence of Austrian artists abroad. A further task is the creation of adequate and suitable conditions for artistic and cultural creation as well as participation in art and culture and the broad benefit for a majority of people. Further matters are monument protection and world heritage as well as EU culture policy and international cultural affairs. The ten departments of the Division of Arts and Culture (Section II) are in charge of:

- Dep. II/1 - Visual arts, architecture, design, fashion, photography, video and media arts
- Dep. II/2 - Music and performing arts, art schools, general art matters
- Dep. II/3 - Film
- Dep. II/4 - Monument protection, heritage, provenance and art restitution
- Dep. II/5 - Literature and publishing, public libraries
- Dep. II/6 - Medals and awards, event management, special projects, digitalisation
- Dep. II/7 - Cultural initiatives, folks culture
- Dep. II/8 - Investment in management of federal theatres, legal matters
- Dep. II/9 - Investment in management of federal museums and other entities
- Dep. II/10 - European and international cultural policy

Further tasks of the Federal Minister for Arts and Culture, Constitution and Media are constitutional affairs, media affairs, and affairs related to public administration, denominational affairs and archive issues. Further institutions in the area of responsibility of the Federal Minister for Arts and Culture are:

- the Austrian Film Institute (ÖFI);
- the Artothek (art collection which manages the works of art acquired by the Federal authorities);
- the Österreichische Fotogalerie (together with the Rupertinum, Salzburg);
- KulturKontakt Austria;
- the Austrian Federal Theatres Holding;
- the Austrian Federal Museums; and
- the Austrian National Library (ÖNB).

The Cultural Policy Department of the Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA) is one of seven departments and consists of four divisions (V.):

- V.1 is responsible for the coordination, planning, funding and evaluation of international cultural policy;
- V.2 for organising cultural and scientific events abroad;
- V.3 for scientific-technical cooperation and dialogue between cultures and religions, and
- V.4 for multilateral affairs in international culture (UNESCO).

In cultural political questions the BMEIA works closely with the **Arts and Culture Division within the Federal Chancellery** and the **Federal Ministry of Science, Research**

**and Economy (BMWF)** as well as the provincial governments, the Austrian Chamber of Commerce and the national tourism organisation *Österreich-Werbung*.

Austrian agencies abroad in the field of art and culture are:

- a total of 29 cultural forums (in Belgrade, Berlin, Berne, Budapest, Bucharest, Brussels, Istanbul, Cairo, Kiev, Ljubljana, London, Madrid, Milan, Mexico City, Moscow, New Delhi, New York, Ottawa, Paris, Beijing, Prague, Bratislava, Rome, Teheran, Tel Aviv, Tokyo, Warsaw, Washington and Zagreb);
- 82 embassies (26 of them with a cultural forum);
- 11 general consulates (4 of them with a cultural forum);
- 280 honorary consulates;
- 60 Austrian libraries in 28 states (predominantly in eastern Europe and the Black Sea region, in the south Caucasus and central Asia); and
- 10 branches of the Austria Institute (*Österreich-Institute*, offering German language courses in Belgrade, Bratislava, Brno, Budapest, Krakow, Warsaw, Ljubljana, Rome, Wrocław and Istanbul).

The **Federal Ministries of Education and Women's Affairs for Europe, Integration and Foreign Affairs of Science, Research and Economy** share responsibility for:

- centres for Austrian studies and chairs (professorships);
- science and education attachés; and
- the OEAD (*Österreichische Austauschdienst GmbH*, Austrian Agency for International Cooperation in Education and Research).

Austria's representation in EU cultural bodies takes place in close consultation between the **Federal Ministry for Europe, Integration and Foreign Affairs** and Department II/10 European and international cultural policy of the Arts and Culture Division (Section II) of the Federal Chancellery. The BMEIA is involved in the framework of EUNIC (European Union National Institutes for Culture) through its cultural forums and agencies. Austria is an active member of UNESCO and in November 2011 was elected to the Executive Council for the years 2011-2015 (as previously from 1972-1976 and 1995-1999).

Other government ministries that deal with culture are:

The **Federal Chancellery** is also in charge of:

- media policy and matters concerning the new media;
- the information society;
- matters relating to ethnic groups;
- coordination of regional policies (federal level / Bundesländer); and the
- Austrian Communications Authority (KommAustria).

The **Federal Ministry of Science, Research and Economy** is responsible for:

- historical buildings;
- (cultural) tourism;
- various awards in the realm of the creative industries (e.g. architecture, design, TV, advertising etc. as well as the "Evolve" initiative (to support the creative industries, see chapter 4.2.3); and
- bilateral agreements on film.

The **Federal Ministry of the Interior** is in charge of:

- matters of immigration, asylum, visas, residence permits, work permits etc.;
- data security; and
- commemoration of the Holocaust:



- the Austrian Holocaust Memorial, a society organising "remembrance-service" and alternative civilian and social service;
- the "Never Forget" Association for the Protection of Holocaust Memorials;
- the Mauthausen Memorial.

### **Provincial level**

The *Bundesländer* (federal provinces) in Austria are: Burgenland (BGL), Carinthia (K), Lower Austria (NÖ), Salzburg (SBG), Styria (STMK), Tyrol (T), Upper Austria (OÖ), Vienna (W) and Vorarlberg (VBG). Each federal provincial government has a cultural department; in some cases, these are combined with science and / or education. With the exception of Vienna, every *Bundesland* has its own *Cultural Promotion Act*, most of which were implemented during the 1980s. The current cultural support acts are in [Burgenland](#) since 1980, in [Carinthia](#) since 2001 (amended in 2009), in [Lower Austria](#) since 1996, in the province of [Salzburg](#) since 1998, in [Styria](#) since 2005, in [Tyrol](#) since 2010 and in [Vorarlberg](#) since 2009. The province of [Upper Austria](#) has had a cultural promotion act since 1987 and began a comprehensive discussion process in 2007, the outcome was formulated as cultural concept (2009) and on this basis the cultural promotion act was adapted in 2011. Lower Austria presented a culture strategy in 2000 and in 2015 a revised version was developed on a broad basis: the "KulturstrategieNeu" (new culture strategy) contains the objectives and focal points for the coming years.

General cultural responsibilities of the *federal provinces* include:

- all legal agendas concerning cultural policy (*Kulturhoheit*, i.e. cultural sovereignty (see chapter 3.2));
- promotion of cultural activities related to the respective *Bundesland*, often in co-operation with the federal level (which have different priorities for promotion);
- promotion of activities to preserve the appearance of villages and towns – maintenance of the old town centres;
- promotion of contemporary art;
- foundations and funds owned by the *Bundesländer*;
- music schools;
- theatres, cinemas, events;
- heritage, tradition and folk art;
- annual festivals, e.g. Salzburg Festival (SBG), Bregenz Festival (VBG), Steirischer Herbst (STMK), Festival der Regionen (OÖ), Ars Electronica (OÖ), Viennale (W), Wiener Festwochen (W), Jazzfest Wiesen (BGL), Tiroler Festspiele Erl (T), Glatt & Verkehrt (NÖ) etc.

### **Local level**

Political responsibility for culture at the local level rests with either the city / town councilor or in smaller municipalities with the mayor. The majority of local government offices – or municipal administrations – have **cultural departments** (often combined with sports, tourism, science and / or education) which are *inter alia* responsible for libraries, as well as amateur art, folk culture, traditions and village renewal. Communities with fewer than 20 000 inhabitants generally have mostly no culture department of their own.

**Local level competence** includes:

- preservation of the appearance of villages, towns, old town centres;
- festivals, especially in provincial capitals such as Bregenz, Salzburg, Linz, Graz (in co-operation with the respective *Bundesland* and the federal government);

- promotion of urban institutions in the cities (stages, cultural centres, etc.);
- amateur art (amateur theatres, brass bands, folklore groups);
- crafts;
- local museums; and
- libraries, adult education facilities.

In some cities, cultural policy concepts form the basis for policy decisions and developments. In 2001, for example, the city of Salzburg agreed a cultural policy concept including a cultural development plan and a catalogue of measures, which was evaluated in 2007. A review resulted in the *Cultural Development Plan II* (2015) with sharpened cultural guidelines and principles, taking into consideration the social and cultural development over the last years and highlighting the culture policy action framework for the years to come.

In Graz (2003) and Linz (2009) discussions on the sustainability of the "European Capital of Culture" provided an impetus for further location development.

In Graz a cultural development process was initiated in 2003 – the "Graz Cultural Dialogue", a communication process between artists and those interested in culture, as well as political decision-makers on various special issues, which led to the establishment of a cultural advisory committee (*Kulturbeirat*), a branch-related specialist advisory system and an annual arts and culture report, which was evaluated in 2011 and 2014. The evolution of the cultural strategy for the City of Graz will be continued as a work in progress.

The "Linz Cultural Development Plan" (*Kulturentwicklungsplan*, KEP) was agreed in 2000. From 2011 to 2013 a new version of the strategic programme for the cultural development of the city of Linz was worked out in a participative process involving the general public. The "new KEP", with guidelines and measures for the cultural future of Linz, was agreed in early 2013. It considers itself as a binding strategy document, created on an overall basis to ensure the cultural vibrancy of the city for the next 10 to 15 years.

### 3.2 Overall description of the system

Even though public responsibility is clearly defined in the federal system for some specific cultural fields, public bodies (at any level of government) may take an active role in supporting all arts and cultural activities. In this case, the relations between the various governmental bodies are shaped by informal co-operation as much as by competition (see also chapter 3.3).

#### *Cultural Administration of the Federal Republic*

The basis for the administrative structure in the field of culture is the *Federal Ministry Act*. Since 2014, after alternating ministerial responsibilities in recent decades, arts, culture and cultural heritage were integrated into the Federal Chancellery. The Arts and Culture Division II is under the responsibility of the Minister for Arts and Culture, Constitution and Media.

The legal basis of arts promotion at federal level is the *Federal Arts Promotion Act*, adopted in 1988, amended in 1997 and 2000 (see chapter 5). Decisions on subsidies for the arts are made upon the (non-binding) recommendations of advisory boards and juries, consisting of experts from the various branches of the arts; they give advice to the departments of art and culture of the *Federal Chancellery*. There are advisory boards for visual arts, architecture & design, photography, video & media arts, performing arts, music, film, literature, translation, publishing affairs, literature for young people, interdisciplinary art projects and cultural initiatives.

There are expert juries for awarding various prizes, grants and subsidies.

#### *Juries*

- Grand Austrian State Prize (Großer Österreichischer Staatspreis);
- Austrian State Award (Österreichischer Staatspreis) in the categories: Architecture (awarded biennially by the Ministry of Science, Research and Economy, BMWF), Artistic Photography, European Literature, Cultural Journalism, Literary Criticism, Literary Translation, Children's and Youth Literature, Children's Lyrics and Austria's most beautiful books (all of them awarded by the Arts and Culture Division of the Federal Chancellery); Adolf-Loos State Prize for Design and Oskar-Kokoschka State Prize for Visual Arts (both awarded by BMWF);
- Austrian Art Awards (Österreichischer Kunstpreis) in the categories: Visual Arts, Photography, Video and Media Arts, Music, Film, Literature, Children's and Youth Literature und "current topics of the year" (Aktuelle Jahresthemen);
- Outstanding Artist Awards in the categories: Visual Arts, Photography, Video and Media Arts, Cartoon and Comics, Experimental Trends in Architecture, Experimental Design, Performing Arts, Music, Film, Literature, Children's and Youth Literature and "current topics of the year" (Aktuelle Jahresthemen);
- the biennial Architecture Award "The best house" ("Das beste Haus"); and
- different awards for Visual Arts (Birgit-Jürgenssen-Preis, Modepreis), for Literature and Language (Erich Fried Award, Manès Sperber Award, Ernst Jandl Award) etc.

#### *Scholarship Juries*

- artist-in-residence scholarships for visual arts and photography;
- scholarships for dance, (Tanzstipendium);
- scholarships for dramatists / playwrights; and
- state scholarships for several arts divisions.

The Arts and Culture Division of the Federal Chancellery publishes annual reports, the *Arts Report (Kunstbericht)* and the *Culture Report (Kulturbericht)*. The annual *Arts Report* is stipulated in the *Federal Arts Promotion Act* and provides information on state expenditure for the arts and cultural activities. The presentation of the support payments also follows the "LIKUS system" (Länder-Initiative Kultur-Statistik, see chapter 6), which was set up in 1996 to achieve as much transparency and comparability as possible – especially between the expenditures of the *Bundesländer* and those of the federal level. This system organises the data by sector (e.g. literature; film and photography etc.), rather than by the administrative departments. The annual *Culture Report* provides information on state expenditure for the main cultural institutions (the Federal Theatres, the Federal Museums, the National Library), heritage protection, foundations (e.g. the Leopold Foundation), cultural education and cooperation between cultural institutions and schools, provenance and restitution and EU and international cultural affairs. Both reports will be compiled in one Arts and Culture Report from 2016.

International cultural policies and cooperation activities are described in the annual *Austrian Foreign Policy Yearbook*, published by the Federal Ministry for Europe, Integration and Foreign Affairs. The current tasks, objectives and focuses for 2015 to 2018 are formulated in the "International Culture Concept".

#### ***Cultural Administration of the Federal Provinces (Bundesländer) and Local Authorities***

The *Bundesländer* are active in promoting culture in all relevant fields, based on elements of private law. All *Bundesländer* governments have at least one department that concerns itself with cultural affairs. A member of the government generally assumes the political responsibility for this department. Occasionally, some cultural competence is reserved for

the governor. The legal basis of the promotion of arts and culture are the respective *Cultural Promotion Acts* (except Vienna), which stipulate the establishment of advisory boards and the publication of a report on the expenditure on the arts and culture. Subsidy reports are available for all the *Bundesländer*, except Upper Austria, which publishes a chapter "Art and Kultus" in the general annual promotion report of the country.

*Laws on the Promotion of Culture* have also been adopted by the federal *Bundesländer*, with the exception of Vienna (see chapter 3.1); Upper Austria, for example, prepared a new cultural strategy in 2009 and defined its cultural-policy funding priorities. A revision of the 1979 *Cultural Promotion Act* in Tyrol was agreed in 2010; it is based on an up-to-date and extended concept of culture and it anchors the new cultural trends and developments in law. The province of Tyrol thereby commits itself to the creation of favourable conditions for cultural projects.

The capitals of the *Bundesländer*, as well as small rural municipalities, allocate considerable resources to cultural promotion, aimed at urban institutions, libraries and adult education facilities, as well as in most cases for the local museums. There has been a trend towards more transparency in municipal cultural support in the last years, for example through cultural development strategies, e.g. the "New Culture Development Plan of the City of Linz" (2013); in 2013, Salzburg also started updating the culture concept from 2001. Reports on support for culture as well as the establishment of advisory are common practices in almost all major cities.

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

Examples of inter-ministerial cooperation are on the issues of the creative industries (see chapter 4.2.3), cultural tourism (chapter 4.2.2), cultural diversity (chapter 4.2.4), architectural policies (chapter 4.3) and intercultural dialogue (see chapter 4.2.7).

The study "Zur sozialen Lage der Künstler und Künstlerinnen in Österreich" (On the social situation of artists in Austria, Schelepa, Wetzel, Wohlfahrt, Mostetschnig, ed L&R Social Research, 2008, commissioned by the former Ministry for Education, the Arts and Culture revealed a dramatic level of poverty and came to the conclusion that the already precarious income situation of artists had worsened in comparison to studies from earlier years. *Inter-ministerial working groups* (IMAGs) have been founded in cooperation with experts from the Federal Ministries of Labour, Family and Youth, Health, Foreign Affairs and Women's Affairs and representatives of the scene, interest-groups (IGs), trade union and social-partnership representatives. These IMAGs have been working on the issues of social security for artistic, cultural and media workers, employment law, unemployment insurance law, social security, women in the arts, support for the arts, copyright and taxation measures and mobility in order to improve the social situation of artists in Austria.

The first result was the establishment of the *Social Insurance Authority (SVA) Service Centre for Artists*, opened in 2011, where affairs of social security and labour-market services are consolidated. Another improvement is the possibility of registering an idle period in self-employment in order to improve compatibility of general social security with unemployment insurance. Apart from this, a new actors' law was passed as well as a mentoring programme for and by women for the improvement of the social situation of women artists. An artists' guide on mobility questions for foreign creators of culture and events organisers in Austria has been published in 2012 and is available online at <http://www.artistmobility.at/home.html>.

Despite these measures, the interest groups and the *Kulturrat Österreich (Austrian Cultural Council)* have not seen any substantial improvement for artists so far. Particular criticism is made of the inadequate insurance for artists in the case of unemployment and the precondi-

tions for claiming benefit from the Artists' Social Security Fund (KSVF): anyone who does not earn the required minimum income from artistic work has no right to support. The recognition by the KSVF of what passes as artistic work is also limited: e.g. no teaching activities, for example if a musician also works as a music teacher.

In the framework of the establishment of a [National Cultural Diversity Contact Point](#) in 2010 (see chapter 3.4.3), as called for from the ratifying member states by UNESCO in the course of the implementation of the UNESCO agreement on the protection and promotion of the diversity of cultural forms of expression, an expert commission was set up composed of representatives of the former Federal Ministry for Education, the Arts and Culture, the Ministries for Foreign Affairs, Economy, Family Affairs and the department for media affairs in the Federal Chancellery, representatives of the federal provinces, interest groups (IGs), NGOs and independent experts. The task of this expert commission is to facilitate the exchange of information and opinion on the agreement as well as consulting on the focuses and priorities of its implementation, which are to take place through the national contact point. The national contact point takes care of the tasks envisaged in the agreement and in the implementation guidelines. Nationally, these are information and advice, coordination and incorporation of all actors as a "clearing office", awareness raising and publicity work as well as taking care of the ARGE Cultural Diversity. Internationally it functions as the interface with other national contact points as well as between the organs of the agreement and Austrian civil society, makes a contribution to drawing up Austrian positions and prepares the report for UNESCO, which is to be drawn up every four years; the "Austrian Report 2012 on Measures to Protect and Promote the Diversity of Cultural Expressions" has been submitted to UNESCO.

Annual intergovernmental information meetings (*Landeskulturreferentenkonferenz*) are held between the nine *Bundesländer* and the federal government, where important cultural projects or events are discussed. On request, informal, inter-ministerial meetings are organised between the various ministries and administrators.

Alongside Vienna and the provincial capitals, practically all cities and towns with more than 10 000 inhabitants are members of the [Austrian Association of Cities and Towns](#); cultural agendas are dealt with by the association's cultural committee. Alongside the Association of Austrian Municipalities, which represents the smaller towns, the Association of Austrian Cities is the discussion partner for the government at national and provincial level.

## 3.4 International cultural co-operation

### 3.4.1 Overview of main structures and trends

The agendas of international cultural cooperation are distributed over various ministries in Austria. The main actors are the cultural policy department in the Federal Ministry for Europe, Integration and Foreign Affairs (see chapter 3.4.2) and Department II/10 "European and international cultural policy" of the Arts and Culture Division within the Federal Chancellery. The Federal Ministries of Science, Research and Economy, Education and Women's Affairs, Family and Youth and the Federal Ministry of Labour, Social Affairs and Consumer Protection are also involved in this area (see chapter 3.1); also the Federal Ministry of Finance, which provides state guarantees for major international museum exhibitions and the Ministry of Justice (copyright and other intellectual property rights issues).

The Cultural Policy Department of the Federal Ministry for Europe, Integration and Foreign Affairs (Section V) consists of four divisions. They are responsible for basic and legal issues, cultural agreements, coordination, the cultural budget and evaluation (Dep. V.1);

the organisation of cultural and scientific events abroad (Dep. V.2), scientific-technical and dialogue between cultures and religions (Dep. V.3), and for multilateral cultural policies and sports affairs.

In the field of international cultural exchange, the department II/10 of the Arts and Culture Division of the Federal Chancellery is responsible for cultural affairs in the framework of the EU (Creative Europe Desk Austria, Europe for Citizens Point Austria etc.), the Council of Europe and UNESCO (in particular the Cultural Diversity Contact Point, see chapter 3.4.3) and for bilateral and multilateral cultural exchange, e.g. support for the activities of Austrian artists abroad, events and artist-in-residence programmes in the framework of cultural agreements.

Above and beyond this, the association KulturKontakt Austria, founded in 1989, is responsible for cultural cooperation with states in eastern and south Eastern Europe, which are of historical strategic importance for Austria, especially in order to carry out educational cooperation projects.

International cultural exchange also takes place at provincial (*Bundesländer*) and city level and, alongside the promotion of events and projects, includes support for the activities of Austrian artists abroad (scholarships, travel costs) and places for artists-in-residence. In addition, the City of Vienna also organises regular "cultural days" (*Kulturtage*) with guest cities.

The main cultural institutions, arts universities, but also smaller cultural initiatives, maintain their own cultural cooperation relations, including activities within European and international networks, such as Culture Action Europe, European League of Institutes of the Arts (ELIA), European Network of Cultural Administration Training Centers (ENCATC), International Network for Contemporary Performing Arts (IETM), etc.

In the immediate future, the *EU Strategy for the Danube Region (EUSDR)* is to focus on Austria's cooperation with the rest of the Danube region, the Black Sea region and the western Balkans. Further plans for cultural foreign policy in the coming years are work on issues of culture and religion, in particular the preparation of the annual forum of the "Alliance of Civilizations" 2013/14 in Vienna and issues on human rights, in connection with Austria's membership of the UN Human Rights Council 2011-2014. Austrian culture is recognised internationally particularly through music, fine art and literature. In the years ahead, Austrian international cultural policy will also emphasise the fields of dance and architecture in particular.

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

The Federal Ministry for Europe, Integration and Foreign Affairs is in charge of 29 "Austrian Cultural Fora" (*Kulturforen*) of various sizes in 27 countries (Belgium, Canada, China, Croatia, Czech Republic, Egypt, France, Germany, Great Britain, Hungary, India, Iran, Israel, Italy, Japan, Mexico, Poland, Romania, the Russian Federation, Serbia, Slovakia, Slovenia, Spain, Switzerland, Turkey, Ukraine and the United States) as well as for the cultural departments or cultural attachés in the Austrian embassies.

Most of the operative budget for international cultural policy is distributed to the cultural forums, which thereby have their own annual budget. The programme planning is agreed with the respective ambassador and the responsible department in the Federal Ministry for Europe, Integration and Foreign Affairs.

Cultural protocols or programmes, with a term of three or four years, regulate the main types of bilateral cultural cooperation, specify the framework conditions and also include agreements on the exchange of experts, cultural activities, groups of artists, ensembles and

dance companies. The general and financial provisions are subject to the agreements and protocols negotiated.

Austria has signed agreements on cultural co-operation with a total of 29 states, including 16 EU member states. In addition to these cultural agreements, further agreements on co-operation in the scientific and technical fields have been signed with 18 states. Informal co-operation in the fields of culture and science has developed with seven partner states without requiring any underlying written agreement.

The main tasks of international cultural policy are outlined in the [Auslandskulturkonzept 2015 to 2018](#).

International cultural policy as an important instrument of Austrian foreign policy aims to position Austria as a trendsetting, future-oriented state and focuses on the dissemination of contemporary aspects of cultural and scientific work in Austria. Austria is to be shown as an innovative, creative nation whose achievements in art, culture and science are built upon great traditions, a basis for further innovations. Geographically, Austrian international cultural policy is currently focusing on the neighbouring countries, the Western Balkans and Southeast Europe. Thematic priorities for 2015 to 2018 include film and new media, architecture, dance, women in the arts and sciences and Austria as a location for dialogue.

Another Focus is the Danube region: Austria is situated in the centre of this region of approximately 800 000 km<sup>2</sup>, with 120 million inhabitants, extending over 14 states, eight of which are EU-member states. In 2002, Austria initiated the Danube-Cooperation-Process together with Romania and in 2009 the initiative for an *EU-Strategy for the Danube Region* ([EUSDR](#)) was elaborated. 2011 was the starting point for the strategy involving eight EU member states and six other European states intended to further develop the enormous economic potential of the Danube up until 2020. The strategy includes an action plan with 11 areas, based on four pillars: 1. connecting the Danube area (i.e. promotion of culture and tourism), 2. environmental protection in the Danube area, 3. development of prosperity in the Danube area (i.e. development of research capacity, improvement of education, investment in people and their qualifications) and 4. the strengthening of the Danube area. Austria is coordinating three of 11 areas.

### 3.4.3 European / international actors and programmes

Multilateral issues of international cultural policy are dealt with in the framework of UNESCO, the European Union, the Council of Europe and the OSCE. Austria is also a member of different networks: the International Network on Cultural Policy (INCP), the network of the Anna Lindh Euro-Mediterranean Foundation for Dialogue between Culture and the European Union National Institutes for Culture (EUNIC). Further Austria is represented at the worldwide network of artists and the International Network for Cultural Diversity (INCD). The *Bundesländer* maintain their own European and external relations and are represented in networks like the Assembly of European Regions, Committee of the Regions (see also chapter 3.4.5). The municipalities maintain town-twinning partnerships (like Vienna-Bratislava) and cooperation; the capital Vienna is a member of European and international networks, such as Eurocities, United Cities and Local Governments (UCLG) etc.

Austria ratified the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage 1972 and has nine sites on the UNESCO World heritage list:

- Historic Centre of the City of Salzburg (1996);
- Palace and Gardens of Schönbrunn (1996);
- Hallstatt-Dachstein / Salzkammergut Cultural Landscape (1997);
- Semmering Railway (1998);

- City of Graz – Historic Centre and Palace Eggenberg (1999, 2010);
- Wachau Cultural Landscape (2000);
- The Viennese Old Town (2001);
- Fertö / Neusiedlersee Cultural Landscape (2001, together with Hungary); and
- Prehistoric dwellings on stilts around the Alps (2011, together with Germany, France, Italy, Slovenia and Switzerland).

In accordance with the intention of Austria to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage, the national agency for Intangible Cultural Heritage was established at the Austrian Commission for UNESCO in 2006. Since 2010, there have been more than 80 entries in the list of Intangible Cultural Heritage in Austria, including e.g. the Falconry, Romany (the language of the Burgenland Roma) and the Vienna coffee-house culture.

Furthermore, Austria has signed and ratified the Council of Europe's *Convention on the Value of Cultural Heritage for Society* (Faro, 2005), which entered into force in 2015.

The following ministries are responsible for the implementation and monitoring of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: the Federal Ministry for Europe, Integration and Foreign Affairs, the Arts and Culture Division II of the Federal Chancellery, the Federal Ministries of Family and Youth, Education and Women's Affairs and the Federal Ministry of Labour, Social Affairs and Consumer Protection. The Working Group on Cultural Diversity (ARGE Cultural Diversity, established in 2004) of the Austrian Commission for UNESCO, composed of experts, artists and their interest groups, cultural organisations, as well as representatives of the federal government and the Bundesländer. The *österreichische kulturdocumentation* prepared a catalogue of measures for the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in Austria in 2009/10. The National Cultural Diversity Contact Point was established 2010 by the Austrian UNESCO Commission in close cooperation with the ministries responsible, which is supported by an expert commission. This is composed of representatives of the ministries, the provinces, interest groups (IGs), NGOs and other experts (see also chapter 3.3). The National Cultural Diversity Contact Point is responsible for the preparation of the report for UNESCO, the "Austrian Report 2012 on Measures to Protect and Promote the Diversity of Cultural Expressions", which is to be drawn up every four years.

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

There are numerous institutions in the sphere of art and culture involved in transnational cooperation in Austria, ranging from major institutions such as museums and theatres to small cultural initiatives. Since the 1990s, cooperation projects have been concentrating above all on the central and south-east European area. The activities include festivals (music, film, etc.), exhibitions (fine art, architecture, photography etc.) conferences and workshops, information and training programmes etc. Private institutions (such as banks and insurance companies) have also started initiatives to make visual art, architecture and design, especially from central and south-eastern Europe, accessible to a broader public. Examples are the programmes by the ErsteStiftung, activities of private exhibition houses (Generali Foundation, Bank Austria Kunstforum, Siemens Artlab, etc.) and the Henkel Company's CEE Art award.

A number of traditional, festivals (like the Salzburg festival, Bregenz festival, Steirischer Herbst, Wiener Festwochen etc.), are highly supported by the different governments (state, provinces and cities). The Austrian festival landscape has constantly grown due to initiatives by the independent cultural scene: in 2013 there were 74 festivals with 2 900 performances at different performance venues and 1.4 million visitors. In 2013, the 22 members



of the Forum of Austrian Film Festivals recorded 247 000 visitors attending around 1 300 film projections and 230 side-events.

### **3.4.5 Cross-border intercultural dialogue and co-operation**

In addition to already existing networks and partnerships (ARGE Alpen Adria; ARGE Donauländer, ARGE Carinthia / Slovenia, the International Bodensee (Lake Constance) Conference, 10 Euregios etc.), Austria participates in 14 programmes in the framework of the 2014-2020 EU Structural and Investment Funds (ESI-Funds). These include seven cross-border programmes (Austria-Germany/Bavaria, the Alpine-Rhine/Lake-Constance/Upper-Rhine, Austria-Italy, Austria-Slovenia, Austria-Hungary, Austria-Slovakia, Austria-Czech-Republic), three transnational programmes (Alpine Space 2014-2020, Central-Europe 2014-2020 and Danube Transnational 2014-2020) and four interregional cooperation programmes (Interreg Europe, ESPON, INTERACT and URBACT). In addition, there are two nationwide programmes for investments in regional competitiveness and employment, one of which co-financed by the ERDF and the other by the ESF. In the framework of the Rural Development Programme, financed by ELER, the Arts and Culture Division of the Federal Chancellery together with the Federal Ministry of Agriculture, Forestry, Environment and Water Management has started a new funding initiative: "Leader transnational Culture" supports suitable transformation processes in rural areas by the means of art, culture and creativity.

### **3.4.6 Other relevant issues**

In the framework of the EU's regional development policy, Austria has developed extensive support programmes in all its provinces with the objective of "regional competition and employment", in particular involving arts and cultural projects and their contribution to regional development. Commissioned by the former bmu:kk, in 2010-2011, the *österreichische Kulturdokumentation* prepared the study "The Creative Motor for Regional Development: Arts and Culture Projects and the EU Structural Funding in Austria". It includes a survey and analysis of arts, culture and creative-industries projects that have been co-funded by the EU in the framework of the programmes of the EU Structural Funds. Austria thereby has been one of the first EU member states to show the volumes and extent of the co-funding of culture by the European Regional Development Fund (ERDF), the European Social Fund (ESF) and the European Agricultural Fund for Rural Development (EAFRD): between 2007 and 2010, 534 – mostly cross-border – projects were EU-co-funded in Austria with EUR 78.8 million.

Because of the surprisingly large volume and the poor accessibility to information at the same time, the Arts and Culture Division of the Federal Chancellery has commissioned a handbook for the EU-funding period 2014-2020: *At a Glance. EU Regional Supports for Art and Culture* (produced by *österreichische Kulturdokumentation*) presents profiles of all current programmes in Austria and offers concrete and practical support for Austrian artists, cultural workers and institutions.

## 4. Current issues in cultural policy development and debate

### 4.1 Main cultural policy issues and priorities

The points of emphasis in the art and culture support for the current legislative period are outlined in the government programme for the years 2013-2018.

The key aspects, objectives, challenges and measures are characterised as follows:

#### **Objective: Secure art and culture in Austria long term**

**Challenge:** Political commitment to the public funding of art and culture, to artistic freedom, to cultural diversity, and to gender equality in these areas.

#### **Measures:**

- make basic needs-related payments to Federal museums, the Austrian National Library and "Bundestheater" or Federal Theatre (with overall politico-cultural objectives, and optimization of governance with associated monitoring); initiate an investment programme for Federal theatres and a "cultural investment account" for investing in publicly funded art and culture institutions (beyond Federal institutions) for the purposes of stimulating the economy; and examine the possibilities of extending Federal liability for permanent loans to Federal museums and of increasing the amount of liability;
- make financial aid (donations, sponsoring) tax-deductible which is earmarked for preserving listed publicly accessible buildings, for publicly funded art and culture institutions, and for acquiring the artworks of living or contemporary artists (with a cap on the amount); and
- modernise the protection of historic buildings and monuments (amend the Austrian Federal Act on the Conservation of Monuments/DMSG), and construct an underground storage facility for the Austrian National Library.

#### **Objective: Priority contemporary art**

**Challenge:** Create long-term financial parameters for artists, festivals and cultural institutions. Develop contemporary artistic creation, the art of today.

#### **Measures:**

- fund contemporary art in a targeted way within the scope of public expenditure on art and culture;
- prioritise regional cultural initiatives, literature, music, the visual and performing arts, film, architecture, young art, and the advancement of women in these areas; and
- develop Austria as a film and music location: legally protect the Film-Television Agreement with at least the same amount of funding as at present; legally establish Film Location Austria (FISA); increase the proportion of Austrian film and TV productions relative to the overall production of the Austrian Broadcasting Corporation (ORF); increase the resources of the Television Fund; implement the ORF's self-commitment to supporting Austrian music; strengthen music production, music marketing, and music sales.

#### **Objective: Develop cultural education**

**Challenge:** 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.

#### **Measures:**

- continue the policy of "Free Admission up to 19" to Federal museums and the Austrian National Library with educational initiatives for children and young people; formulate initiatives for increased cooperation between cultural and educational institutions;
- work out an "Austrian library plan" for developing a modern nationwide library network, taking into account e-media, and push ahead with digitalisation activities; and
- promote educational activities on the occasion of the year of remembrance 2018 – "House of History Austria" project, and commit to restitution as well as an active culture of remembrance.

**Objective: Fair pay for creative work**

**Challenge:** Formulate an overall strategy regarding intellectual property, and improve the income situation of artists.

**Measures:**

- exploit the full potential of intellectual property by developing and implementing a national strategy for intellectual property, consulting with all stakeholders and taking into account the entire range of intellectual property. Heighten the general public's awareness of copyright protection and the function of copyright. Reform copyright law and other legally relevant provisions, taking particular account of data protection as well as the interests of consumers of art and artistically creative companies operating in Austria. Bring film copyright law into line with European judicature; analyse the need for provisions relating to copyright contract law; review special provisions for digital publications of collection holdings; and
- beef up scholarships and prizes, and make improvements in artists' social insurance.

**Objective: Raise Austria's visibility internationally as a country of art and culture**

**Challenge:** Strengthen and further develop Austria's reputation and international positioning as a country of art and culture.

**Measures:**

- increase the mobility of artists and bolster cultural exchange at a European and global level; commit to better embedding art and culture in EU processes and EU programmes;
- formulate an "Austria Country of Culture Strategy" within the framework of a broad stakeholder process and as part of the implementation of the project "Nation Brand Austria – Competitive Identity";
- exploit synergies and increase efficiency with existing resources for presenting Austria abroad as a country of art and culture; and
- in 2015, on the occasion of the anniversary "200 Years Vienna Congress", the Federal Government organised discussion events, involving particularly young people, on the future of the European continent.

## 4.2 Specific policy issues and recent debates

### 4.2.1 Conceptual issues of policies for the arts

At the federal level, the tasks of culture policy are in the responsibility of the Arts and Culture Division of the Federal Chancellery. It promotes contemporary art in Austria as well as Austrian artists abroad and is responsible for federal funding programmes for all segments of contemporary art including the performing and fine arts, music and literature, film, new media, photography, architecture and design as well as regional cultural initiatives. Based on an open concept of art and culture, the Arts and Culture Divisions' mission is also to

mediate cultural tangible and intangible values, to improve the conditions for cultural participation of a broader public and continuously to secure and improve the conditions for cultural work. Further tasks are the support of the federal cultural institutions, monument protection and cultural heritage, restitution issues as well as EU- and international culture policy.

#### 4.2.2 Heritage issues and policies

Some of the country's most important cultural institutions in the heritage field are: the federal museums, the Austrian National Library, the Austrian Phonotheque (sound archives), the Vienna Court Orchestra, the Federal Office of Historic Monuments, the Austrian Film Archive and the Austrian Film Museum. Each of these institutions has been undergoing a process of change with regard to their organisational, juridical and economic structures. The most crucial reform has been the decision to grant full legal status to the federal museums and transform them into scientific institutions under public law – an important step towards more autonomy.

A debate on the financial situation and content-related overlaps between those federal museums, in which various experts, political parties, museum directors and media representatives were involved, led to a comprehensive reform of the federal museums in 2010. Core issues were the national museum policy, planning and collection policy and governance. The museum regulations were revised and reformulated and framework objective agreements for museums came into force, setting priorities and sharpening the profiles of the individual institutions, to achieve better transparency of the collections and to promote digitalisation.

In addition, the former minister of culture had drawn up a master plan for investment in the federal museums up until 2013 with a total sum of EUR 51.5 million, comprising three central projects: the reopening of the *Kunstkammer* [Art Chamber] in the Vienna *Kunsthistorisches Museum* and the establishment of a literature museum in the Austrian National Library. With these and a further project, the reopening of the *21er Haus*, a museum and exhibition hall for contemporary art, associated with the *Belvedere* (formerly *20er Haus*), the minister set an innovative tone for the Austrian museum landscape.

With the ratification of the UNESCO 2003 agreement on the Safeguarding of the Intangible Cultural Heritage, Austria has committed itself to the safeguarding of the country's intangible cultural heritage. The national agency for intangible cultural heritage within the Austrian UNESCO Commission is entrusted with the implementation of the agreement and the drawing up of a national directory.

The *Framework Convention on the Value of Cultural Heritage for Society* (Faro 2005) was signed and ratified by Austria as well; it entered into force in 2015. The convention extends the concept of culture in relation to other conventions, underlines the responsibility of each state for its cultural heritage and emphasises the close connection between cultural heritage and sustainable development. Austria is now asked to taking measures for the implementation. The *österreichischekulturdocumentation* was therefore assigned to review and evaluate the status quo in Austria and to make proposals for projects and measures to take forward the implementation of the conventions' objectives.

#### 4.2.3 Cultural / creative industries: policies and programmes

Six reports on Creative Industries have appeared at national level, as well as studies on the cities of Vienna, Linz and Graz et al., and for the provinces of Burgenland, Lower Austria, Upper Austria, Styria, Vorarlberg and Tyrol. However, the respective definitions and sector definitions differ. The most current definition comes from the first study on the Creative Industries, which was drawn up in Vienna by the *österreichischekulturdocumentation*.

in cooperation with the Austrian Institute for Economic Research (WIFO) (Investigation of the Economic Potential in the Field of Creative Industries in Vienna, 2004, commissioned by: Vienna City Council Department for EU Strategy and Economic Development, Vienna Chamber of Commerce, Vienna Film Fund). The creative industries thereby include all activities that have to do with architecture, the audiovisual field (film, video, television, and radio), the fine arts and the art market, the performing and entertainment arts, graphic arts, fashion and design, literature, publishing and print media, multimedia, software games and the Internet, museums and libraries, the music industry and advertising.

Supplementing the LIKUS system, (see chapter 3 and chapter 6) LIKUS*aktiv*<sup>®</sup> was developed, which structures the CI branches into six domains: cultural heritage, performing arts, the audiovisual area, visual arts, books and the press, and transverse areas. This covers a total of 20 categories, which correspond to the 16 branches of LIKUS, supplemented by four transverse themes.

According to the sixth Austrian Creative Industries report, in 2012 there were more than 39 000 creative-industry enterprises in Austria. This corresponds to 10.4% of enterprises in the total economy. In all, about 140 000 people worked in the creative industries. Some 100 000 of these were directly employed. These companies made around EUR 20.3 billion, or 3% of the total economy.

According to the fifth Austrian Creative Industries report for Vienna, in 2010 one in six companies in Vienna were part of the creative industries, i.e. more than 16 000 companies with over 60 000 employees. The creative industries thereby make up 6.5% of the total Viennese economy in terms of employment. In 2010, Vienna's creative industries made a turnover of EUR 10.8 billion and gross added value of EUR 3.8 billion.

In the course of recent years various support programmes of diverse funding agencies have been developed for the creative industries. Supports at federal level are:

The "Evolve" initiative for the promotion of innovation in the creative industries of the Federal Ministry of Science, Research and Economy, in cooperation with the *argecreativwirtschaftaustria (cwa)* and *austriawirtschaftsservice (aws)* and has a budget of EUR 25 million up until 2013. "Evolve" offers education and training, services, counselling and networking as well as financial funding through the "Impulse" programme for the experimental development and first market application of products by businesses in the creative industries, pilot projects and awareness measures.

The *Austrian Fashion Association* is an information, coordination and service agency at the interface of fashion design, economy and culture. Endowed with an annual budget of 100 000 EUR from funds of the Federal Chancellery and the City of Vienna the association awards grants amounting to 8 000 EUR to young fashion designers in the frame of the "AFA support" programme. The objective is to improve career opportunities of Austrian fashion designers at national and international markets. Further tasks are strengthening the international competitiveness, developing publicity and press awareness as well as increasing the national and international commercial presence.

Since 2004 there has also been an international offensive for the creative industries, which was launched by "Außenwirtschaft Österreich" (AWO; Foreign Trade Austria) and the Austrian Chamber of Commerce (WKÖ). Since then, with almost 100 co-funded international projects, more than 1 800 Austrian companies from the fields of design, architecture, music, fashion, art, multimedia and film have been advised and supported in 20 different countries on five continents.

The working group *creativwirtschaftaustria (cwa)* in the Austrian Chamber of Labour has as its remit the interests of the Austrian creative industries, both at a national, European and international level. It is committed to developing the creative industries in Austria and

creating linkages with other sectors. The activities encompass *skills development* to support the economic success of creative people through tangible services and networking of companies and intermediaries; *representation of interests* of the creative industries and *information and awareness* as a knowledge hub, commissioning studies into and increasing the visibility of the achievements of the creative sector.

Important initiatives for the creative industries have also been taken at the level of the federal provinces and the cities: Since 2003, "[departure](#) – The Creative Agency of the City of Vienna", founded by the Vienna City Council, acted as an economic support and service office for creative industry enterprises in Vienna. In 2014 *departure* and the City of Vienna's technology agency were integrated into the Vienna Business Agency. The Vienna Business Agency supports projects mainly in the fields of fashion, music, multimedia, design, publishing, the arts market and architecture. *departure* continues to serve as an information, service and networking centre for the creative industries in Vienna.

The *Vienna Design Week*, an international design festival since 2006 offers young designers a platform for the presentation of their projects and has contributed to innovative cooperation between culture, design and business. The event has also contributed to making design an important competition factor in public awareness. The *Blickfang International Design Fair*, founded in 1993 in Stuttgart, and in the meantime also taking place in Zurich, Basel, Copenhagen and Hamburg, has been held in Vienna since 2004. This event, too, has essentially contributed to the success and profile of the creative industries and their importance in Austria.

Further initiatives by the federal provinces to support the creative industries include for example the *Zentrum für Kreativwirtschaft Burgenland*, *Creative Industries Styria (CIS)*, *Creative Region Oberösterreich*, *Kreativwirtschaft Oberösterreich*, *Create Standortagentur Tirol*, *Hafen 11 Kreativwirtschaft in Klagenfurt*, and *designaustria*. These initiatives are aimed at further developing the creative industries in the respective region and networking with industry, trade and the service sector.

The project "VINCI - Vouchers in Creative Industries" has been carried out in Salzburg as one of four EU testing regions in September 2012. It was a pilot project by the European Creative Industries Alliance (ECIA), implemented by *austriawirtschaftsservice* (aws): 20 small and medium sized creative industries companies each gained a unique support of 5 000 EUR for the realisation of innovative projects. The project was funded by the European Union and the Federal Ministry for Science, Research and Economy.

The Austrian Ministry of Science, Research and Economy adopted the structure of the funding and launched vouchers for Austrian enterprises. Since 2013, 1 220 enterprises have received a voucher and the ministry provided 6 million EUR. 300 vouchers are currently offered every year through a call for tender.

Since 2009, there has been an initiative of the Austrian Chamber of Commerce / ARGE *CreativWirtschaft*, called the [CreativDepot](#). In this online database, the works of all genres (e.g. photography, poetry, blog entries, open-source software etc.) can be recorded in order to make their copyright visible and protected. The *CreativDepot* offers the following functions: a public description of work, a definitive work code, standard licences, a permanent link to the work and licence, a digital timestamp, comment functions and marketing options.

In 2012 Austria's most important design initiatives (Creative Industries Styria, *designaustria*, *designforum Wien*, MAK and Vienna Design Week) jointly founded the open platform *AustriaDesignNet*. The aim is to represent Austrian design together at international events and above all to network and coordinate international activities better. The platform

is supported by the Ministry of Science, Research and Economy, Außenwirtschaft Austria and impulse / aws.

One important area of emphasis for the current minister for culture is support for film. In order to strengthen the promotion of the new generation in the film sphere, a coordination office at the Film Department in the Arts and Culture Division of the Federal Chancellery, together with the Austrian Film Institute (ÖFI) functions as a networking point and coordinates the structuring of the nationwide promotion of the upcoming generation.

A further instrument to strengthen the Austrian film industry was introduced in 2011, with the support initiative *Filmstandort Austria* (FISA; Film Location Austria) by the Ministry of Science, Research and Economy to support national cinema film production. Until 2012 the programme has been funded with 20 Mio. EUR, FISA has temporarily been extended up to the end of 2014 with further 7.5 Mio. EUR annually. It is expected to be continued at the end of 2015.

In order to promote cooperation between film and television, the *Film / Television Agreement* was implemented between the Austrian Film Institute and the Austrian Broadcasting Corporation for the first time in 1981. The objective is to provide television support in particular for the making of Austrian films. With the renewal of the Film / Television Agreement in 2011, annual funding for the Austrian film industry was raised from the previous EUR 5.9 million to EUR 8 million per year. A committee from members of the Filminstitute (ÖFI) and the ORF decides on the granting of funds. The request may be filed by film producers.

#### 4.2.4 Cultural diversity and inclusion policies

In 1976 the federal government passed a new *Law on the Rights of Indigenous Ethnic Minorities in Austria*, the *Volksgruppengesetz (Ethnic Groups Act)*, which significantly curtailed the rights granted in *Article*<sup>7</sup> of the 1955 State Treaty. Five groups – later extended to six – were recognised as ethnic minorities in different parts of Austria: Slovenes (in Carinthia and Styria), the Croats (in Burgenland), the Hungarians (in Burgenland and Vienna), the Czechs and Slovaks (in Vienna). In 1992, the Roma (in all nine Austrian *Bundesländer*) became the latest ethnic minority group to be recognised. There is also an ongoing debate among the recognised ethnic groups over the perception that the provisions meant to safeguard their cultural heritage are not being properly applied and executed.

According to data from STATISTIK AUSTRIA the breakdown of Austrian ethnic minorities (Volksgruppe) at the beginning of 2015 was: Slovenes 21 000; Burgenland-Croats ca. 40–50 000 (estimated by the *Austrian Centre for Ethnic Groups – Österreichisches Volksgruppenzentrum*), and Hungarians 61 000, Czechs 40 000, Slovaks 35 000. There are no valid data for Roma in Austria; Cautious estimates assume that there are some 25 000 autochthonous Roma in Austria, the PROJECT [romani] presented by the University of Graz estimates up to 50 000 persons.

About 1.15 million people with a foreign nationality are living in Austria in 2015 (13.3% of the total population). Almost half of the non-Austrian nationals come from the European Union, more than 240 000 from the 14 "old" EU Member States (joining the EU before 2001). 170 000 of those are Germans, who form the biggest group of foreigners in Austria now (15% of all foreigners). There are 300 000 people from one of the 13 countries that joined the EU in 2004, most of them from Romania (73 000). Almost 9 000 people are nationals of other European states, of Switzerland or of EU Member States and associated small states. The remaining 560 000 people are third-country nationals, with Turks (115 000) as the biggest group, followed by Serbs (114 000) and citizens from Bosnia and Herzegovina (90 000). Among people with a non-European nationality the Asians form the biggest group (98 000).

As much as many other European countries, Austria is the destination of thousands of refugees from the war zones, primarily from Syria, Afghanistan and Iraq. In the first half of 2015 the number of asylum applications has risen by more than 200% from 9 000 to more than 28 000; the rate of approval is about 39%. Considering the large number of people seeking help, policy making and administration are facing great challenges regarding the social and cultural integration of these people. The Division for Integration of the Federal Ministry for Europe, Integration and Foreign Affairs is responsible for these tasks. The National Action Plan for Integration (NAP.I) combines all political integration measures and initiatives of the State, Federal governments and local authorities as well as the social partners (see chapter 4.2.7).

The Federal Chancellery's department for the *Volksgruppengesetz (Ethnic Groups Act, 2000)* anchored in the constitution (*Article 8, para.2*) as a defining national objective) is responsible for providing support for cultural activities of ethnic minority groups. Essentially, associations, foundations and funds are entitled to apply for funding for projects specific to ethnic groups, as well as churches and religious communities and their institutions. At EUR 3.9 million, the budget for ethnic groups has remained almost the same since 1995.

In 2001, the government signed the European Charter for Regional or Minority Languages. In 2006, Austria signed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Since 2004, "ARGE Cultural Diversity" has existed, in which, alongside members of the Austrian UNESCO Commission, representatives from cultural interest groups and cultural organisations, from NGOs, experts in cultural policy research and from the ministries and the federal provinces, analyse the implementation of the convention in Austria.

The Vienna City Council's special department for integration and diversity (MA 17) is responsible for monitoring the integration of immigrants and supporting municipal institutions in the development of diversity management. The integration and diversity monitoring in Vienna started in 2008. Three reports have been published so far (2010, 2012 and 2014), making visible changes, transformations, developments and challenges for society, policy, politics and administration.

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

The dominant language spoken in Austria is German. Minority languages covered by the *Volksgruppengesetz (Ethnic Groups Act)* are Croatian and Hungarian (found mostly in Burgenland) and Slovene (found mostly in Carinthia). In Burgenland, the language of instruction in a school depends on the number of students in that school speaking a second language. Hungarian language instruction at the elementary level is provided for the Hungarian minority in Burgenland. For the largest ethnic minority in Austria, the Carinthian Slovenes, secondary education is provided in Slovene; a so-called "minority education right" (see also chapter 4.2.4).

#### **4.2.6 Media pluralism and content diversity**

Since the break up of the Austrian Broadcasting Corporation (ORF) monopoly in 1993, the Austrian media scene operates in three categories:

- a public broadcasting and print media sector (ORF, gazettes);
- a private, profit-making sector (private radio, TV and publishing); and
- a non-profit media sector (free radio, print media for culture etc.)

*ÖsterreichischeRundfunk (ORF)* is a statutory public institution and the largest media provider in Austria. It operates one provincial studio in each province and since 1975 has op-



erated a studio in Bolzano / Bozen (South Tyrol). The ORF produces four television channels and three national and nine regional radio channels. In addition, it is the largest shareholder in the Austria Press Agency (APA). In October 2011, it launched a 24-hour niche channel with *ORF III Kultur und Information*.

The role of statutory public broadcasting has been a subject of debate in Austria for many years. The ORF has been through several crises and – not only in view of the high level of competition from private broadcasters – is affected by financial as well as substantive problems. Nothing in the cultural mission of the ORF has changed, only the fulfilment of this mission is assessed differently by different stakeholders. The ORF reacted and since 2009 has published an annual *Public Value Report* to monitor values – individual (trust, service, entertainment, knowledge and responsibility), social (diversity, orientation, integration, closeness to citizens, cultural mission), Austrian (identity, value creation, federalism), international (European integration, global perspective) and entrepreneurial (innovation, transparency, competence).

Permission has been granted for country-wide private TV broadcasting via the *Private Television Act* (2001). Among other things, the Act includes extensive regulations related to digital terrestrial television (DVB-T), which is gradually being introduced in Austria by 2010. Licences have been granted to several regional and local private radio stations via the *Private Radio Broadcasting Act* (2001, 2004 amendment).

In the non-profit media sector, special reference should be made to Austrian Free Radio: 15 stations are currently broadcasting and are available to more than four million listeners. About 3 000 radio workers – most of them are unpaid – produce high quality radio programmes in 25 languages, which have repeatedly received prizes. The programme philosophy is anchored in the *Charter of the Free Radio Stations in Austria* (1995, new edition 2007). Free Radio Stations are complementary to the media service of the statutory public, as well as the commercial operators and are fundamentally non-commercial.

The supervisory media authority ("Austrian Communications Authority" / "KommAustria") controlled by the Federal Chancellery (established in 2001) awards permits for private television and radio, is responsible for administration of radio frequencies, functions as a legal oversight body for the private radio operators and is responsible for the preparation and introduction of digital radio. Since 2004, KommAustria has been responsible for the allocation of press and journalism subsidies (see below) and it controls the ORF and private broadcasters' adherence to the advertising regulations. Since October 2010 KommAustria has been entrusted with the legal oversight of the ORF and its subsidiaries and with the legal oversight of private providers of audiovisual media services in the Internet as well as with tasks under the Television Exclusive Rights Act.

The Austrian Communications Authority ("KommAustria") is responsible for the press subsidy and operates as the "Board of Control for Collecting Societies". It grants a "distribution subsidy", a special subsidy for maintaining the regional diversity of daily newspapers and a quality subsidy for press clubs, training institutions and internal editorial training. Since 2010 the subsidies have been declining from 12.9 million EUR for 120 applicants to 8.6 million EUR for 116 applicants in 2015.

The main characteristic of the media landscape in Austria is concentration in the field of the print media, which is one of the highest in the world: in 1988 the leading dailies in Austria – *Kronenzeitung* (which reaches over 50% of Austrian households) and *Kurier* merged to become the Mediaprint cartel. Due to another big merger in 2001, the situation has further intensified: one publishing group now publishes the three leading political-economic news weeklies (*News, Format, Profil*; as well as *Trend*), media magazines (*TV-Media* and *E-Media*) and several lifestyle-magazines. In September 2006, the News Group

produced a new tabloid daily *Österreich*, which immediately became the second-biggest newspaper in the country.

A particular clause in the *Austrian Cartel Act (1988)* regulates media mergers. This states that a media merger cannot only be prohibited if a market-dominating position results from it or is strengthened, but also if "media diversity" is threatened by it, although media diversity is not closely defined. Apart from the *Cartel Act*, there are also limitations on shareholdings in the *Private Radio Act* relating essentially to the number of receivable programmes and residents supplied.

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

In Austria "intercultural dialogue" is often used in context with external relations, events, co-operation projects etc. (not only in the field of culture). Within Austria, migration and integration issues are complex and often conflict-laden: Different actors (the state, *Bundesländer*, local level, but also NGOs), with divergent interests, have so far made a cohesive, consensus-based integration and migration policy difficult and even though Austria is an "immigration country", the immigration and integration policy is very restrictive.

Since the early 1960s, when there were only about 100.000 foreign citizens in Austria (a share of 1.4% of the total population), their number has increased constantly, starting with the targeted recruitment of workers from former Yugoslavia and Turkey. Their share reached an interim peak in 1974 with 311 700 foreign citizens (4.1% of the total population). Immigration from former Yugoslavia in the early 1990s caused a sharp increase of the share of foreigners to 8% and in 2008 it reached the 10% mark for the first time. In 2015 there are 1 146 078 foreign citizens in Austria (a share of about 13.3% of the total population).

The *Bundesländer* (federal provinces) of Vienna (24.2%), Vorarlberg (15%), Salzburg (14.5%) and Tyrol (13.1%) have the highest proportion of foreigners. If one looks at the population figures for people with an immigration background as a whole, the figures are still higher: 20.4% of the population as a whole and even 40.7% in Vienna are first or second generation immigrants.

The law and its application distinguish sharply between citizens of Austria / the EU on the one hand and those of third countries on the other, which makes social and political integration more difficult. A number of measures have attracted considerable criticism from human rights organisations and other NGOs, such as the tightening of residence permits in the context of the *Aliens' Rights Act*. In 2006 and 2011 the *Aliens' Rights Act* was sharpened, initially through the limitation of transition times for asylum procedures. In principle, knowledge of German was demanded before immigration. Since 2011, under the terms of the integration agreement, foreigners already living in Austria have had to prove their German language competence after two years instead of the previous five years. Applicants for asylum are obliged to remain in first-contact centres until their grounds for claiming asylum have been checked.

In 2011, Austria introduced a "Red-White-Red Card" with a points system for immigrants. The aim is to facilitate controlled and long-term immigration to Austria for qualified workers and their families from third countries on the basis of individual and labour-market policy criteria. The criteria are qualification, professional experience, age, language competence, a suitable job offer and minimum payment. The Ministry of Labour, Social Affairs and Consumer Protection estimated 8 000 card-holders per year; however, finally only 1 600 cards have been issued, which is significantly less than expected.

Generally, immigrants from non-EU-countries are disadvantaged in the labour market as well as within the Austrian education system. At the same time, they are at double the risk

of poverty as the rest of the population. Above and beyond this, public debates on immigration questions at the political level and in media are often characterised by xenophobic undertones.

In the framework of a "National Action Plan for Integration" 2011 the former State Secretary for Integration outlined indicators for measuring integration and to implement a long-term monitoring in order to objectify the discussion and show the dimensions of the integration process in Austria. Since 2011 the annual Integration Report is published by the Ministry for Europe, Integration and Foreign Affairs. It includes the report by the Independent Expert Council for Integration, the statistical yearbook "migration & integration" and the database "Integration Projects in Austria".

Concerning the cultural field – apart from individual projects and the stipulation of cultural diversity in strategy papers and laws – there have not been any cohesive programmes linking intercultural dialogue and culture so far: Grants for "multicultural" projects are inter alia given by the different levels of governments (state, Bundesländer and local level). The "promotion of (ethnic) cultural diversity" is one of the government's proposals. It is also an objective of the Styrian and Carinthian Cultural Support Act and also included in cultural strategy papers at the local level (Salzburg and Linz municipalities). Nevertheless, the visibility of migrants as cultural consumers and producers is still low in Austria.

In fact, the essential players here have been primarily smaller initiatives and cultural associations that try to reflect migrant experiences, e.g. the *Soho* festival in Ottakring, the *Moving Cultures* festival in Vienna, and NGOs such as "Initiative Minderheiten" (initiative of minorities) that try to give a voice to minorities living in Austria. The free radio stations, institutions such as the MAIZ in Linz and the interest-group for cultural initiatives (IG Kultur) are also active in this field.

The awareness of the need to promote intercultural dialogue is growing and there are a number of initiatives to support this. Thus the "Outstanding Artist Award for Intercultural Dialogue" has been awarded for artistic and cultural achievements that contribute to dialogue and the understanding of people from different countries of origin living in Austria. In the current 2015-2018 international culture concept, the Ministry for Europe, Integration and Foreign Affairs puts a thematic emphasis on dialogue between cultures and religions.

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

Only in recent years has social cohesion in general become an issue in Austria – one of the richest countries in the EU - not least because of the rising risk of poverty in this country too. Generally, the role of social "stabilisers" such as the "social-partnership" (the out-of-parliament agreements between the unions and the political parties), which have cushioned social imbalance for decades, has weakened within the last five years.

Prevention and decrease of poverty and social exclusion are essential objectives of social and welfare policy on national as well as EU-level. One aim of the EU-2020-strategy is to reduce the number of people concerned up to 2018. As one of just a few Member States, Austria has achieved a first successes: according to the "social report 2013-2014", the number of people who are struck by poverty or social exclusion has been decreased by 125 000 since 2008 (compared to this, the number had been increased by 100 000 between 2007 and 2008) even if still more than 1.5 million people are affected by poverty. To achieve the national goals for 2018, another 110 000 persons are needed. Even though the number of people risking poverty diminishes, there is a certain risk, because the number of people in extreme situations and risking exclusion has risen.

The income gap between the rich and the poor has risen continuously. In response to this development, networks and platforms such as the Austrian Social Forum, Workers' Sa-

maritan Federation (ArbeiterSamariter Bund), Caritas and others initiated the network [Conference on Poverty](#) (*Armutskonferenz*) since 2000, which is involved with the research of background settings, reasons, data and figures as well as the elaboration of strategies and measures against poverty and social exclusion in Austria to achieve an improvement of the situation of the aggrieved party.

In Austria there are no cohesive programmes at national level linking social inclusion and culture. Artistic funds, grants and (prize money) awards, as well as project money, are the main support schemes for artistic work. The Social Security Insurance Fund for Artists, effective since 2000, only covers basic social needs to a limited extent (pension supplement); moreover, artists on very low incomes are excluded. With the study "On the social situation of artists in Austria" (2008) an enormous need for action became evident. The ministries responsible are working on solutions. The artists' interest-group representatives are calling for an unconditional basic income for artists. IG Culture and IG FreieTheaterarbeit consistently highlight the precarious position of artists, above all in the field of performing arts and cultural workers. A survey, conducted by the *österreichischekulturdocumentation* ("Fair Pay – The financial conditions of cultural workers in cultural initiatives and associations" (in German), commissioned by the Arts Section of the Ministry for Education, the Arts and Culture, Vienna 2013) shows that especially the independent scene is characterised by a high number of precarious employment, even though the sector is distinguished by a high degree of voluntary work.

The initiative "Hunger auf Kunst und Kultur" (hunger for arts and culture) was founded by the above-mentioned "Conference on Poverty" and the Viennese theatre "Schauspielhaus" in 2003. Meanwhile more than 500 cultural institutions throughout Austria provide free entrance (via a "culture pass") for unemployed people and those on lower incomes. "Hunger auf Kunst und Kultur" is supported by the City of Vienna.

The level of voluntary work is relatively high in Austria. According to a country-wide study (2009), 44% of Austrians over the age of 15 were active in the voluntary sector, especially in the fields of neighbourhood help, social services and culture and entertainment.

In 2012, with the "Viennese Charter" (*Wiener Charta*) the City of Vienna initiated a participatory project, so far unique in Europe, in which the foundations and rules of play for good coexistence in Vienna are to be worked out. The Viennese are actively determining the themes and drafting the charter. Initially, issues were gathered online and by telephone, and were then deepened in charter discussions. Their results were publicly discussed until the end of October. At the end of the participatory process a voluntary agreement over the rules of living together in Vienna and for a good, fair and respectful coexistence emerged. The text of the "Viennese Charter" will be presented at the end of 2012 and publicised throughout Vienna.

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

According to cultural statistics (Kulturstatistik), in 2012, almost 128 000 people worked in cultural occupations, which amounts to 3.7% of all economically active people in Austria. Almost one third of them work in advertising design, 17% in the books and press sector, and 14% both in architectural offices and in the audiovisual and multimedia sector. 13% work in performing and 9% in visual arts. At 40.9%, the proportion of women in the cultural sector was lower than the average for all occupations (46.9%; in 2011, 48.5% of all those employed in the cultural sector were women). It is noticeable that there is a higher educational level in the cultural sector: 85.6% have a school-leaving or university-level certificate (as against one-third in all occupations). Apart from this, there are more self-employed (about one-third) working in the cultural sector than in other sectors (13%).

Differing calculation methods make it more difficult to make statements on the employment potential of the creative industries, which are considered to be the great white hope for the cultural labour market in Austria: thus, the nationwide creative industries report calculates that in 2012 there were around 39 000 enterprises and 140 000 workers in the creative industries, corresponding to 10.4% of all businesses; more than 40% of them are located in Vienna. Producing a value added of about 7.9 billion EUR, the Creative Industries generate roughly 4% of total Austrian GDP.

#### 4.2.10 Gender equality and cultural policies

Austria has committed itself politically and legally to implementing the strategy of gender mainstreaming. The Interministerial Gender Mainstreaming/Budgeting Working Group was set up by the Ministry for Women in order to implement this. Since 2009, gender budgeting has been anchored in the Austrian constitution and must be implemented in all departments. The government's arts and cultural supports have been constituted according to gender-budgeting criteria since 2007.

Within administrative bodies, the former "equality officers" – civil servants responsible for gender-fairness issues – have been changed to "gender-mainstreaming officers". The policy of gender-mainstreaming is concerned with the reform of policy-processes rather than with a single gender-equality employment policy.

Moreover, the income gap between women and men is still high in Austria (on average women earn 25% less). In 2008, the international network BPW (Business and Professional Women) introduced the annual "Equal Pay Day"; for 2015 this day was calculated for 31 March, this was the day until which women had to work in order to earn as much as men, who had worked until 31 December of the previous year.

In 2010 a *National Action Plan (NAP) for the equality of women and men on the labour market* was implemented in order to develop concrete steps. The Ministry for Education and Women's Affairs provides a wage calculator (<http://www.gehaltsrechner.gv.at/>), which calculates the average wages and salaries related to a sector or occupational group. The aim is to improve fairness and transparency in relation to the wages of men and women.

There have been several studies that investigate the situation of women in art and culture, for example on gender budgeting, the symmetry of genders and women in cultural professions and the creative industries. The demands of various interest-group representatives for the improvement of the situation of women and equality with men in the cultural field can be found at <http://www.frauenkultur.at>.

The situation in the field of art and culture is the same as in other areas of society. Improvement measures are the gendered cultural report: Since 2001, the Department of Culture of the City of Vienna has published gendered data in a supplement "Frauenkunstbericht" to their Annual Financial Report. In the sense of gender budgeting, since 2007 the federal annual *Arts Report* has identified the gender-specific distribution of scholarships, purchases and prizes, the gender-specific distribution according to branches and the gender-specific distribution of the commission and jury members of "Kunstaktion".

In 2013, a total of 1 367 subsidies, with a total amount of EUR 6.5 million, were awarded, with 646 projects by female artists (47%) - with an amount of 3.2 million EUR and 721 projects by male artists (53%) - with an amount of 3.3 million EUR. On average, the means added up to 4 881 EUR for women's and to 4 621 EUR for men's grants and scholarships.

Of the 95 scholarships, 60 went to women (63%) and 35 to men (37%). The aim of equal access to transfer payments by the Arts Department of the Federal Chancellery thereby seems almost to have been achieved.

Gender-relations are documented even when support applications are rejected and the start-scholarship applications and the film industry will in future be gendered. In art institutions an effort is being made to increase the quota of women in the management boards and presidiums. The "Outstanding Artist Award for Women's Culture" and the expert mentoring programme by female artists for artists, whose core idea is the transfer of expertise from experienced, established female artists to younger, up-and-coming artists are measures at federal level. As the evaluation results are excellent, the programme was continued and further developed. Mentoring pairs (mentor – mentee) were established in the branches of video and media art, fine art, fashion, artistic photography, performance, music, performing arts, film and literature (see: <http://www.kunstkultur.bka.gv.at/site/8085/default.aspx>).

Organisations such as "Fiftitu%" and "IG Kultur Vorarlberg" in particular are striving to reduce the gender-specific imbalance in the arts and cultural field: thus at a networking meeting of women creators of culture, a catalogue of measures was drawn up that demands the implementation of gender mainstreaming in the cultural field and the development of specific measures for women creators of arts and culture.

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

In Austria, the Department of Media Affairs in the Federal Chancellery is responsible for coordinating the "Digital Agenda for Europe", which was published by the European Commission in 2010. The "Digital Agenda for Europe" makes proposals for measures on cultural and audiovisual issues that are also implemented in Austria: for example, for the EU online library Europeana and the digitalisation of content and support for the digitalisation of cinema, for the development of indicators for digital qualifications and media competence, as well as for initiatives in the field of intellectual property in connection with digital media.

The Ministry of Education and Women's Affairs is also placing an emphasis on new media: The [eFit21 Digital Agenda for Education, the Arts and Culture](#) aims at the efficient, sustainable and systematic utilisation of modern information and communications technology in the fields of education, the arts and culture. Thus, for example, Austria's artistic and cultural heritage is to be presented in an up-to-date way regardless of location, conveyed and preserved for future generations: in cooperation with the Federal Monuments Office, the "monument information system" (DEMIS) will be developed in order to ensure the archiving and availability of data on Austria's monuments.

The "[Kulturpool](#)", an initiative of the Arts and Culture Division of the Federal Chancellery and the Federal Ministry of Science, Research and Economy (BMWFV), offers central access to digitalised Austrian cultural heritage resources in museums, libraries and archives. The Arts and Culture Division of the Federal Chancellery, however, also sees one of its main tasks as promoting contemporary art in Austria as well as promoting the presence of Austrian artists abroad. Comprehensive holdings of art and photography have therefore been digitally recorded and the image databases "[Artothek](#)" and the "[Fotosammlung](#)" (collection of photography) of the Federal Government have been established. Additionally, the image databases of the national museums (Kunsthistorisches Museum Wien, Albertina and Österreichische Galerie Belvedere) and others (Museum moderner Kunst MUMOK, Museum für angewandte Kunst MAK) as well as the Austrian Mediathek and ANNO - Austrian Newspapers Online, are supported by public funds. Further cultural and scientific institutions maintaining databases are to be found at [InfoNet Austria](#).

The Federal Ministry for Education and Women's Affairs has launched school projects, for example, the annual "media literacy award" and the interface <http://www.museumonline.at> to promote cooperation between museums and schools through the use of innovative technology.

In the course of the necessary digitalisation of the Austrian independent cinemas, a funding model was developed in which the federal government assumed a co-funding contribution of up to 25% of the agreed basic costs per cinema hall; in all, the Film department in the Arts and Culture Division of the Federal Chancellery makes EUR 1 million available for this. With a rate of 98%, cinema digitalisation in Austria has almost been completed.

The project ABO - Austrian Books Online has been running since 2010, as a private-public partnership between the National Library and Google. In the course of this project, 600 000 copyright-free library holdings from the 16th to the 19th century will be digitalised and integrated into the online-inventory of the National Library as well as the European. Critics fear that such a major project is giving free reign to the gradual hollowing out of copyright and with it the economic commercialisation of literature through third parties without regard for the authors. Above and beyond this, with "Vision 2025", the ÖNB has set itself the aim of digitalising the millions of books and other objects in the archives and putting its future collecting emphasis on digital media.

A main actor in the field of media and digital arts is Ars Electronica in Linz (<http://www.aec.at>), which annually organises one of the most important festivals at the interface of arts, new media, politics and society in Europe.

In the field of audiovisual media the emphasis is also being placed on digitalisation. KommAustria has the statutory task of presenting a revised digitalisation concept every two years; currently the emphasis is on the nationwide introduction of digital terrestrial television broadcasting.

Apart from the official agendas for digitalisation and the utilisation of new media, there are various initiatives at the intersection of art, culture and new information and communications technologies that have combined in the "[konsortium.Netz.kultur](#)". The initiative sees itself as an interest-group representative as regards the public and the media, politics and administration and sees its task as raising public awareness of societal interrelations of electronic networks with a democratic, participative and socially balanced cultural development.

### 4.3 Other relevant issues and debates

"[Platform Baukultur](#)", the Austrian initiative for architectural policy and building culture fosters architectural policies in Austria and in 2007 presented the first Austrian Report on Building Culture, commissioned by the former State Secretariat for Art and the Media and the Federal Ministry for Economic Affairs and Labour, together with the Federal Real Estate Agency (BIG). It contains several recommendations in the fields of public awareness, production, economy sustainability etc. The second Architectural Culture Report (2011) concerns itself with issues of economic and ecological sustainability in construction, municipal spatial planning and schools for the 21st century. The Architectural Cultural Report is published every five years by the Federal Chancellery.

A further issue that repeatedly gives rise to debates is the restitution to their former owners or their heirs of artworks plundered by the Nazis during the Nazi period, to which Austria has committed itself. The "[Commission for Provenance Research](#)" systematically check the government's collections since 1998. The *Law on the Restitution of Art Objects from the Austrian Federal Museums and Collections (Art Restitution Act, also 1998)* made it possible to return cultural objects to the original owners or their legal heirs. In 2009 the Law was amended and extended to moveable cultural goods.

In 2006, five famous paintings by Gustav Klimt from the collection of the Vienna industrialist Ferdinand Bloch-Bauer, who was driven out of Austria by the Nazis (already in

Bloch-Bauer's lifetime, during the Nazi period, the pictures had been moved into the hands of what later became the Belvedere Gallery), had to be returned to the legal heir, Maria Altmann.

The Leopold Museum Private Foundation is exempted from the *Law on the Restitution*. To solve the long open discussion about restitution from this major Austrian collection too, in 2008 the former Ministry for Education, the Arts and Culture agreed with the Leopold Museum Private Foundation to set up an independent provenance research, which presented its first reports in December 2009. These can, however, only be considered as recommendations and have no legal relevance. In 2010 the end of one of the most famous cases of looted art aroused attention. After a twelve-year-long legal dispute and the payment of EUR 14.8 million to the heirs of Lea BondyJary, the Jewish art dealer persecuted by the Nazis, the Egon Schiele painting "Wally", which had been impounded at a New York Schiele exhibition as art looted by the Nazis, was to return to Vienna.

The Austrian National Library also accepts its responsibility for the systematic plunder of the belongings above all of Jewish citizens, but also of other victims of the Nazi regime, and has drawn up a comprehensive provenance report. Since December 2003, 43 580 objects have been restored to their legal owners.

In 2006, the Jewish Community Vienna and the National Fund of the Republic of Austria for Victims of National Socialism established a database of the heirless restitution objects <http://www.kunstrestitution.at/>, which is intended to give heirs the opportunity to identify and claim plundered objects.



## 5. Main legal provisions in the cultural field

### 5.1 General legislation

#### 5.1.1 Constitution

An attempt to take stock of the prevailing legal regulations in the cultural sector in Austria is impeded by two factors. First, Austria is a federal state with relatively independent *Bundesländer*; this independence is reflected in the assignment of responsibilities for culture to the *Bundesländer*. Secondly, the Austrian Federal Constitution does not explicitly mention arts and culture. Statutory provisions regulating the cultural sector have not been laid down in a comprehensive *Cultural Act*, nor have they been systematically collected.

Therefore, the statutes referring to the cultural sector are found throughout the legal system: for example in the *Federal Constitution Act* (see chapter 5.1.2) or the *Basic Law on Civil Rights* (including Freedom for the Arts – Paragraph 17a, 1982).

#### 5.1.2 Division of jurisdiction

*Article 15*, para. 1 of the *Federal Constitution Act* states that all matters not assigned to the national government are to be paid by the *Bundesländer*, including culture. However, in *Article 10*, responsibility over "sovereign" matters such as scientific and technical archives and libraries, artistic and scientific collections and federal facilities (federal museums, the National Library), federal theatres, historic monuments, religious denominations, foundations and funds are assigned to the national government. The *Bundesländer* are responsible for preserving the appearance of towns and villages, for foundations and funds owned by the *Bundesländer*, theatres, cinemas, events, heritage, tradition and folk arts. According to *Article 17* of the *Federal Constitution Act*, however, the national government and the *Bundesländer* as upholders of *Civil Law* are not bound by the above distribution of competences.

#### 5.1.3 Allocation of public funds

The *Federal Arts Promotion Act*, adopted in 1988 (amended in 1997, 2000 and 2015), includes the provision that the federal budget must include the requisite funds for public arts promotion and that the social situation of artists and the framework for private sponsoring need to be improved. The law stipulates that promotion has to be directed mainly at "contemporary art, its spiritual changes and its variety" and lists the fields to be supported by way of production, presentation, dissemination and preservation of works and documents. Facilities that serve this purpose have to be similarly supported. The law also lists individual measures that may be taken (e.g. funds, grants, acquisitions, loans, commissions, prizes awarded).

An advisory system has been operating since 1973 and includes specialised bodies such as juries to make decisions on the granting of funds. Mention was also made in the Act of the potential conflicts of responsibility that needed to be avoided between the federal and state governments, stating that the principle of "subsidiarity" must be employed. The federal government, nevertheless, supports activities and projects at regional or local levels that are "of supra-regional interest or suitable to be exemplary, of an innovative character or which are promoted within the scope of a single promotion programme".

The guidelines for awarding subsidies under the Arts Promotion Act regulate the type of subsidy and the equality of men and women in the granting of subsidies. They contain regulations on the preconditions for subsidies, application and proof modalities as well as regulations on multi-year subsidies for institutions, for purchases, commissions and scholarships.

With the exception of Vienna, every *Bundesland* has its own *Cultural Promotion Act*, most of which were implemented during the 1980s (see chapter 3.1).

The *Arts Support Act (1981)* states that in addition to the monthly radio and television fees, an appropriate contribution (monthly EUR 0.48) to support contemporary arts is to be raised and distributed between the state and the *Bundesländer* (provinces) on a 70:30 basis. 85 per cent of the state share is given to the Arts and Culture Division of the Federal Chancellery; the rest is spent on heritage protection and museums. Since 2000, further contributions have been dedicated to the social security insurance fund (see chapter 5.1.4).

#### 5.1.4 Social security frameworks

For a long time there were no specific regulations to ensure that social security provisions for artists reached across all professional fields. Only artists in the music and visual arts sectors were covered by the obligatory social security provisions. All other artists were free to enrol in a social security insurance plan of their choice. Several funds were created to help artists pay part of their (non-obligatory) social security insurance, the *Künstlerhilfe-Fonds* for visual artists, for example (see chapter 8.1.2).

The *Employment and Social Security Law Amendment Act (1997)* produced an initial change: up until 1997, artists had widely differing social security coverage, depending on their professional status, nature of labour relations and field of work. This amendment generally regulated labour conditions and required contracts for all freelance workers in the form of either a *Werkvertrag* (contract for work) - also called the "new" self-employed, a term that describes one person enterprises without a trade licence - or a *freier Dienstvertrag* (self-employed contract of service), depending on the nature of the work (people who work under the *freier Dienstvertrag* have more social protection than the self employed, but less than the employed).

Following this amendment, anyone earning over 6 453 EUR per year was forced to pay social security insurance. Artists were exempt from this Law until the end of 2000 and were not obliged to pay social security insurance. Those who chose to pay the insurance could apply to the above mentioned funds, like *Künstlerhilfe-Fonds* (see chapter 8.1.2) to help cover the costs of their social security fees.

Artists have been comparatively successful in creating, improving and consolidating lobbies for themselves. Authors and translators in particular, as well as cultural initiatives, and to some extent independent theatre groups, cinematographers and media artists have been able to create associations and interest groups to represent them in public, to lobby for more funds and commissions, to fight for legal and social improvements and for the maintenance of artistic freedom. Among their major achievements has been an improvement in the flow of information on market opportunities and mutual communication among artists. As to their social security status, several reforms and improvements (copyright, social security scheme for artists and other social benefits) have been achieved by umbrella organisations, interest groups and collecting societies.

2001 the *Law on Social Security for Artists (Künstler-Sozialversicherungsfondsgesetz)* came into force (since 2011 it has been called the *Artist's Social-Security Insurance Structure Act*) and freelance artists are treated the same as other self-employed professionals, which means they must pay their statutory social security insurance if they earn more than 6 453 EUR per annum. In many cases, the new Law created a situation whereby artists end up making two different types of social insurance payments: statutory insurance for freelance work and any other social security insurance payments which result from other part-time employment contracts they may have. As many freelance artists are employed both part-time *and* do freelance work, the contribution to the social security system is relatively high compared to total income. There was a change here in 2009, and indeed one that ap-

plies for those cases in which additional to self-employment there is a further income: if this income exceeds the threshold of EUR 4 871.76 (2015, the amount is being adopted annually) it will also be subject to the obligatory social insurance payments.

The Law set up a *Social Security Insurance Fund for Artists (Künstlersozialversicherungs-Fonds)* which grants artists a subsidy for social insurance contributions of up to EUR 143.50 per month (1 722 per year in 2015), if their annual income from artistic activity is at least EUR 4 872 (2015) and the sum of all their income does not exceed EUR 26 388.70 (2015) annually. This amount increases for each child. The subsidy for social insurance contributions is based on self-evaluation of future income. If either of the above limits is not achieved, or is exceeded, the subsidy has to be paid back. Each year about 4 500 to 5 000 artists receive this subsidy; about 20% do not reach the minimum level.

The artists' social insurance has had two results: on the one hand, a service centre for artists that offers advice and support for social-security issues has been established. The second change concerns the opportunity for artists to register their self-employed activity and the resulting obligatory insurance as being idle, so that they have access to benefits from unemployment insurance. In 2015 the law was amended again: to achieve the minimum level of income, since 2014 all earnings are taken into account (before, only income *minus* expenses was taken into account), including up to 50% income from sideline business (education, teaching in the cultural field etc.). The period for the averaging of the minimum income was expanded to three years, and five bonus years are conceded, during which a subsidy can be received without a repayment obligation, even if the minimum income is not achieved.

### 5.1.5 Tax laws

In Austria, only an estimated 1.94% of the overall cultural funding is supplied by the private sector despite the existence of a "Sponsors' Ordinance" regulation adopted by the Federal Ministry of Finance in 1987. Under this regulation, an enterprise / entrepreneur is granted a tax break on expenses for sponsoring cultural events. The ordinance lists various criteria that must be fulfilled in order to qualify for the tax break (sponsoring must, for example, be in the form of an advertisement). This regulation only allows for a very small amount of expenditure to be tax deductible.

The *Income Tax Act* allows tax deductibility of donations for scientific institutions and federal museums as well as nationwide, private museums. A list of cultural institutions from all artistic fields shall be added in 2016 to make donations to those tax-deductible as well.

On the basis of an amendment to the *Federal Arts Promotion Act* (1988) in 1997, certain public subsidies are tax free, retrospectively to 1991. These include: grants, prizes and supplements from the Austrian Film Institute for promoting the creation of film concepts and screenplays; income and assistance from public funds or from the funds of public or private foundations, as far as compensation for expenditure or expenses is concerned, or – with the exception of private foundations – for activities abroad.

Income up to EUR 11 000 annually is tax free. Income from EUR 11 000 to EUR 25 000 is taxed at 36.50% and income over EUR 25 000 and up to EUR 60 000 is subject to 43.21% tax. Income above this is as before subject to a top rate of 50% tax. Owing to the progressive income tax tariff, it is most favourable if one earns roughly the same amount each year. For creative workers, however, it is normal for incomes to fluctuate greatly. For this reason, since 2000 they have been able to spread artistic income over three years: one third of the surplus of the current year is assigned to the current year and each of the two previous years.

Since 2000, artists from abroad have been able to apply for the partial or full cancellation of tax liabilities in Austria that are in excess of tax liabilities in their country of origin if their establishment of residence serves to advance art in Austria and if there is public interest in their work.

There are three tax rates under the *Austrian VAT Law* (1994): the regular rate of 20%, a reduced rate of 10% and a third rate of 13% (established in the course of the tax reform in 2015). The latter specifically applies to cultural institutions, cinema, theatre and concert tickets, but not to charitable public institutions, such as the national theatres and the Salzburg Festival. These institutions are subject to the reduced tax rate, as well as turnover related to artistic activities, museums, botanical gardens or nature parks, as well as services by the Austrian Broadcasting Corporation (ORF), cable TV companies, books, magazines and dailies. There is 20% VAT on music CDs.

### 5.1.6 Labour laws

Alongside the growing rate of unemployment, the structure of employment has changed considerably in recent years. Compared to 2008, when the financial crisis affected the labour market, standard employment relationships have decreased by 61.000 (-2.4%) in 2013; on the other hand there was an increase of atypical employment: in particular part time work (+ 17%) and marginal employment (+ 12.5%) show large increases. The number of *freieDienstverträge* (freelance contract of service) has decreased since 2008 from more than 60 000 to only 37 000 in 2013 (1% of all employees).

In 2013, 466 000 were self-employed persons or 11.3% of the total of 4.1 million employees in Austria. Generally, all freelancers fall outside the system providing entitlements and protective measures envisaged by the general *Austrian Labour Law*. Since January 2008, however, *freieDienstnehmer* are entitled to unemployment insurance.

In the field of the performing arts, there is a specific labour law, the *Actors' Law* (*Schauspielergesetz*, 1922, amended 2011) regulating the working hours, holiday rights and bonuses for actors, which are different from the employee regulations. Formerly, actors were assumed to be employees but full employment with all the costs and obligations for employers (e.g. festival-organisers) is now often circumvented. New legal conditions to improve their situation is being created for actors, too – in the course of findings and working results from the study "On the social situation of artists in Austria" and the study "Precarious freedoms: work in the free theatre field in Austria", ed. Sabine Kock, Vienna 2009. The interministerial working group, which since 2009 has been working on improvements for artists, has brought the "*Actors' Act*", last amended in 1922, up to date. Since January 2011, as the "*Theatre Employment Act*" (*Bü-ARG*), it covers all workers in a theatre company together and envisages adaptation to the *Holiday and Working Hours Law*. It has been criticised that the law only brings meaningful improvements for actors who are directly employed in the major theatres. As before, for short-term, changeable employment between direct employment and self-employment with intervals of unemployment or without income in the freelance theatre field, no legal security can be created. The fact that the new Law does not include film actors is also criticised, as it does not correspond to actors' professional reality.

### 5.1.7 Copyright provisions

According to the *Austrian Copyright Act*, copyright arises with the creation of a work by its originator. No formal Act (notification or registration) is required in order to obtain copyright protection for a work. According to paragraph 1, such works must be "personal intellectual creations in the fields of literature, music, visual arts and film".

The *Copyright Act* regulates two different demands: the protection of intellectual property and the compensation and royalties for its use, enjoyment and consumption. Remuneration rights are usually managed by collecting societies that function as rightholders' trustees. They grant licences for the use of works, demand royalties and distribute the proceeds to the rights holders.

Since the 1980s, a copyright fee on blank tapes has been charged by Austro Mechana, the collecting society for composers, lyricsists and music publishers as a flat rate compensation for exploitation rights in and to works of music. In recent years, the income declined sharply (from 15 million EUR in 2003 to about 6 million EUR in 2013), which indicates a shift of paradigm in technology and consumer habits, a change from recordables to devices with integrated hard disks. Comparable to the fee on blank tapes is the copyright fee for reprography – for single devices and for (large-scale) operators. It is collected by the copyright collecting societies Literar-Mechana, VBK (copyright collecting society for visual artists) and Musikedition.

After long debates between different stakeholders, an amendment to the copyright law was adopted in 2015: in the framework of the storage media remuneration (*Speichermedienvergütung*), all storage media are charged with certain rates that are paid to and redistributed by the collecting societies. This means that a part of the retail price of notebooks, tablets, desktop-PCs, mp3-players, SD memory cards, external hard drives, USB-sticks, smartphones, TV-recorders etc. goes to the collecting societies up to a limit of 29 million EUR. As with the copyright fee on blank tapes, half of the income goes to a fund to support social and cultural projects, while the other half of the amount is spread among the rights holders.

An author's claim to funds collected via public lending rights from public libraries is also part of the *Copyright Law* and administered by the authors' collecting society *LiterarMechana*. In 1996, an annual lumpsum payment between the federal government (116 276 EUR), the Federal Provinces (465 106 EUR) and the authors' rights society was contractually agreed.

"KommAustria" (see chapter 4.2.6) is responsible for overseeing the eight Austrian copyright collecting societies.

In 2005a resale right for artists was introduced in Austria as well. Under this right, artists receive between 0.25% and 4% of the profits from the resale of their work according to the appropriate price scale. The reimbursement amounts to EUR 12 500 at most. The right to claim, however, only exists for a sale price of over EUR 3 000, something the artists' interest-group representatives criticise as being much too high. Since 2010 the resale right has also applied to the resale of artworks of deceased artists for up to 70 years after their death.

### 5.1.8 Data protection laws

The *Data Protection Act* 2000, which primarily implements the EU data-protection guidelines, regulates all rights and obligations of operators of information collections and applies both to public-legal (authorities etc.) as well as to private legal information collections (such as for companies, associations and other organisations etc.), including those held by cultural institutions. Fundamentally, according to *Paragraph 47*, the transfer of addresses requires the agreement of those affected, although there are exceptions (for statistical or scientific reasons, for example). The [Austrian Data Protection Commission](#), one of the eldest data protection authorities in Europe (since 1980), is in charge of the compliance with the data protection law.

### 5.1.9 Language laws

The *Broadcasting Act* (2001) stipulates that the ORF is obliged to ensure that "all aspects of democratic life are to be understood by the public" (§ 10), and an appropriate share of their programming has to be broadcast in the language of ethnic minorities. Although there is regulatory support for programmes broadcast in the languages of ethnic minorities, the article is general and the management can apply it "as appropriate", which means without obligation (§ 4). The third radio programme is required to broadcast mainly in a foreign language (English).

Since the passage of the *Private Broadcasting Act* in 1998, many small (non-commercial) free radio stations have been founded and currently provide programmes for (national) minorities and immigrants – e.g. *Radio Orange* (free radio Vienna), Radio OP, a multilingual students radio station in Burgenland and radio Korotan / Radio Agora (the two Slovenian radio stations in Carinthia). Until 2001, such broadcasts were supported by the federal government. Since then, these free radio stations have been continually struggling. In 2009 a "Fund for the promotion of non-commercial private broadcasting" at the broadcasting and telecommunications regulator Rundfunk- und Telekom Regulierungs GmbH (RTR) has been established with an annual budget of EUR 3 million. The purpose of the grants is to promote the non-commercial radio stations within the dual broadcasting system in Austria and to help broadcasters deliver diverse and high-quality programmes.

The first Austrian Community TV channel ("Okto TV") started in 2005. This open-channel TV programme is supported by the City of Vienna (EUR 980 000 annually) and provides space for programmes in languages other than German. With DORF, a further free, user-generated television broadcaster was established in 2010 in Upper Austria, which is funded by Linz City Council, the province of Upper Austria and from the "Fund for the promotion of non-commercial private broadcasting" (see chapter 5.3.7).

### 5.1.10 Other areas of general legislation

Information is currently not available.

## 5.2 Legislation on culture

Specific federal regulations or Acts include:

- *General Framework Regulations for Granting Supports from Government Funds* (1977, amended 2004 and 2009);
- *Federal Arts Promotion Act* (1988, amended in 1997, 2000 and 2015);
- *Arts support Act* (1981);
- *Public Broadcasting Act* (1984, amended in 2007 and 2010);
- *Copyright Act* (1996, last amendment in 2015);
- *Film Promotion Act* (1980, amended in 2004 and 2010);
- *Federal Theatre Organisation Act* (1998, amended 2009, 2012 and 2015);
- *Federal Museums Act* (1998, amended in 2002, 2009 and 2010);
- *Museums regulations* (2009) for the Kunsthistorische Museum (with the Ethnology Museum and the Austrian Theatre Museum), Albertina, MAK, Natural History Museum, Belvedere, MUMOK, Austrian National Library and the Technical Museum;
- *Monument Preservation Act* (amended 1999);
- *Arts Restitution Act* (1998, amended 2010);
- *Artists' Social-Security Fund Act* (2000, amended 2008) further changes 2009/10, from Jan 2011 the *Artists' Social-Security Structure Act (KSVSG)*;
- *Actors' Act* (1922), from 2011 *Theatre Employment Law Act*;

- *Film-Television Agreement* (1981; amended 2003 and 2011);
- *Federal Law on Retail Price Maintenance for Books* (2000, amended 2004, 2007);
- *Collection Societies' Act (1936, amended 2006); and*
- *Salzburg Festival Fund Act* (1950).

*Laws on the Promotion of Culture* have also been adopted by the federal *Bundesländer*, with the exception of Vienna.

In addition to direct public support for the arts and culture, Austrian legislation provides for a number of important instruments of indirect support for the arts. This refers to various legal provisions of social policy and fiscal policy, the system of social insurance for artists, measures taken in the field of labour market management, copyright legislation (both direct and indirect payments such as library royalties), the encouragement of private sector support for the arts by means of tax exemptions, tax deductions for private donations and for arts sponsorship, as well as promotion of art-works for buildings financed with public money. While such policies are welcome, surprisingly few sector specific legal regulations have been formulated in areas such as orchestras or theatres.

Austria has committed itself to cooperation with numerous European and international arts and cultural agreements and works together with the EU, the Council of Europe and UNESCO:

- Council of Europe *European Cultural Convention*;
- Council of Europe *Framework Convention on the Value of Cultural Heritage for Society (FARO)*;
- UNESCO *World Heritage Convention*;
- UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*;
- UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*; and
- *Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict*.

### 5.3 Sector specific legislation

Generally, the *Federal Arts Promotion Act* stipulates that promotion has to be directed mainly at "contemporary art, its spiritual changes and its variety" in the fields of literature, performing arts, music, visual arts, photography, film, video and experimental art forms (para. 2 (1)). All sub-departments within the Arts and Culture Division of the Federal Chancellery have published detailed summaries of their grant programmes according to the *Federal Arts Promotion Act*. In addition, there are general guidelines for awarding federal financial resources by the Federal Ministry of Finance and special guidelines with a view to public grants in the arts sphere.

#### 5.3.1 Visual and applied arts

Under the *Federal Arts Promotion Act*, the government purchases works by contemporary fine artists as a support measure. The administration of this collection – *Federal Artothek* – which contains more than 36 000 objects was contracted out in 2002; the federal government remains the owner of the collection itself. The holdings of the government's Artothek were moved to the 21er Haus (see chapter 4.2.2) in 2012.

Since 2005 the "resale right" has guaranteed artists and their legal heirs a share of the commercial profit that resellers (auction houses, art dealers) receive from the increased value of a work, in that artists receive between 0.25% and 4% of the proceeds.

### 5.3.2 Performing arts and music

There are special regulations concerning theatre funding, stating that the government is obliged to pay an annual supplement currently EUR 21.5 million to the regional and city theatres under the regularly agreed *Financial Equalisation Act*.

The *Federal Law on the Establishment of the Salzburg Festival Fund* (1950) provides for the Salzburg Festival's losses to be covered by the federal government (40%), the province of Salzburg (20%), the city of Salzburg (20%) and the fund for the promotion of tourism (20%).

In August 1998, federal theatres (*Burg- and Akademietheater, Staats- und Volksoper*) were reorganised as limited companies under private law (see also chapter 7.3) under the management of a holding. The owner of the *Bundestheater-Holding* is the Republic of Austria. Their cultural tasks are defined in the *Federal Theatre Organisation Act*, 1998. This states that the government is to provide an annual basic payment, which amounts to 162.9 million EUR from 2016 onwards.

The private Vienna theatres (Theater in der Josefstadt, Volkstheater, Theater der Jugend) and the Vereinigte Bühnen Wien (Vienna's theatre association: Theater an der Wien, Ronacher, Raimundtheater) are likewise co-funded by the Federal government on the basis of a special contract with the City of Vienna.

In order to do justice to the changing theatre landscape, in 2003 the "Concept for the Vienna Theatre Reform" was presented by the Cultural Department of the City of Vienna. It formulates the basic principles of the support practice of the City of Vienna and aims at the production of a balanced relationship between the modern debate with traditional forms of performing art and the work on contemporary forms of theatre and dance as well as between established and young artists. In 2012 an evaluation report on the Vienna Theatre Reform was completed, which documents developments in Viennese theatre since 2004. It recognised a better, above all international networking on the domestic scene, but a limited number of performances per production. The number of co-productions had tripled, in-house productions had risen, but the works have shorter runs. A further weakness was the funding of project subsidies: the payments have continuously risen, but the budget has fallen. Larger theatres receive growing payments from the city (up to EUR 57 per head); the subsidy of the medium-sized theatres has remained the same, at EUR 25. The IG Freie Theaterarbeit criticised the lack of transparency in the evaluation: the objectives of the "Concept for the Vienna Theatre Reform" had not been achieved.

### 5.3.3 Cultural heritage

The *Federal Museums Act* of 1998 grants full legal capacity to the federal museums (Albertina, Kunsthistorisches Museum (with Museum für Völkerkunde and Theatermuseum), Belvedere, MAK - Museum für angewandte Kunst, Museum moderner Kunst Stiftung Ludwig Wien (MUMOK), Naturhistorisches Museum, Technisches Museum Wien (with Mediathek) und Österreichische Nationalbibliothek) and has transformed them into scientific institutions under public law – an important step towards more autonomy. The federal museums are still under the authority of the Arts and Culture Division of the Federal Chancellery and receive annual subsidies from the Ministry. The rest of the budget must be financed by the museums themselves (see also chapter 4.2.2).

According to the *Federal Arts Promotion Act*, selected federal, provincial and municipal museums can receive an annual supplement in order to acquire art from the holdings of Austrian galleries. In addition, support is granted for the participation of Austrian artists (galleries) at international arts festivals.



The *Monument Preservation Act* allows the federal monument office (under the Culture Division of the Federal Chancellery) to issue decrees provisionally placing monuments owned by public bodies under monument preservation. These monuments are to be registered in a list of monuments (<http://www.bda.at/downloads/2032/Denkmalverzeichnis>). The law also regulates the export of cultural properties in line with EU legislation.

### 5.3.4 Literature and libraries

Austrian publishing houses can apply for *publishing support* in the framework of the government's support for the arts. The publishing-house commission decides on proposals for the grant. Above and beyond this, printing cost supplements and translation subsidies can be applied for in the framework of the book supports. In 2014, 49 publishing houses were supported with a total of EUR 2.8 million.

In 2000, a *Federal Law on Fixed Book Prices* was implemented. The Law refers to publishing, import and trade of books. It also applies to E-books and online-trading since 2014. This Law was important to ensure that small publishing houses, booksellers, distribution firms etc., which play a crucial role to maintain media diversity, can still compete with the big publishing and distribution firms / enterprises.

Generally, local government offices are responsible for libraries. Above that, the government subsidises public libraries under the *Federal Law on the Promotion of Adult Education and Public Libraries from federal funds* (1973). The government ministry responsible is the Arts and Culture Division of the Federal Chancellery. The library support amounting to 500 000 EUR per year is linked to the implementation of funding guidelines including target values, the compliance to which is monitored by the Austrian Association of Libraries.

### 5.3.5 Architecture and spatial planning

Regional and spatial planning in Austria is taken care of by the government, provinces, city and municipalities. In contrast to other countries, there is no central responsibility of the government, and provincial laws form the legal basis for regional and spatial planning. Under the constitution, local spatial planning comes under the scope of responsibilities of the municipalities. In the framework of private-sector administration, regional authorities can be active in planning and introduce measures in all spheres. As early as the 1960s, regional planning was recognised as a joint task of the government, provinces and municipalities, which in 1971 led to the foundation of the Austrian Spatial Planning Conference (Österreichische Raumordnungskonferenz, ÖROK)

In 1985, a *Decree by the Council of Ministers* established a mandatory share for the arts to be included in Federal civil construction projects ("Kunst und Bau") in all provinces: 1-2% of the net construction cost is made available to art in public projects. The selection procedure is decided upon by an expert advisory body. Only Salzburg has changed this practice, in 2008, and introduced a fund for art in architecture in public spaces, with annual funding of 300 000 EUR.

### 5.3.6 Film, video and photography

The *Film Promotion Act* (1998) regulates the Austrian Film Institute (ÖFI). The ÖFI supports cinema movies as cultural goods and Austrian filmmaking by allocating subsidies for Austrian films, e.g. for filmmakers and film producers, as well as international co-productions. The ÖFI also supports film distribution and cinemas. 15% of the annual budget (amounting to a total of EUR 20 million) is dedicated to the promotion of young film makers and producers. Members of the Austrian Film Institute select the projects. The ÖFI strengthens the economic basis of the Austrian cinematic scene as a pre-condition for

the success of Austrian films nationwide and abroad. The law stipulates the publication of an annual report on the Austrian film economy by the Austrian Film Institute (ÖFI). This amendment contains further new provisions on video and television broadcasting rights and deadlines for the restitution of rights.

The second-largest support body for film is the Vienna Film Fund, which provides around EUR 11.8 million for the production of Austrian films every year.

The *Film Television Agreement (Film / Fernseh-Abkommen* 1981, amended 2003, 2006 and 2011) was signed by the Austrian Broadcasting Corporation (ORF), and by the Austrian Film Institute to promote and support Austrian films with funds from the Austrian Broadcasting Corporation (annually 5.96 million EUR up to 2010). The new *Film Television Agreement* has been signed in 2011, and by now the ORF provides financial means amounting to 8 million EUR. Thus guarantee the future funding of domestic films and the responsibility of the statutory broadcaster for this.

According to an amendment to the "*KommAustria*" Act (see chapter 4.2.6), an "Austrian Television Endowment Fund" (Fernsehfonds Austria) was set up in 2004. This fund receives an annual endowment of 7.5 million EUR and is derived from broadcasting fees to support the production of Austrian television films, series and documentaries. This fund is administrated by the Austrian Regulatory Authority for Broadcasting and Telecommunications (RTR), which acts as the operative arm of the Austrian Communications Authority ("KommAustria").

There is no obligatory deposit ("Depot legal") for publicly supported films in Austria; such a regulation is voluntary. However, the [Austrian Film Archive](#) is intensively involved in the acquisition of contemporary film stocks which are to be added to Austria's film heritage. Along the lines of leading European film nations, both the Filmarchiv Austria and film funding institutions are endeavouring to place the medium of film on an equal footing with that of literature, since a reserve copy of every book is generally deposited within the Austrian National Library. In this way the initiative "Depot Legal" guarantees a decisive step towards improving the country's film-cultural infrastructure. The [Austrian Film Museum](#) is likewise involved in deposits from film artists, directors and lenders.

### 5.3.7 Mass media

Austrian regulations on content correspond to the European Directive "Television without Frontiers" (see *Austrian Broadcasting Act, Article 1, 2 b, 1999*).

Advertising is also regulated by the *Austrian Broadcasting Act*. In its two TV channels, the state broadcaster ORF is allowed to broadcast advertising programmes only nationwide and a maximum of 42 minutes per day. On a yearly average, advertising broadcasts (TV) must not exceed 5% of the daily length of programmes, with deviations of not more than 20 per cent per day being permissible. Only 172 minutes of advertising is allowed per day and per channel for radio programmes, with deviations of not more than 20 per cent per day being permissible. Ö1 is the only "advertising-free" public station and *Radio Orange* is one of the advertising-free private radio stations.

Amendments to the *Austrian Broadcasting Act* forbid "interruption advertising" (i.e. advertising that interrupts running programmes). Advertising is not permitted on Good Friday, Christmas and All Saints Day on either public radio or television. Furthermore, advertising for newspapers, magazines etc., on television is limited to two minutes per day; cross-promotion is permitted and "interrupting advertising" is only allowed for the transmission of events (e.g. sports events). Since 1999, TV-programmes considered unsuitable for minors have been flagged on screen.

An amendment to the *Broadcasting Act* ("*Austrian Broadcasting Corporation Act*") in 2001 included the legal transformation of the ORF into a foundation and the production of a new version of the statutory programme directive. It also included a new clause on the promotion of Austrian artistic and creative productions. Nominations for the foundation council are partly submitted by the government. A significant change has been the introduction of a new regulation that forbids the nomination of politicians to the council. The statutory tasks are to be more clearly separated from other commercial activities of the ORF. Although this reform was intended to reduce party-political influence on the ORF, many commentators remain doubtful about the success of this step towards independence.

In 2004, a new *Press Subsidy Act* (*Presseförderungsgesetz*) came into force. In addition to distribution subsidies for daily and weekly newspapers and special subsidies for the preservation of diversity in regional daily newspapers, the *Press Subsidy Act* also provides measures, such as support for the education of journalists and for research projects. The *Journalism Subsidy Act* (*Publizistikförderungsgesetz*, 1984) sets out, among other things, provisions for support to periodicals if they deal with the topic of culture or related scientific disciplines. Since 2004, the Austrian Communications Authority (*KommAustria*) has been responsible for administering the press subsidies and subsidies under the *Journalism Subsidy Act*.

A digitalisation fund was launched in 2004 to foster digital terrestrial broadcasting in Austria. Between 2004 and 2008 the fund received from EUR 7.5 million to EUR 6.7 million annually, and from 2009 - EUR 0.5 million annually, derived from broadcasting fees.

A "Fund for the promotion of noncommercial private broadcasting", created in 2009, is administered by the RTR company and receives EUR 3 million annually from part of the fees under the broadcasting fees act, which previously went into the federal budget. The support funds serve the promotion of non-commercial broadcasting within Austria's dual broadcasting system and are intended to support broadcasting operators in the provision of high-value, multifaceted programming.

### **5.3.8 Other areas of culture specific legislation**

In 1998, the *Federal Law for the Restitution of Works of Art from Austrian Collections to their Jewish Heirs* was passed and a working group set up to clarify the provenance of works of art in question. In addition, an advisory committee was set up in 1998 by the former Ministry for Education, Science and Culture. A Historical Commission has also been created (jointly by the Austrian Federal Chancellor, the Vice-Chancellor, the Speaker of the National Assembly and the Speaker of the Federal Council) with a mandate to investigate and report on the whole complex of expropriations in Austria during the Nazi era and on restitution and / or compensation (including other financial or social benefits) after 1945 by the Republic of Austria. Since 1998 the Commission has been publishing an annual restitution report, as a part of the arts report since 2008.

The *Federal Law for the Restitution of Works of Art* does not concede any legal position to the heirs. It refers to holdings of the federal museums and state collections; exceptions include the Leopold Collection (confiscation of two paintings of this collection in New York initiated the debate which led to the federal law) and holdings of art universities. An amendment to the *Art Restitution Act* in 2009 extends the duty to retribute to all "movable" cultural goods of the federal state.

## 6. Financing of culture

### 6.1 Short overview

In Austria, the "LIKUS system" (Länder-Initiative Kultur-Statistik), according to which data on art and culture are divided into branches (e.g. literature, film, photography etc.), has been in use since 1996 in the annual Arts Report (Kunstbericht), in the provincial cultural reports and by STATISTIK AUSTRIA. The development work for LIKUS has been implemented by Otto Hofecker, Institute for Culture Management of the Vienna University of Music and Performing Arts. This branch-related grid, which divides fields relevant to cultural policy, increases transparency in art and culture support, as it makes the cultural expenditure of all regional and local authorities in Austria comparable with one another. Moreover, the annual Culture Report (Kulturbericht) provides information on state expenditure for the main cultural institutions (e.g. museums), heritage protection etc.

In 2013, the public cultural expenditure of the national, regional and local authorities established by STATISTIK AUSTRIA, according to the LIKUS framework, came to some EUR 2.44 billion, or 0.76% of GDP. Expenditure by the federal government, financed by various ministries and the Federal Chancellery, was EUR 826 million; the provinces, including Vienna, paid out EUR 1 008 million and the municipalities (excluding Vienna) EUR 750 million (each including intergovernmental transfer payments). For the federal government, cultural expenditure was 0.25% of GDP, for the provinces 0.28% and for the municipalities (excluding Vienna) 0.23%. In all, expenditure on art and culture was equivalent to EUR 288 per capita in 2013 (compared to EUR 273 EUR in 2011 and EUR 286 in 2012).

In comparison to 2012, the cultural payments in 2013 rose on average by 1.2% (in the year before there was an increase of 4.9%, and in 2011 a drop of 3.7%), with a significant increase of 5.1% in the municipalities (excluding Vienna); whereas the state (-0.4%) and the federal governments (-0.3%) recorded a slightly decrease. Subsidies from the provinces (excluding Vienna) have more than tripled since 1980; in 2001 the arts and cultural supports of the provinces were for the first time higher than those of the federal government.

The budget for arts and culture of the former Ministry for Education, the Arts and Culture (as of 2014: Arts and Culture Department of the Federal Chancellery) was EUR 436 million in 2013. Around 34% of this (EUR 150 million) were dedicated to the basic remunerations of the federal museums and the Austrian National Library, which was funded with EUR 23 million. EUR 160 million, 36% of the budget, were allocated to the federal theatres, the Burgtheater received EUR 55.2 million, the States Opera EUR 57.9 million and the Volksoper EUR 41.8 million. 20.5% or EUR 90.5 million of the measures for art and culture by the federal bodies was available for the support of the arts in all branches. Half of this, EUR 45.7 million, was earmarked for the ten biggest institutions (e.g. the Austrian Film Institute received EUR 16.6 million, the Salzburg Festival EUR 7.7 million. Only 1.52% of the budget, EUR 6.7 million, was invested in arts and culture projects, scholarships, purchase of art works and awards for artists.

The Minister for Arts and Culture, Constitution and Media announced an indicative budget in the amount of EUR 444.2 million for 2016. Mostly large and renowned institutions will benefit from a reallocation of released financial means: Federal Theatres + 14 million EUR (an increase of 9% rising to EUR 162.9 million), Salzburg Festival + 1 million EUR, Bregenz Festival + 500 000 EUR. Further investments will go to preliminary works for the long-planned (and controversially disputed) "House of History" (EUR 2.3 million), to the "Vienna MuseumsQuartier" (2.6 million), to the "World Museum" (3 million) and to the depot of the "Vienna Museum of Technology". The remaining funds shall support contem-

porary art, in particular the promotion of young performing artists, Jewish museums, circus arts and above all the Austrian film sector.

The monthly consumer expenditure of private households can be represented in culture-related expenditure groups based on the STATISTIK AUSTRIA 2009/10 consumer survey. On average, an Austrian household spent EUR 38 per month on cultural events and EUR 42 for print media, paper and stationery. Households that actually recorded expenditure in these categories paid on average EUR 96 for cultural events and EUR 57 for print media, paper and stationery; the contributing households spent EUR 62 per month books and EUR 34 for newspapers and magazines. The expenditure for audio and video recordings was some EUR 60. Private household monthly expenditure on culture rose by 15% in comparison to the last consumer survey of 2004/05. There is no current data available.

## 6.2 Public cultural expenditure

### 6.2.1 Aggregated indicators

In 2013, cultural expenditure per capita in Austria amounted to 288 EUR. The share of GDP in was 0.76%.

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

The following Table provides an overall breakdown of public cultural expenditure (excluding intergovernmental transfer payments) by the level of government in 2011, 2012 and 2013 in million EUR and a comparison with the figures from 2001.

**Table 1: Public cultural expenditure: by level of government, in million EUR, in %, 2001, 2011-2013**

Level of government	2001		2011		2012		2013	
	Value	%	Value	%	Value	%	Value	%
State (Bund)	699.77	38.17%	782.26	34.03%	804.55	33.38%	800.97	32.8%
Regional (Länder)	704.76	38.45%	865.67	37.66%	914.22	37.93%	911.49	37.4%
Local (Gemeinden)	428.62	23.38%	650.31	28.29%	691.39	28.69%	726.80	29.8%
<b>Total</b>	<b>1 833.15</b>	<b>100%</b>	<b>2 298.25</b>	<b>100%</b>	<b>2 410.16</b>	<b>100%</b>	<b>2 439.27</b>	<b>100%</b>

Source: Statistik Austria. Kulturstatistik, Calculations Anja Lungstraß.

The cultural budget of the federal government, provincial and municipal authorities as a whole rose by 31% between 2001 and 2012; for the municipalities it was significantly higher (more than 60%; with a slight decrease 2010) than the federal government (15%) and the provincial governments (30%). In comparison to the preceding year, public cultural expenditure of the national and Länder governments 2013 slightly decreased, whereas those of the municipalities increased.

## 6.2.3 Sector breakdown

Table 2: Public cultural expenditure by sector according to LIKUS, in million EUR, 2013

Domain	Federal State		Provinces		Municipalities		Total	
	M. EUR	%	M. EUR	%	M. EUR	%	M. EUR	%
<b>Total</b>	<b>800.97</b>	<b>100.0</b>	<b>911.49</b>	<b>100.0</b>	<b>726.80</b>	<b>100.0</b>	<b>2 439.27</b>	<b>100.0</b>
Museums, archives, science	146.67	18.3	125.46	13.8	59.01	8.1	331.14	13.6
Historical monuments	67.05	8.4	26.10	2.9	80.75	11.1	173.89	7.1
Folk culture, preservation of homeland and tradition	0.51	0.1	9.31	1.0	26.57	3.7	36.39	1.5
Literature	9.24	1.2	4.21	0.5	2.82	0.4	16.27	0.7
Libraries	21.59	2.7	34.62	3.8	33.45	4.6	89.66	3.7
Press	10.15	1.3	0.00	0.0	0.07	0.0	10.22	0.4
Music	7.28	0.9	36.67	4.0	60.22	8.3	104.17	4.3
Performing arts	164.82	20.6	200.85	22.0	66.08	9.1	431.75	17.7
Visual arts, foto. architecture, design	8.88	1.1	15.54	1.7	5.97	0.8	30.39	1.2
Film, cinema, video	35.45	4.4	6.50	0.7	2.49	0.3	44.44	1.8
Radio, television	-	-	-	-	0.30	0.0	0.30	0.0
Cultural initiatives, centres	6.47	0.8	29.92	3.3	156.77	21.6	193.15	7.9
Educational activities	266.93	33.3	223.83	24.6	194.00	26.7	684.76	28.1
Adult education	0.11	0.0	-	-	1.18	0.2	1.28	0.1
International cultural exchange	25.95	3.2	0.02	0.0	-	-	25.96	1.1
Major events	15.20	1.9	22.84	2.5	16.59	2.3	54.63	2.2
Miscellaneous	14.68	1.8	175.61	19.3	20.56	2.8	210.85	8.6
<b>Cultural expenditure in % of GDP</b>		<b>0.25</b>		<b>0.28</b>		<b>0.23</b>		<b>0.76</b>
<b>Cultural expenditure per capita</b>		<b>94 EUR</b>		<b>108 EUR</b>		<b>86 EUR</b>		<b>288 EUR</b>

Source: STATISTIK AUSTRIA, Kulturstatistik 2013, Table F.1.

**Table 2a: Public cultural expenditure by sector according to LIKUS, in million EUR, 2012**

Domain	Federal State		Provinces		Municipalities		Total	
	M. EUR	%	M. EUR	%	M. EUR	%	M. EUR	%
<b>Total</b>	<b>804.55</b>	<b>100</b>	<b>914.22</b>	<b>100</b>	<b>691.39</b>	<b>100</b>	<b>2 410.16</b>	<b>100</b>
Museums, archives, science	142.48	17.7	127.59	14.0	72.77	10.5	342.83	14.2
Historical monuments	85.04	10.6	27.08	3.0	81.75	11.8	193.87	8.0
Folk culture, preservation of homeland and tradition	0.51	0.1	8.74	1.0	18.47	2.7	27.72	1.2
Literature	9.09	1.1	4.12	0.5	2.85	0.4	16.06	0.7
Libraries	21.65	2.7	33.99	3.7	32.11	4.6	87.75	3.6
Press	9.62	1.2	0.00	0.0	0.01	0.0	9.64	0.4
Music	8.70	1.1	36.90	4.0	53.51	7.7	99.11	4.1
Performing arts	177.12	22.0	191.38	20.9	70.23	10.2	438.72	18.2
Visual arts, foto, architecture, design	9.15	1.1	15.99	1.7	6.01	0.9	31.15	1.3
Film, cinema, video	22.76	2.8	7.51	0.8	2.36	0.3	32.63	1.4
Radio, television	-	-	-	-	0.26	0.0	0.26	0.0
Cultural initiatives, centres	6.51	0.8	36.85	4.0	119.35	17.3	162.71	6.8
Educational activities	258.77	32.2	214.51	23.5	189.48	27.4	662.75	27.5
Adult education	0.11	0.0	-	-	1.28	0.2	1.39	0.1
International cultural exchange	30.23	3.8	0.03	0.0	-	-	30.27	1.3
Major events	14.44	1.8	36.11	3.9	19.95	2.9	70.50	2.9
Miscellaneous	8.36	1.0	173.44	19.0	21.01	3.0	202.81	8.4
Cultural expenditure in % of GDP	0.26		0.30		0.23		0.79	
Cultural expenditure per capita	95 EUR		108 EUR		82 EUR		286 EUR	

Source: STATISTIK AUSTRIA, Kulturstatistik 2012, Table F.1.

The expenditure profile of the state budget shows an emphasis on training and further education (28% of cultural expenditure), performing arts (18%) and museums, archives and science (14%). While expenditures on training and further education form a focus at all three levels of authority, there are striking differences in the other fields. Thus at federal government level, the expenditures were particularly high for performing arts (21%), museums, archives and science (18%) and architectural heritage (8%) as well as film, cinema and video (4.4%), international cultural exchange (3.2%), the press (1.3%) and literature (1.2%).

The provinces also record emphasis on performing arts (22%) and museums archives and science (14%) and comparably high expenditure on major events (2.5%) and visual arts, photography, architecture and design (1.7%). However, 19% of the expenditure could not be broken down according to LIKUS.

In the municipalities there were different emphases on cultural initiatives and centres (22%), architectural heritage (11%), music (8%), libraries (4.6%) and folk culture, preservation of the homeland and traditions (3.7%).

In comparison to 2012, cultural expenditure increased on average by 1.2%, with a significant increase (5.1%) in the municipalities (except Vienna) whereas the national (-0.4%) and the Länder governments (-0.3%) registered slightly decreasing public expenditures on culture (source: STATISTIK AUSTRIA).

### 6.3 Trends and indicators for private cultural financing

According to the *InitiativenWirtschaftfürKunst* (IWK, Austrian Business Committee for the Arts) – which has launched several incentives to promote arts sponsorship in Austria, for example the *Maecenas* sponsorship award, and also conducts studies in the field – the estimated private sponsorship potential amounts to about EUR 50 million. According to a survey of the top 500 companies by the IWK, 43% of Austrian companies engage in arts sponsoring, with energy providers at the top, followed by the banking and insurance sector. Altogether, the private investment in the field of art and culture has increased seven-fold since 1989. A considerable part of the sponsoring takes place through sponsoring in kind or transfer of expertise.

Apart from this, prizes for fine art are also awarded by private sponsors, for example the *Bank Austria Art Prize*, the *Strabag Art Award*, the *Prix Ars Electronica*, the *Theodor-Körner Funds* etc. The *Salzburg Bull* honours cabaret artists and is awarded by the Working Group for Entertainment on German-Language Broadcasters. There is unfortunately no comprehensive overview; an overview of the invitations for applications for fine artists can be found at the portal of [IG BildendeKunst](#).



## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies&strategies

Public responsibilities for cultural affairs have been re-allocated by sector to different institutions or bodies. Depending on the allocated tasks and responsibilities, different models of institutions or partnerships have been adopted.

In 1989, KulturKontakt was founded by the former Ministry for Culture and Arts, as an autonomous association to bring the arts and business communities together. In 2004, the Austrian Cultural Service GmbH (formerly Austrian Cultural Service / Österreichischer-Kulturservice (ÖKS)) and the Cultural Promotion Office (Büro für Kulturvermittlung) were merged into one organisational structure with KulturKontakt Austria (KKA). KulturKontakt Austria is a non-profit, European competence and resource centre for cultural education in Austrian schools, international educational cooperation particularly with Eastern and Southeast Europe and the Artist-in Residence programme for artists from abroad. The principal funding bodies of KulturKontakt Austria are the Austrian Federal Ministry of Education and Women's Affairs and the Austrian Federal Chancellery.

The Music Information Centre "Mica – Music Austria" was founded in 1994 on the initiative of the Austrian government as an independent, voluntary association. The objectives of the association are the preparation of information on live music in Austria as well as research into the field of contemporary music; the support of contemporary musicians living in Austria through counselling and information; the dissemination of domestic music-making through promotion at home and abroad as well as the improvement of the general conditions for music making in Austria. Mica is supported by the Arts and Culture Division of the Federal Chancellery and by the Cultural Department of the City of Vienna.

The Austrian Film Institute (previously Austrian Film Promotion Fund) was established with a separate legal personality, according to amendments made to the *Film Promotion Act* in 1998. It is responsible for structural changes to the Austrian film industry, support to film production, and stimulation as well as improving the quality of Austrian film culture. The Film Institute is headed by a manager and a board of trustees, whose duties are defined in the *Film Promotion Act*. The institute operates like a fund as it receives its money directly from the federal level according to the legal provisions.

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

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

Domain	Cultural institutions	Number (Year)	Trend (++) to (--)
Cultural heritage	Cultural heritage sites (recognised)	15 726 (2010)	--
		15 955 (2011)	+
		16 309 (2012)	+
		16 577 (2013)	+
	Museums (organisations)	207 (2010)	-
		209 (2011)	+
		196 (2012)	--
		201 (2013)	+
	Archives (of public authorities)	105 (2010)	+
		100 (2011)	-
		111 (2012)	+
		117 (2013)	+

Domain	Cultural institutions	Number (Year)	Trend (++) to --)
<b>Visual arts</b>	Public art galleries / exhibition halls	12 (2009)	+
		14 (2010)	
13 (2011)	-		
11 (2012)	-		
	Art academies (or universities)	4 (2013)	unchanged
<b>Performing arts</b>	Symphonic orchestras	3 (2013)	unchanged
	Music schools	1 911 (2007)	no current data available
	Music / theatre academies (or universities)	2 (2013)	unchanged
	Dramatic theatres	43 (2013)	unchanged
	Music theatres, opera houses	3 (2013)	unchanged
	Dance and ballet companies	k.A.	
<b>Books and Libraries</b>	Public Libraries	2 077 (2010)	--
		2 072 (2011)	-
		2 015 (2012)	-
		1 499 (2013)	--
<b>Audiovisual</b>	Broadcasting organisations	1	unchanged
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses	no data available	

Sources: STATISTIK AUSTRIA, Kulturstatistik 2010-2013; Kunstberichte, ownresearch.

### 7.3 Status and partnerships of public cultural institutions

The debate over the status of major cultural institutions has been going on since the second half of the 1980s. A great number of initiatives and demands to grant more autonomy to the cultural institutions and to relinquish state agendas were proposed. The restructuring of the "Association of Austrian Federal Theatres" is an example, which demonstrates moves towards greater partnership or "divestment" between the public and private sectors: A *Federal Act on the Reorganisation of the Federal Theatres in 1998* created the *Theaterholding GmbH*, a holding company owned by the federal government, which has four subsidiaries organised as private limited companies: *Burgtheater GmbH*, *Wiener Staatsoper GmbH*, *Volksoper Wien GmbH* and *ART for ART Theaterservice GmbH*. The holding company has shifted its operative tasks and financial management to the subsidiaries, which can use their respective property free of charge. With this change, theatre directors are fully accountable for their financial management. The *ART for ART, Theaterservice GmbH* is an enterprise offering services in the fields of stage and costume design, storage and transport, building maintenance and stage engineering, ticket sales, as well as services in information technology (data processing). Since 2004, *Burgtheater GmbH*, the *Wiener Staatsoper GmbH* and the *Volksoper Wien GmbH* have each had a 16.3% holding in *ART for ART*. Arts matters are decided upon by the art directors who run the stages jointly with the commercial directors. The companies are supervised by a board, an arrangement which in turn involves the risk that the directors might be limited in their artistic freedom.

After a financial scandal and inconsistencies in the accounting matters of the *Burgtheater*, the *Federal Theatre Organisation Act* was amended in 2015: in addition to an increase in the annual basic remuneration of EUR 14 million, an agreement on goals and performance for the next three years was implemented. As of now, the commercial management as well as the artistic director is appointed directly by the Federal Minister for Arts and Culture in close cooperation with the Federal Theatres Holding and the supervisory boards.

## 8. Promoting creativity and participation

### 8.1 Support to artists and other creative workers

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

Apart from direct grants for artists, Austrian laws offer a number of important instruments that support artists indirectly. These include grants, awards and scholarships, incentives to purchase artworks, various legal provisions in the context of social benefits and tax policies, various approaches with a view to the social security of artists, labour market measures, *Copyright Law* (e.g. storage media and public lending rights), the fostering of private art patronage through tax incentives and the deductions on private donations and sponsoring.

In the framework of the gallery support through museum acquisitions three stakeholder in the area of art are supported: Museums, galleries and contemporary artists. The Arts and Culture Division of the Federal Chancellery grants subsidies of EUR 36 500, this sum is to be increased to at least EUR 54 000 by the museums and to be used in Austrian galleries for purchases from Austrian artists or artists living in Austria. At least one third of this sum, i.e. EUR 18 000, is designated for the purchase of artworks from artists under the age of 40. The goal is a sustainable development for the artists, on the part of the participating museums as well as the galleries, with special attention to emerging artists and emerging galleries. The museums have to present the purchased artwork in exhibitions and on their websites.

Another support programme is the promotion of the participation of Austrian commercial galleries in art fairs abroad, to improve the opportunities for fine artists in the Austrian and international art market and to strengthen the international presence, reception and dissemination of contemporary Austrian art. With a budget of EUR 300 000 two types of art fairs are subsidised: there are nine renowned fairs and each gallery can receive support for two participations each year. And there are eleven off- or less reputed fairs for engaged, but financially weaker galleries. Galleries are supported with a sum of EUR 4 000 for participation at two fairs per year. Due to the fact that applications are possible in both funding programmes, participation at four fairs per year can be subsidised. The support of participation at art fairs abroad intends an indirect support for Austrian or in Austria living artists: they have to be represented by at least 50% at the fairs.

#### 8.1.2 Special artists' funds

The main achievements in the field of indirect support to creativity are the various funds available for artists including the *KünstlerhilfeFonds* founded in 1962 and run by the Department for the Arts. This fund provided freelance visual artists with some social security benefits. With the implementation of a new social security insurance regulation for artists on January 2001, this fund has been replaced by the Social Security Insurance Fund for Artists which grants benefits for all artists (not only visual artists). For artists in social need, additional support is given by the Arts and Culture Division of the Federal Chancellery within the framework of the *Arts Support Act (KünstlerInnenhilfe)*, some EUR 138 000 in 2014). As of 2015, these support payments are financed by a "support fund for artists" that has been established within the artists social insurance fund.

There is a statutory fund in the literary field guaranteeing income supplements for writers and authors in social need (e.g. pensions, incapacity to work, care of dependants, support in special cases). The copyright collecting societies also pay social supplements (see also chapter 5.1.7).

The *Austrian Music Fund*, founded in 2005, is an initiative for the support of professional Austrian music production in Austria and the dissemination and marketing of Austrian music at home and abroad. The Music Fund, which is funded with a budget of EUR 800 000 annually, is open to all music-creating authors, interpreters, music producers, music publishing houses and labels and is jointly financed by the Arts and Culture Division of the Federal Chancellery and institutions of Austrian musical life (AKM / GFÖM, Austro-Mechana / SKE, IFPI Austria, OESTIG, WKÖ / trade association of the audiovisual and film industry FAMA, and the Austrian Events-Organisers' Association).

### 8.1.3 Grants, awards, scholarships

The Austrian arts promotion system includes various measures of direct support for creativity. The main measures are awards, prizes, scholarships, purchase of art works, grants such as contributions to e.g. printing costs of catalogues, running studios (federal studio house in Vienna and various studios abroad), productions, travelling expenses; and commissioning of art works. Various artist-in-residence programmes have been established by the government, the provinces, the municipalities and various institutions in recent years for Austrian and international artists at home and abroad.

Every year 95 interdisciplinary start scholarships for young artists are awarded by the Arts and Culture Division in the Federal Chancellery, 35 for music, performing arts and dance, 15 for literature, 10 for fine art, 10 for architecture and design and five each for artistic photography, video and media art, fashion, film and cultural management, with a support amount of 6 600 EUR each. In addition, work- and project-scholarships for fine art, architecture, design, photography, video and media art and more than 60 scholarships abroad are awarded in various branches: there are scholarships for studios abroad for fine artists in Beijing, Chengdu, Chicago, Istanbul, Krumau, Mexico City, New York, Paris, Rome, Shanghai, Tokyo and Yogyakarta; and scholarships abroad for photographers in Rome, London, Paris and New York. Trainee scholarships for cultural managers and post-graduate further education scholarships abroad for dancers are designated for young artists from these branches. "TISCHE", a six-month scholarship programme, promotes the professional and practical experience of young architects with a stay in a well-known architect's office abroad.

The Arts and Culture Division of the Federal Chancellery awards prizes annually or biennial – following a rotation system – in different categories. The "Outstanding Artist Awards" are awarded annually (or biennial), with a prize money of EUR 8 000 each, to artists from the branches of Visual Arts, Photography, Video and Media Arts, Performing Arts, Music, Film, Literature and "current annual matters" (Aktuelle Jahresthemen); biennial from the branches Cartoon and Comics, Experimental Trends in Architecture, Experimental Design and Children's and Youth Literature. The "Outstanding Artist Award for Women's Culture" honours art and cultural work that contributes to strengthening the position of women in public life. The "Outstanding Artist Award for Intercultural Dialogue" for artistic and cultural achievements that contribute to the understanding of people living in Austria from different countries of origin.

The "Austrian Art Award" (Österreichischer Kunstpreis) is a lifetime achievement award, allocated with 12 000 or 15 000 EUR and awarded in the categories: Visual Arts, Photography, Video- and Media-Arts, Music, Film, Literature, Children and Youth Literature as well "current annual issues". The "Outstanding Artist Awards" are partly judged by a special jury; the "Austrian Art Awards" are always awarded on the basis of a jury-recommendation.

Special prizes are awarded in the field of literature and journalism, among others the Erich-Fried Prize for Literature and Language, the Ernst-Jandl Prize for Lyrics, the Manes-

Sperber Prize for Literature, the Austrian State Prize in the categories Artistic Photography, European Literature, Cultural Journalism, Literary Criticism, Literary Translation, Children's and Youth Literature, Children's Lyrics and Austria's most beautiful books. Every two years, in cooperation with the s-Bausparkasse and the Vienna Architectural Centre, the architecture prize "The Best House" is awarded for the best architectural design of a detached house. In the field of photography, the Birgit-Jürgenssen Prize is awarded annually by the Vienna Academy of Fine Art, and in film, the Thomas-Pluch Screenplay Prize is awarded.

The Grand Austrian State Prize of EUR 30 000 is awarded on the proposal of the Austrian Arts Senate without a fixed rotation principle within the fields of architecture, fine art, literature and music for an artistic life work.

The call for tenders from the government can be found on the homepage of the [Federal Chancellery](#). The federal provinces also award various arts prizes in support of Austrian artists, for example the Salzburg Art Prize, the Salzburg Music Prize, the Salzburg People's Sculpture Prize, among others.

Since 2010/11 the International Culture Department of the Ministry for Europe, Integration and Foreign Affairs has had a special support programme, "The New Austrian Sound of Music" (NASOM), which supports young musicians in appearances abroad. In 2012/13, 25 young musicians from classical music, jazz, new folk music / world music and pop were supported.

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

Professional associations and interest groups are associations with restricted membership, aiming at representing the common interests of their members' vis-à-vis the general public, other professional associations or the state. They regard themselves as lobbyists for creative artists and cultural workers and / or operators and assist their members in professional questions and conduct. Traditionally, they are involved in many decisions, including consultations on bills and other issues, and frequently serve as negotiating partners in policy decisions.

The [Austrian Council for Culture](#) (*Kulturrat Österreich*) is a union of interest groups of artists and creators of culture. It is a platform for shared cultural-policy issues and objectives and it represents these to politics, media and administrations. The *Kulturrat Österreich* opens and promotes cultural, educational, media and socio-political debates. The 12 members are:

- ASSITEJ Austria;
- Dachverband der Filmschaffenden (umbrellaorganisation of film-makers);
- Gewerkschaft Kunst, Medien, Sport, freie Berufe (KMSfB; Arts, Media, Sports and Freelance Workers' Union);
- IG Bildende Kunst (IG Fine Arts);
- IG Freie Theaterarbeit (IG Freelance Theatre Work);
- IG Kultur Österreich (IG Culture);
- konsortium.Netz.kultur (consortiumnetculture);
- Musikergilde (Musicians' Guild);
- Österreichischer Musikrat (Austrian Music Council);
- Übersetzungsgemeinschaft, Interessenvertretung der literarischen und wissenschaftlichen ÜbersetzerInnen in Österreich (Austrian Association of Literary & Scientific Translators);
- Verband Freier Radios Österreich (VFRÖ; Association of Austrian Free Radio); and
- Verein der Sprecher und Darsteller VOICE (association of speakers and actors).

In addition to these and the eight Austrian copyright collecting societies (see chapter 5.1.7), there are professional associations active in the fields of arts and culture, for example:

- IG ("Interessengemeinschaft" / interest group) Autorinnen / Autoren, including the association of playwrights;
- Österreichische Komponistenbund (Austrian Composers' Society);
- Österreichischer Musikrat (ÖMR; Austrian Music Council);
- mica (Music Information Centre Austria);
- IG Kultur Österreich with nine provincial offices;
- Dachverband der Filmschaffenden Österreichs (Austrian Filmmakers Association);
- Zentralvereinigung der Architekten Österreichs (Central Association of Austrian Architects Österreichs);
- IG Architektur,
- Österreichische Gesellschaft für Architektur (ÖGFA; Austrian Society for Architecture);
- IG Bildende Kunst (IG visual Arts); and
- Design Austria.

Moreover, artists have the possibility of joining the Gewerkschaft Kunst, Medien, Sport, freie Berufe, a trade union representing professional and social interests of self-employed and / or employed creative artists, journalists, art educators, art administrators, event organisers and related professions in the areas of art, the media, education, and sports.

In 2014 "SMartAT" (Société Mutuelle Pour Artists) was established in Austria. This non-profit organisation was developed in Belgium 1998 and currently is also established in Germany, France, Italy, the Netherlands, Sweden, Spain and Hungary. "SMart" operates autonomously in accordance with the national framework conditions. "SMartAT" takes over administrative tasks for artists and creative workers with the aim of achieving improved framework conditions and minimising risks. "SMartAT" offers sustainable solutions for the supervision of projects and activities, artists' involvement in social-security issues and permanent employment and the professionalisation of their work.

## 8.2 Cultural consumption and participation

### 8.2.1 Trends and figures

Participation figures in cultural life in Austria have fluctuated since 2000. An increase is visible in the field of mass media (the number of radio and TV licences etc.). The number of visitors to public libraries has decreased, though loans have remained constant. Visitor numbers to the theatre have hardly changed; in Vienna's private theatres / Associated Stages of Vienna visitors have declined. Visitor numbers to national museums on the other hand have risen by a quarter, numbers for museums in the provinces have also achieved slight increases.

**Table 4: Participation figures, 2000, 2005, 2010-2013**

	2000	2005	2010	2011	2012	2013
Visits to federal theatres	1 297 000	1 336 000	1 300 600	1 288 300	1 333 700	1 338 400
Visits to major Viennese private theatres and Vereinigte Bühnen Wien	1 410 000	1 281 000	1 354 400	1 277 300	1 236 800	1 080 300
Visits to theatres in the <i>Bundesländer</i> and main cities	1 198 000	1 113 300	1 215 600	1 181 700	1 159 900	1 172 000
Visits to federal museums, in 1 000s	3 213 000	3 453 000	4 214 600	4 050 800	4 608 500	4 643 500
Visits to museums in the <i>Bundesländer</i>	2 925 000*	1 716 000	2 046 000	2 205 800	2 262 000	2 303 000

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Visits to public libraries (readers)	1 120 000	1 098 000	1 132 400	1 202 900	1 121 200	867 400
Loans, in millions	17.1	20.0	21.5	22.3	22.2	22.0
Newspapers total	222	259	262	294	290	293
of which dailies	31	32	29	29	29	29
Radio licences	2 760 000	3 238 000	3 441 000	3 483 000	3 515 000	3 545 000
TV licences	2 710 000	3 075 000	3 252 000	3 265 000	3 331 000	3 355 000
Visits to cinemas, in millions	16.0	15.7	17.3	16.8	16.7	15.8

Source: Kulturstatistik 2000-2013, figures are rounded.

\* including special exhibitions of the *Bundesländer*.

Data concerning cultural participation are not collected on a regular basis in Austria.

The last "time-use survey" by STATISTIK AUSTRIA was carried out in 2008/2009. It shows that people over the age of ten have on average 3 hours 19 minutes leisure time in an average day (5 hours at weekends). Of this, men spend some 1.4% on cultural activities, women somewhat less, although women spend more time than men reading books (2.7% against 1.9%). Above and beyond this, television watching plays an important role: 79.4% (Mon.-Fri.) and 82.6% (at weekends), with an average of 2 hours 20 minutes (Mon.-Fri.) and 2 hours 54 minutes (at weekends). Listening to the radio or to music is comparatively rarely mentioned: 4.7% on workdays and 5.2% at weekend spend approx. 1 hour of their leisure time on this.

The last Eurobarometer survey on cultural access and participation in the EU-28 from 2013 shows a 3 percent decline of participation in cultural activities since 2007. Only 11% of Austrians declared to be highly or very highly engaged in cultural activities (compared to 18% in the EU average). However they obtain better results in specific activities: 73% declared they had read at least one book in the previous 12 months (a 6 per cent decrease since the last survey in 2007, but still higher than the EU average of 68%). 59% of Austrians had gone to the cinema (a rise of 3%; EU average 52%), 57% had visited a historical monument or site (+7%; EU average 52%), 42% a museum or gallery (+3%; EU average 37%), 52% a concert (+9%; EU average 35%) and 40% a theatre (-2%; EU average 28%). Visits to the opera were even rarer, as well as visits to public libraries and the consumption of a cultural programme on TV or on the radio. 44% of Austrians were involved in cultural activities themselves: 16% dance (EU average 13%), 14% take photographs (EU average 12%) and 12% each sing (EU average 11%) or play an instrument (EU average 8%).

**Table 5 Average expenditure of private households per month on selected cultural goods and services (in EUR)**

	2004/2005	2009/2010
Total expenditures of private households per month	2 536.00	2 910.00
<b>Of which total culture-related expenditures</b>	<b>120.80</b>	<b>137.70</b>
TV-, video-, audio-, film-, photo- and information devices	44.00	43.80
Cultural events	33.90	38.40
<i>Of which cinema, theater, concerts</i>	<i>9.30</i>	<i>14.20</i>
<i>Of which museums, zoos</i>	<i>1.10</i>	<i>1.70</i>
<i>Of which TV or radio license</i>	<i>19.40</i>	<i>19.60</i>
Print media and stationeries	37.90	41.90
<i>Of which books</i>	<i>10.90</i>	<i>13.40</i>
<i>Of which newspapers and magazines</i>	<i>18.80</i>	<i>20.10</i>

Source: STATISTIK AUSTRIA, cultural participation, monthly expenditures of private households 2004/05 and 2009/10.

### 8.2.2 Policies and programmes

The "Long Night of Museums" event was created in 2000, as an initiative of ORF (Austrian Broadcasting) and has been very successful in increasing the number of museum visits. In 2014, there were 421 424 visitors in 731 museums, galleries and cultural institutions. Since

2000, a total of almost 5 million people have visited the Long Nights of the Museums. Only one ticket is needed and there are buses to transfer the visitors from museum to museum. Museums in Switzerland have been joining this event since 2014.

Similarly successful is the *Long Night of Music*, also initiated by the ORF in 2001.

The Long Night of Research, implemented by the Federal Ministries of Science, Research and Economy and for Transport, Innovation and Technology and supported by the Ministry of Education and Women's Affairs takes place since 2005, where Austrian scientists and researcher present their activities to the public.

Since 2009, the *Long Night of Languages* facilitates educational and cultural institutes, as well as associations from several provinces, to offer introductory courses, workshops, readings and music for youth and adults.

A particularly significant measure for the promotion of access to art and culture is the free admission to all federal museums for people up to the age of 19. These measures led to a rise in visitors of 15% in this age group since 2010.

The initiative "Hunger for Art and Culture", which includes more than 450 art and cultural institutions (see chapter 4.2.8), is an important tool in promoting participation in culture, in particular the socially more disadvantaged sections of society.

## **8.3 Arts and cultural education**

### **8.3.1 Institutional overview**

The Austrian school system is essentially uniformly nationally regulated. In relation to the organisation (establishment, maintenance, school hours, number of students per class) of the public compulsory schools, legislation on the fundamentals is the responsibility of the federal government, the passing of implementing legislation and its execution is the task of the individual provinces. The curricula are formulated nationally in the *Federal Law Gazette* and include objectives for musical education and artistic education for each school grade.

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

The Federal Ministry of Education and Women's Affairs has the principal responsibility for issues concerning arts education in schools. At the elementary school level, arts education in general includes music, visual arts, textile and technical design education. According to new education policy guidelines for the secondary school level, individual schools are increasingly forced to define their specific school profiles through autonomous curriculum planning. Accordingly, secondary school students can choose from different arts subjects including performing arts (mainly voluntarily) or participation in school choirs or bands and music ensembles. Generally, many vocational schools (for students over 15 years) do not offer any arts education as a specific subject. However, there are individual schools with special educational curricula in this field (e.g. for music, fine arts, dance, graphics, design or fashion).

The cultural education division of the society KulturKontakt Austria (KKA, see chapter 7.1) operates at the interface between schools, art and culture and for many years it has developed participative educational arts projects and activities with schools. Within the programme "p[ART]" (partnership between schools and cultural institutions) for example, a school and a cultural institution work together continuously in a multi-annual partnership. Another initiative is "Machtlschuletheater", bringing together pupils with theatre professionals.



### 8.3.3 Intercultural education

Since 1992, intercultural learning in Austria has been anchored in the curricula of the various types of schools, both as a teaching principle and as a general educational objective. Alongside learning about other cultures, the objectives are the promotion of tolerance and the understanding and respect for cultural, linguistic and ethnic diversity, the critical analysis of ethno- and Euro-centrism, prejudice, racism and the strengthening of linguistic, cultural and ethnic identity. Beyond this, bilingualism and multilingualism are to be judged positively; children's knowledge in their mother tongues is to be incorporated in the teaching. Finally, intercultural learning is to be combined with other teaching principles (political education).

The school action "Interculturality and Multilingualism – a Chance!" has been carried out since 2005. The aims are quality development for the educational principle of "intercultural learning", sensitisation to multilingualism in schools and society, providing motivation and incentive for teaching German as a second language and for mother-tongue teaching. Participants can be schools of all types and grades. The projects promoted are documented in the "multilingual school" database at <http://www.schule-mehrsprachig.at> of the Ministry of Education and Women's Affairs.

Another project to encourage cross-culturalism and multilingualism is the multi lingual rhetoric competition *Sag's multi* (<http://www.sagsmulti.at/>) initiated by *Wirtschaft für Integration* and organised together with *EDUCULT*. Every year several hundred pupils from Vienna with a migration background participate in this contest. They speak on a subject of their choice and have to convince a jury about their language skills and knowledge of several topics while they mix their mother tongue and German.

KulturKontakt Austria is also active in this field. Projects and educational courses, with an emphasis on intercultural educational work, are also provided by the inter-cultural centre (Interkulturelles Zentrum) in Vienna.

In cooperation with the "Minorities Initiative" and the involvement of students and teachers, the "Democracy Centre Vienna" has developed the countrywide travelling exhibition *Migration on Tour*, which has been shown since 2010. Current migration trends as well as historic migration patterns will be shown at many venues. The exhibition starts with individual migration stories and then illustrates the development of Austria as a country of migration as well as the European and global migration processes. It concerns itself with current questions in connection with asylum, residence and labour law, naturalisation policy and integration. The exhibition can be booked and shown by schools and other educational institutions. More than 120 schools and educational institutions and several thousand school students have already taken part.

### 8.3.4 Higher arts education and professional training

In 1998, a new *Law* was introduced to *Grant University Status to the Six Art Colleges* (Graz, Linz, Salzburg, and three in Vienna) for programmes like music, design, drama, dance, visual arts, painting, sculpture or architecture. The first Austrian Fachhochschulen (universities of applied sciences) for multimedia and design opened its doors to students in 1994. In 2004, the Anton Bruckner Private University in Linz (formerly Bruckner-Konservatorium) for music, performing arts and dance was founded. In 2005, the Vienna Konservatorium also received the status of a private university. Within recent years, the number of postgraduate courses in and out of the existing arts universities has increased, offering further education in cultural management, intercultural communication, intervention art, pictorial sciences, archiving, music, design, stage and event management, and museum and exhibition management, for example [Donau-Universität Krems](#), [New Design](#)

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[University St. Pölten](#), [Institute for Cultural Management and Cultural Science](#) (IKM) at the University of Music and Performing Arts Vienna or [Institut für KulturKonzepte](#).

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

Arts education is also provided on an institutional basis "outside of school hours" by music schools, children's singing schools or youth and cultural centres. They are mainly provided on the *Bundesländer* (provinces) or on the community level. With 200 000 school students and almost 7 000 teachers, the 430 public music schools are densely represented in all provinces and above all offer children and young people a high-quality musical education.

As the Austrian school system is currently slowly changing from half-day-schooling to all-day-schooling, new forms of co-operation between schools and out-of-school institutions are on the political agenda.

At the same time, education programmes of cultural institutions, especially for children and young people, have increased considerably. In response to the need to search for new audiences (and by that to legitimise public funding), arts education has become part of new marketing strategies especially of museums and exhibition halls, followed by concert halls (concert pedagogy) and theatres (theatre pedagogy). A new public interest in supporting the creativity and aesthetic capacity of young people led to the establishment of cultural institutions dedicated to young target groups. In the Zoom children's museum in Vienna, for example, under the motto "Hands on, minds on, hearts on!" children can ask, touch, feel, explore and play as they wish. In the workshops and exhibitions the children gather sensory and emotional experiences through play, which trigger learning processes and facilitate understanding. Unlike museums for adults and most children's events, which are more oriented to entertainment, children can touch and try out the objects (hands on) and through touch reach better understanding (minds on). The DSCHUNGEL WIEN Theaterhaus für junges Publikum – both institutions are based in the Vienna Wiener Museumsquartier – is aimed particularly at children and young people. The house dedicates its entire spectrum to performing arts: from acting, storytelling, speaking, figure and musical theatre, and from opera to dance, dance theatre and interdisciplinary forms.

Further ambitious projects are the school project "Cultural Heritage – Shape the Future" and the project "Power / School / Theatre". The independent PASI initiative dedicates itself to the promotion of artistic education of children, encourages the anchoring of creativity in teaching and realises its own projects with children and young people, e.g. "I like to move it move it" in the framework of the European Cultural Capital Linz09. Contemporary artists from the performing arts sector developed diverse projects with teachers and students in more than 90 schools in Linz and Upper Austria.

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

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

The amateur arts play a major role in everyday life in Austria: There are numerous adult education courses in the field of "creativity", provided by the 270 adult education centres. The music schools system facilitates a nationwide education programme in the field of music. Moreover, there are over 14 500 cultural associations active in the fields of amateur music, theatre and singing in Austria.

Although all these establishments promote activities in the sphere of amateur arts, above all in the rural areas, these are neither an object of public debate and discussion, nor have they been surveyed and assessed by academic research.

### 8.4.2 Cultural houses and community cultural clubs

Following a nationwide survey concerning "Voluntary Engagement in Austria" (2015) 6% of the Austrian population over 15 years are doing volunteer work in any form in the area of art and culture, especially in cultural initiatives, that have become an important part of Austrian contemporary culture and art since the 1970s. Particularly offside urban agglomerations many people are enabled with the access to and participation in art and culture. They range from regional events, multicultural, interdisciplinary and experimental arts and cultural projects, to service provision. Since 1991, some three hundred regional arts and cultural initiatives have been annually funded by a special department in the Arts and Culture Division of the Federal Chancellery. However, the shift from basic funding to project-oriented funding has made continuous work more difficult for small-scale cultural associations.

The survey "Fair Pay - Online-Survey on the financial conditions of cultural workers in independent cultural initiatives" with more than 200 respondents, conducted by the *österreichischenkulturdokumentation*, commissioned by the Arts and Culture Division of the Federal Chancellery has shown that the sector is characterised by a large degree of voluntariness, whereas the employment must be described as precarious. The cultural houses and clubs are considered to be local suppliers for culture in the regions and offer a broad culture programme.

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

With the Federal Act to Promote Voluntary Engagement (2012) the Austrian Council for Voluntary Work was anchored by law and implemented at the Federal Ministry of Labour, Social Affairs and Consumer Protection. The Council pursues the aim of eliminating the hurdles and barriers in Austria which obstruct voluntary engagement. It develops recommendations for measures so that people of all age groups will continue to carry out voluntary work in the future.

In Austria many citizens' initiatives, special interest groups and NGOs are working on different issues: the 2nd Volunteering Report (2015), more than 2 million people in Austria are engaged in civil society organisations in the areas of art and culture, sports and movement, disaster control and rescue services, protection of environment, nature or animals, in areas of church and religion, policy lobbying organisations, education, local communities as well as social and health services. The area of art, culture, entertainment and leisure is particularly diverse: more than 432 000 volunteers are actively engaged in cultural associations, where they work at least about 1.8 million hours per week. Thus, the voluntary cultural sector is the second largest (ranking after sports) in terms of both the number of volunteers as well as working hours per week.

Especially the cultural initiatives (see chapter 8.4.2) and the "IGs" ("Interessengemeinschaften" / special interest groups, see chapter 8.1.4) are engaged in the cultural sector. "IG KulturÖsterreich" is a network and lobby for the autonomous cultural work in Austria with currently 350 members of cross-segment cultural initiatives in the area of contemporary art and culture.

The platform "The World of NGOs" is engaged in supporting the professionalisation of employees in the non-profit-sector and in active networking of these initiatives. The "Interessensvertretung Gemeinnütziger Organisationen" (IGO; Lobby for Non-Profit Organisations) covers the concerns of currently 30 NPOs in Austria. A central issue of many NGOs and NPOs are human rights. An example for civil-rights-activities is the [Austrian League of Human Rights](#) that advocates for the respect and observance of human rights from the angle of Austria and the European Union. It is the eldest human rights organisation in Austria and was founded in 1926 as part of the International League of Human Rights. [SOS](#)

[Mitmensch](#) is an association for the support of human rights with the objective of equalisation and equal opportunities for every person. It was founded 1992 during a "sea of lights"-demonstration against an anti-foreigner-referendum. The association is financed by private donations and is largely made up of volunteers.

The initiative [menschenrechte.jetzt](#). (human rights. now.) brings together more than 270 non-governmental organizations in Austria supporting a Joint Submission to the Human Rights Council's Universal Periodic Review. The Universal Periodic Review is a human rights mechanism of the United Nations (UN) Human Rights Council aiming at improving the human rights situation on the ground of each of the UN Member States. Based on the government's report, a working group of the Human Rights Council has assessed the implementation gaps in Austria's human rights performance. The [vidc.org – Vienna Institute for International Dialogue and Cooperation](#) was established in 1962 on the initiative of Bruno Kreisky. The key political objective is to make the public aware of colonialism and racism and to install an international dialogue on the basis of equality and respect.

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[http://zukunft.orf.at/index.php?sid=95&pvi\\_id=1447](http://zukunft.orf.at/index.php?sid=95&pvi_id=1447)

Wimmer, Michael: *Kultur und Demokratie – Eine systematische Darstellung der Kulturpolitik in Österreich*, Vienna, 2011. Download of the summary:

<http://www.educult.at/index.php/Kultur-und-Demokratie/787/0/>

Zembylas, Tassos; Lang, Meena: *Gut sein, besser werden. Kulturförderung als normative und administrative Herausforderung. Eine vergleichende Studie im Auftrag der Ländervertretungen der IG Kultur Österreich*. Wien, 2009.

<http://igkultur.at/medien/publikationen/gut-sein-besser-werden.-kulturfoerderung-als-normative-und-administrative-herausforderung>



## 9.2 Key organisations and portals

### Cultural policy making bodies

Bundesdenkmalamt BDA / Federal Monuments Office

<http://www.bda.at>

Bundeskanzleramt BKA / Federal Chancellery

<http://www.bka.gv.at/site/3327/Default.aspx>

Bundesminister für Kunst und Kultur, Verfassung und Medien /

Federal Minister for Arts and Culture, Constitution and Media

<http://www.bka.gv.at/site/6602/default.aspx>

Bundeskanzleramt, Sektion Kunst und Kultur / Federal Chancellery, Arts and Culture Divi-

sion <http://www.kunstkultur.bka.gv.at/site/8083/default.aspx>

Bundesministerium für Bildung und Frauen BMBWF / Federal Ministry of Education and

Women's Affairs <http://www.bmbf.gv.at/>

Bundesministerium für Europa, Integration und Äußeres

Federal Ministry for Europe, Integration and Foreign Affairs

<http://www.bmeia.gv.at/en/foreign-ministry/startpage.html>

International Cultural Policy: <http://www.bmeia.gv.at/en/foreign-ministry/foreign-policy/international-cultural-policy.html>

Integration Report: <http://www.bmeia.gv.at/en/foreign-ministry/integration/integration-report.html>

Bundesministerium für Inneres BMI / Federal Ministry of the Interior

<http://www.bmi.gv.at/cms/bmi/news/bmi.aspx>

Bundesministerium für Wissenschaft, Forschung und Wirtschaft /

Federal Ministry of Science, Research and Economy

<http://www.en.bmwf.gv.at/Seiten/default.aspx>

Creative Europe Desk Austria / Culture

<http://www.ccp-austria.at/>

Creative Europe MEDIA Desk Österreich

<http://www.mediadeskaustria.eu/>

Europe for Citizens Point Austria

<http://www.europagestalten.at/>

Österreichische Bundesregierung / Austrian Government

<http://www.austria.gv.at/site/3327/Default.aspx>

Österreichische Raumordnungskonferenz / Austrian conference on Spatial Planning (ÖROK)

<http://www.oerok.gv.at/>

## Provinces

Burgenland

<http://www.burgenland.gv.at/kultur>

Kärntner Bildungs- und Kulturserver / Education and Culture Net. Carinthia

<http://www.kulturchannel.at/>

Niederösterreich / Lower Austria

<http://www.noel.gv.at/Kultur-Freizeit/Kunst-Kultur.html>

Oberösterreich / Upper Austria

[http://www.land-oberoesterreich.gv.at/cps/rde/xchg/SID-3DCFCFC3-5BF88685/ooe/hs.xsl/145\\_DEU\\_HTML.htm](http://www.land-oberoesterreich.gv.at/cps/rde/xchg/SID-3DCFCFC3-5BF88685/ooe/hs.xsl/145_DEU_HTML.htm)

Kulturamt der Stadt Linz / Department for Cultural Affairs. City of Linz

<http://www.linz.at/Kultur/kultur.asp>

Salzburger Landesregierung. Kultur / Salzburg. Cultural Administration

<http://www.salzburg.gv.at/themen/ks/kultur.htm>

Stadt Salzburg. Kultur / City of Salzburg. Culture

[http://www.stadt-salzburg.at/internet/themen/kultur/p2\\_90524.htm](http://www.stadt-salzburg.at/internet/themen/kultur/p2_90524.htm)

Kulturserver Steiermark / Culturenet. Styria

<http://www.kultur.steiermark.at/cms/ziel/2165763/DE/>

Steiermark. Landes-Kulturverwaltung / Styria. Cultural Administration

<http://www.verwaltung.steiermark.at/cms/ziel/1725601/DE/>

Stadt Graz – KulturundBildung / City of Graz – Culture and Education

<http://www.graz.at/cms/ziel/233052/DE/>

Tirol. Kultur / Tyrol. Culture

<http://www.tirol.gv.at/themen/kultur/>

Vorarlberg. Kultur / Vorarlberg. Culture

<http://www.vorarlberg.at/kultur/>

Wien. Kultur / Vienna Culture

<http://www.magwien.gv.at/index/kultur.htm>

Wiener Charta

<https://charta.wien.gv.at/start/charta/>

## Professional associations

AKM - Autoren. Komponisten.Musikverleger

<http://www.akm.co.at/>

Austrian Communications Authority (KommAustria) / Austrian Regulatory Authority for Telecommunications and Broadcasting

<http://www.rtr.at/>

AustriaDesignNet

<http://www.austriadesign.net/>

Creative Industries Styria

<http://www.cis.at/en/>

Design Austria

<http://www.designaustria.at/>

<http://www.designaustria.at/72-english>

FIFTITU% Verein zur Förderung von Kunst und Kultur von Frauen in Oberösterreich

<http://www.fiftitu.at/>

IG Kultur Österreich. Interessensgemeinschaft für autonome Kulturarbeit

<http://www.igkultur.at/>

IG Bildende Kunst

<http://www.igbildendekunst.at>

IG Architektur

<http://www.ig-architektur.at>

IG Freie Theaterarbeit. Interessensgemeinschaft

<http://www.freitheater.at/>

National Agency for the Intangible Cultural Heritage /  
Nationalagentur für das Immaterielle Kulturerbe

<http://immaterielleskulturerbe.unesco.at/>

OeAD Austrian Exchange Service

<http://www.oead.at/>

Österreichischer Kulturrat

<http://www.kulturrat.at>

Österreichischer Musikrat / Austrian Council of Music

<http://www.oemr.at/>

Österreichische UNESCO-Kommission

<http://www.unesco.at>

Austrian Point of Contact for the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

<http://kulturellevielfalt.unesco.at/>

### **Grant-giving bodies**

See "cultural policy making bodies"

Austria Wirtschaftsservice GmbH (aws)

<http://www.impulse-awsg.at/vinci/>

departure Kreativagentur der Stadt Wien

<http://www.departure.at>

Evolve – Austria's initiative for innovation support in the creative industries

<http://www.evolve.or.at/>

Film Location Austria (FISA)

<http://www.filmstandort-austria.at/>

Impulse – support programme for the creative industries in Austria (part of "Evolve")

<http://www.impulse-awsg.at/>

KommAustria

<http://www.rtr.at/de/rtr/OrganeKommAustria>

KulturKontakt Austria

[http://www.kulturkontakt.or.at/new/index\\_e.htm](http://www.kulturkontakt.or.at/new/index_e.htm)

MusikfondsAustria

<http://www.musikfonds.at>

### **Cultural researchandstatistics**

Akademie der Bildenden Künste Wien

<http://www.akbild.ac.at/>

Commission for Provenance Research

<http://www.provenienzforschung.gv.at/index.aspx?ID=1&LID=2>

Donau-Universität, Krems / University of Krems

<http://www.donau-uni.ac.at/de/index.php>

Educult - Institute for the Facilitation of Arts and Science

<http://www.educult.at>

Equal Pay Day

<http://www.equalpayday.at/>

Forschungsgesellschaft für kulturökonomische und kulturpolitische Studien (FOKUS) /  
Austrian Society for Cultural Economics and Policy Studies

<http://www.fokus.or.at/welcome.htm> / <http://www.fokus.or.at>

Gehaltsrechner / SalaryCalculator

<http://www.gehaltsrechner.gv.at/>

Institut für die Wissenschaften vom Menschen / Institute for Human Sciences

<http://www.iwm.at/>

Institut für Kulturmanagement und Kulturwissenschaft (IKM)

<http://www.mdw.ac.at>

International Centre for Culture & Management (ICCM)

<http://www.iccm.at/>

Mediacult. Internationales Forschungsinstitut für Medien, Kommunikation und kulturelle Entwicklung / International Research Institute for Media, Communication and Development

<http://www.mediacult.at/>

österreichische kulturdokumentation. internationales archiv für kulturanalysen

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

Österreichisches Institut für Wirtschaftsforschung – WIFO / Austrian Institute for Economic Research

<http://www.wifo.ac.at>

SMart-at - Société Mutuelle Pour Artistes Austria

<http://www.smart-at.org>

Statistik Austria, Kulturstatistik

[http://www.statistik.at/web\\_de/statistiken/menschen\\_und\\_gesellschaft/bildung\\_und\\_kultur/kultur/index.html](http://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/bildung_und_kultur/kultur/index.html)

Universität für angewandte Kunst in Wien

<http://www.angewandte.at/>

Universität für künstlerische u. industrielle Gestaltung / University of Art and Industrial Design

<http://www.ufg.ac.at/>

## **Culture / artsportals**

Austria-Forum AEIOU

<http://www.austria-forum.org/af/AEIOU>

aloaustrianliterature online

<http://www.literature.at>

Bundesmuseen / Federal Museums

<http://www.kulturleben.at/Kulturtipps/Museumsprogramm/Bundesmuseen.xml>

Bundestheater / Federal Theatres

<http://www.bundestheater.at>

Creative Commons Austria

<http://wiki.creativecommons.org/Austria>

CreativDepot

<http://www.creativdepot.at>

Europa fördert Kultur

<http://www.europa-foerdert-kultur.info/>

Internetplattform Creative Industries

<http://www.creativeindustries.at/>

Kreativwirtschaft Austria

<http://www.creativwirtschaft.at>

Kulturpool

<http://www.kulturpool.at>

Kunstnet

<http://www.kunstnet.at/>

Museumsquartier Vienna

<http://www.mqw.at/>

Music Information Center (mica)

<http://www.mica.at/>

ÖsterreichischeMediathek

<http://www.mediathek.at>

PlattformArchitekturpolitik

<http://www.architekturpolitik.at>

Verband Freier Radios in Österreich (VFRÖ)

<http://www.freie-radios.at/>

Artist Mobility Guidelines (in German)

<http://www.artistmobility.at/home.html>