

Country Profile

Austria

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This profile was prepared and updated by Anja Lungstraß and Veronika Ratzenböck.

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1. Cultural policy system

1.1. Objectives, main features and background

Objectives

Austria is a federal state and most cultural competences are assigned to the *Bundesländer* ("cultural sovereignty") by the general clause of *Article 15 of the Constitutional Law*. On national level, cultural policy is the responsibility of the Secretary of State for Arts and Culture within the Austrian Federal Ministry for Arts, Culture, Civil Service and Sport (BMKOE).

The previous and current national governments and most of the *Bundesländer* draft their core objectives for arts, culture and cultural policy in legislative programmes or culture strategies. With different importance, the main priorities of recent years are to promote emerging artists and contemporary art creation; to strengthen the presence of Austrian artists abroad; to mediate cultural values as well as to create the conditions for cultural participation of a broader public; to strengthen the role of cultural education; to generate wider interest in art and culture among children and young people; to create suitable framework conditions for cultural work, such as the subsidies for culture institutions and artists as well as the improvement of their working conditions and to promote particularly women as well as new media and film. National cultural policy is furthermore responsible for the federal cultural institutions and the protection of cultural heritage. Other objectives have been the democratisation of knowledge and information by providing access to digital and digitalised cultural goods as well as international exchange and collaboration. Recently, partly more emphasis has been laid on private commitment for the arts as well as commercial success and exploitation of creative work.

Main features

The main features characterising cultural policy making in Austria on all levels of administration can be divided into three categories:

- Basic cultural needs: cultural policy in Austria undertakes to ensure the freedom of art and artistic expression, diversity, (gender) equality, pluralism, quality, creativity and innovation, identity and internationalisation. It safeguards and stimulates general conditions for artists and possibilities for them to flourish as well as an equal access to art and culture.
- Management: culture policy decisions are supposed to be transparent and geared towards promotion, competition and efficiency. It promotes public-private co-operation, flexibility, decentralisation, longer-term planning options, service orientation and evaluation.
- Socio-political objectives: cultural policy moreover is engaged to improve participation, integration, social security, representation and also understanding the economic effects of the cultural sector.

Background

Austria's history in the 20th century was marked by the decline of the Habsburg Empire, World War I and the end of the monarchy, an atmosphere of departure as well as disturbances and uncertainties during the First Republic from 1919 to 1934, the annexation by Hitler-Germany, World War II and the status as a German

province between 1938 and 1945 and by the period of allied occupation during the Second Republic from 1945 to 1955. With the signing of the State Treaty in 1955, Austria, the “cultural nation”, started from scratch.

The post-war cultural policy was mainly prestige-oriented. It favoured support for federal theatres or festivals more than 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 cultural policy was recognised from then on as part of social policy.

A package of national cultural policy measures was adopted in 1975. Its main goals were to improve the cultural habits and education levels of the public and to reduce the gap between city-dwellers and the rural population. This marked a turning point as it launched a dialogue between governing bodies, the artists and the field of arts and culture education and mediation. 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 (boards, juries, commissions, curators). 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. Cultural spending increased approximately seven times the annual amount of the past 25 years due to the support for numerous large-scale events, festivals and major exhibitions. In the late 1980s, cultural policy priorities shifted and discussions became focused on issues of cultural sponsorship and privatisation. In 1988, public support for the arts was enshrined in a federal law: the *Federal Arts Promotion Act*.

In the 1990s, discussions on privatisation took place, especially in fields such as musicals, popular operas and museums, which were able to raise a greater share of funds in the market than the more avant-garde art forms. Entrepreneurial thinking became more important and the accession to the EU in 1995 reinforced the primacy of the economy.

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). The cultural policy objectives of this government 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).

The political auspices changed once more in the following two legislative periods between 2007 and 2017 when the commitment for the promotion of the arts and culture was reaffirmed. The social democratic culture ministers responsible implemented cultural measures, e.g. scholarships for emerging artists and measures to improve the international profile of Austrian artists abroad. To improve the working conditions in the cultural field, efforts to reform the artists' social insurance were stepped up. Further focal issues were the support of the Austrian film industry, the increase of subsidies for federal theatres and museums and an intensified promotion of art and culture education in school.

The refugee crisis and the migration flows since 2015 have made people more apprehensive, hence the Austrian parliamentary elections 2017 resulted in a marked shift to the right. The concept of culture in the government

programme of the centre-right coalition was characterised as being more traditional and efficiency and profit-orientation have been increasingly emphasised.

As a result of a government crisis caused by the FPÖ, Austria had a transitional government between May and October 2019. After the general election in September 2019, a government of the People's Party (ÖVP) and the Greens was formed and the Arts and Culture Ministry was transformed into a State Secretariat under the leadership of the Greens. The main cultural policy objectives for the current legislative period are the worldwide strengthening of contemporary art and culture from Austria; to create the best possible framework conditions for artists and cultural workers as well as for the cultural institutions; enabling innovation, planning security and social support for artists; the promotion of cultural education as a factor of personality development; and strengthening the culture of commemoration (see more in chapter 2.1).

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM

There is no official organigram available.

1.2.2. NATIONAL AUTHORITIES

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 (*Bundeskanzleramt BKA*). Since the transformation into a State Secretariat end of 2019, the art and culture agendas are the responsibility of [Division IV 'Arts and Culture' of the Federal Ministry for Arts, Culture, the Civil Service and Sport \(BMKOES\)](#).

The tasks of the Arts and Culture Division are the promotion of contemporary art in Austria and to foster the presence of Austrian artists abroad, the creation of adequate and suitable conditions for artistic and cultural production as well as participation in art and culture and its broad benefit for a majority of people. Further issues are monument protection and cultural heritage as well as EU culture policy and international cultural affairs. The departments of the Arts and Culture Division are:

- Dep. IV/10 European and international cultural policy
- Cluster IV/A Policy for Art, Culture and Funding
- Dep. IV/A/1 Medals and awards, event management, special projects, digitisation
- Dep. IV/A/2 Music and performing arts
- Dep. IV/A/3 Film
- Dep. IV/A/4 Monument protection, heritage, provenance and art restitution
- Dep. IV/A/5 Literature and publishing, Libraries
- Cluster IV/B Investment Management
- Dep. IV/B/6 Visual arts, architecture, design, fashion, photography, video and media arts
- Dep. IV/B/7 Cultural initiatives, folk culture
- Dep. IV/B/8 Investment Management of Federal Theatres
- Dep. IV/B/9 Investment Management Federal Museums and other legal entities

Institutions under the responsibility of the Arts and Culture Division are:

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

Key tasks of Austrian international cultural policy are the responsibility of the Directorate-General for Cultural Policy of the Federal Ministry for Europe, Integration and Foreign Affairs (*Bundesministerium für Europa, Integration und Äußeres, BMEIA*). The [Cultural Policy Department](#) (Section V) is divided into four divisions:

- V.1 - Policy and legal issues, cultural agreements, cultural budget and evaluation
- V.2 - Organisation of cultural and scientific events abroad
- V.3 - Scientific cooperation and dialogue of cultures and religions
- V.4 - Multilateral cultural policy affairs and sports related matters

Austria's representation in EU and international cultural bodies takes place in close consultation between the BMEIA and Department IV/10 European and international cultural policy of the Division IV 'Arts and Culture' of the Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKOES). 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.

International cultural policies and cooperation activities are described in the annual *Yearbook of Austrian Culture Abroad*, published by the BMEIA. The tasks and objectives of the current foreign cultural policy are formulated in the *International Cultural Policy Concept*.

Other ministries dealing with culture are:

The [Ministry of Education, Science and Research](#) (*Bundesministerium für Bildung, Wissenschaft und Forschung BMBWF*); together with the BMEIA it shares responsibility for:

- centres for Austrian studies and chairs (professorships)
- science and education attachés
- the OeAD (Austrian Agency for International Cooperation in Education and Research)

The BMBWF is furthermore responsible for the Oskar Kokoschka state prize, which is awarded every two years to a visual artist in recognition of his/her work.

(Cultural) tourism issues are the responsibility of the [Ministry of Agriculture, Regions and Tourism](#) (*Bundesministerium für Landwirtschaft, Regionen und Tourismus, BMLRT*).

The Creative Industries (e.g. architecture, design, TV, advertising etc. as well as the "Evolve" initiative (a supporting programme for the Creative Industries), and bilateral agreements on film are maintained by the [Ministry for Digital and Economic Affairs](#) (*Bundesministerium für Digitalisierung und Wirtschaftsstandort, BMDW*).

The [Federal Ministry of the Interior](#) (*Bundesministerium für Inneres, BMI*) is in charge of matters of immigration, asylum, visas, residence permits, work permits for artists and for data security. The Ministry is also responsible for the commemoration of the Holocaust and supports the Austrian Holocaust Memorial, a society organising "remembrance-service" and alternative civilian and social services as well as the Mauthausen Memorial.

1.2.3. REGIONAL AUTHORITIES

The nine 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).

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 with cultural affairs, in some cases they are associated with science, education or sports. 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), most of them were implemented during the 1980s. They stipulate the establishment of advisory boards and the publication of a report on the expenditure on the arts and culture.

General cultural responsibilities of the federal provinces include:

- all legal agendas concerning cultural policy (*Kulturhoheit*, i.e. cultural sovereignty)
- promotion of cultural activities related to the respective Bundesland, often in cooperation with the federal responsibilities (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), SteirischerHerbst (STMK), Festival der Regionen (OÖ), Ars Electronica (OÖ), Viennale (W), Wiener Festwochen (W), JazzfestWiesen (BGL), TirolerFestspieleErl (T), Glatt&Verkehrt (NÖ) etc.

Current cultural support acts are in [Burgenland](#) since 1980, in [Lower Austria](#) since 1996, in the province of [Salzburg](#) since 1998, in [Carinthia](#) since 2001, in [Styria](#) since 2005 and in [Vorarlberg](#) since 2009. 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. [Upper Austria](#) has had a cultural promotion act since 1987 and started a discussion process in 2007, the outcomes were formulated as cultural concept (2009) and on this basis the cultural-policy funding priorities were defined in the new cultural promotion act in 2011.

In addition to these laws, several Bundesländer – as well as local authorities – set out cultural (development) strategies or guiding principles. Burgenland initiated a debate on culture and the development of guiding principles in 2000, in 2012 the *Kulturperspektiven 2020 Leitbild* (perspectives for culture mission statement) was

amended. 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 years ahead. About 600 participants were involved in the development of the *Kulturentwicklungsplan (KEP)* (cultural development plan) of the Land Salzburg. After a year of discussion and development process, the results, the visions, goals and measures were approved by the government of Salzburg 2018. Since June 2019, Upper Austria has been working on a new *Kulturleitbild* (cultural mission statement).

Subsidy reports are available for all Bundesländer, except Upper Austria, which publishes a chapter "Art and Kultus" in the general annual promotion report of the country.

1.2.4. LOCAL AUTHORITIES

Political responsibility for culture at the local level rests with either the city / town councillor or in some smaller municipalities with the mayor. The majority of local government offices, or municipal administrations have cultural departments (often combined with sports, tourism, science and education), which are inter alia responsible for libraries, as well as amateur art, folk culture, traditions and village renewal. Communities with less than 20 000 inhabitants generally have 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
- libraries, adult education facilities

In some cities, cultural policy concepts are the basis for policy decisions and developments. The city of Salzburg, for example defined in the *Cultural Development Plan II* (2015) cultural guidelines and principles, taking into consideration the social and cultural developments 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*. It is 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. The current state of debate and the cultural policy positions are subject of a *Living Paper* and 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 upon in 2000. From 2011 onwards, a new strategy 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 upon in 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.

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

The Cultural Council (*Kulturrat Österreich*), a consortium of 11 interest groups and professional associations representing the interests of art, cultural and media workers, is a platform for common cultural policy concerns and objectives. The council represents these issues towards politics, media and administration, and initiates, promotes and publishes debates on cultural, educational, media and social policies (see chapter 7.2.4). Further associations advocate the interests of particular groups, e.g. *mica – music austria*, an independent, non-profit association to support musicians; the *Association of Cultural Mediators*, an advocacy group for the professionals in museums; and *Kreativwirtschaft Austria* as part of the Austrian Federal Economic Chamber promotes the interests of the Creative Industries in Austria and the EU.

Many private, non-profit initiatives and a lot of volunteers are active in the cultural field: according to the *3rd Volunteering Report* (2019), 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. Since 2019, the platform *freiwilligenweb* is active to promote volunteer work and networking.

Important players to promote culture and the arts are private corporations like foundations commercial enterprises, insurances or banks, e.g. *Erste Bank*, that sponsor art and culture on a significant scale. Since 2016, cultural sponsoring is tax deductible.

1.2.6. TRANSVERSAL CO-OPERATION

Examples of inter-ministerial cooperation are related to issues of foreign cultural policy (see chapter 1.2.2), cultural diversity (2.5) and intercultural dialogue (2.5.1), architectural policies (2.9), the creative industries (3.5.1) and cultural tourism (3.5.6).

To secure the framework conditions of artistic work, there was a phase (2009-2012) of close cooperation between: the Arts and Culture Ministry; the Ministries of Labour, Family and Youth, Health, Foreign Affairs and Women's Affairs; representatives of the art scene; interest-groups (IGs); trade union and social-partnership representatives; and Inter-ministerial working groups (IMAGs). They have been working on the issues of social security, 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 (see chapter 2.3).

Several ministries are involved in implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. They work together with other experts and representatives of the Länder and the civil society in the *ARGE kulturelle Vielfalt*, a working group established within the *Austrian UNESCO commission* to facilitate the exchange of information and opinion on the convention as well as consulting on the focal points and priorities of its implementation (see chapter 1.4.2).

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.

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. The Association of Austrian Municipalities, which represents the smaller towns, the Association of Austrian Cities is also partner for the government at national and provincial level.

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

The [federal cultural institutions](#) ([Bundesmuseen](#), National Library and [Bundestheater](#), mostly based in Vienna) provide the backbone of Austria's cultural life. They accommodate valuable world-renowned collections of cultural heritage and art productions at the highest level.

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 2002, the federal museums (as well as the Austrian National Library) were outsourced and since then managed as private law entities. They are owned by the federal state, who allocates the legally determined public subsidies.

The umbrella organisation of the Austrian federal theatres is the [Bundestheater-Holding](#), (since 1999) owned and controlled by the state. The theatres are legally independent and the holding is responsible for the strategic management and the financial hedging according to the cultural policy mission.

Vienna has numerous other cultural institutions, like municipal facilities (Wien Museum, Kunsthalle), concert halls (Musikverein, Konzerthaus), private theatres (Vereinigte Bühnen Wien, brut Wien, Schauspielhaus), and many galleries, art and cultural centres, stages and venues. Each Bundesland has a publicly funded regional theatre, museums and galleries, e.g. the Landestheater Niederösterreich, the Stadttheater Klagenfurt, Kunsthaus Graz or the LENTOS Kunstmuseum Linz. In the cities and towns, there is a wide range of theatre stages as well as numerous self-managed cultural institutions, partly under agreements with different levels of government.

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and domain

Domain	Cultural institutions (subdomains)	Public sector		Private sector	
		Number (year)	Trend last 5 years	Number (year)	Trend last 5 years
Cultural heritage	Cultural heritage sites (recognised)* ¹	37 280 (2013) 38 367 (2018) Kulturstatistik table BK1	+2.92%	na	na
	Archaeological sites*	866 (2013) 942 (2018) Kulturstatistik BK1	+8.8%	na	na

Museums	Museum institutions*	368 (2013) 769 (2018)* ² 249 (2018) Kulturstatistik M01		361 (2013) na 274 (2018)	
Archives	Archive institutions*	117 (2013) 119 (2018) Kulturstatistik Ar1	+1.7%	na	na
Visual arts	Public art galleries / exhibition halls ³	13 (2013) Kulturstatistik M2		12 (2013) Kulturstatistik M2	
Performing arts	Scenic and stable spaces for theatre	16 (2013) ⁴ 16 (2018) ⁴ Kulturstatistik T1, T2		62 (2013) ⁵ 44 (2018) ⁵ Kulturstatistik T12	na
	Concert houses	na		na	
	Theatre companies*	na		650 (2018) ⁶	
	Dance and ballet companies	na		na	
	Symphonic orchestras	21 (2019)* ⁷			
Libraries	Libraries* ⁸	1 372 (2013) 1 221 (2018) Kulturstatistik B6	-11%	78 (2013) 77 (2018) Kulturstatistik B1	-1.2%
Audiovisual	Cinemas			136 (2013) 141 (2018) Kulturstatistik K1	+3.6%
	Broadcasting organisations ⁹	1 (ORF) with: 12 Radio channels (2012/2016) 3 TV-channels (2012/2016)		Radio: 68 (2019) TV: 149 (2019)	na na
Inter-disciplinary	Socio-cultural centres / cultural houses	-	-	364 (2015) 823 (2020) ¹⁰	+126%

Sources:

Statistik Austria, Kulturstatistik 2013 and 2018, and as stated above.

Notes:

na: not available / * no distinction between public and private

1 immovable objects under protection 2 Kulturstatistik 2018 accounts 523 museums (249 public, 274 private) – these are the institutions which participated in the annual survey of STATISTIK AUSTRIA; 769 are all registered museums including public art galleries and exhibition halls; the internet portal [museen-in-oesterreich](https://www.museen-in-oesterreich.at) by ICOM counts 775 museums 3 available up to 2013, since then included in the statistics on museums 4 federal theatres, regional and municipal theatres including Vereinigte Bühnen Wien 5 Wiener Privattheater and other theatres, only the institutions which participated in the annual survey 6 independent ensembles; source: *Eder, Thomas Fabian. 2018. Independent Performing Arts in Europe: Eight European Performing Arts Structures at a Glance. Berlin* 7 own research (via mica Austria and Wildner Kulturmanagement) 8 public libraries vs. academic and special libraries 9 RTR <https://www.rtr.at/de/m/Verzeichnisse> 10 members of IG Kultur Österreich

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

The debate over the status of major cultural institutions started in 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 [Bundestheater Holding GmbH](https://www.bundestheater.at),

owned by the federal state, which has four subsidiaries organised as private limited companies (Burgtheater GmbH, Wiener Staatsoper GmbH, Volksoper Wien GmbH and ART for ART Theaterservice GmbH).

The Bundestheater Holding GmbH has shifted its operative tasks and financial management to the subsidiaries, which can use their respective property free of charge and the theatre directors are fully accountable for their financial management. The ART for ART Theaterservice GmbH offers 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 and data processing. The subsidiaries each have 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 (of Burgtheater, Staatsoper, Volksoper) might be limited in their artistic freedom.

The federal museums also have 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 (and the Austrian National Library) into scientific institutions under public law in 1998 – an important step towards more autonomy.

Since 2010, a debate on the national museum policy, planning and collection policy and governance started. The museum regulations were revised and reformulated, and framework objective agreements came into force, setting priorities and sharpening the profiles of the individual institutions to achieve better transparency of the collections and to promote digitalisation. Following an evaluation and the *Weißbuch Museumsreform* (2017), the Federal Minister for the Arts and Culture announced the establishment of a secretary-general for the federal museums in 2020 to support the chairperson of the museum directors conference. Furthermore, a Bundesmuseen Service GmbH is to be established of which the secretary-general will be the managing director. Due to the government crisis in 2019, this process is currently put on hold and is postponed.

A trend towards outsourcing cultural institutions can also be observed in the federal provinces and municipalities. For example, the [Niederösterreichische Kulturholding](#) (NÖKU) brings together more than 30 artistic and scientific institutions under common strategic objectives. Another example is [Theaterholding Graz/Steiermark GmbH](#), which has been responsible since 2004 for the group management of Graz theatres and the strategic management according to the long-term cultural policy and economic objectives of the companies.

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

The agendas of international cultural cooperation are distributed over various ministries in Austria. The main actors are the Cultural Policy Department of the Federal Ministry for Europe, Integration and Foreign Affairs and Department IV/10 "European and international cultural policy" of the Division IV 'Arts and Culture' of the Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKOES). The Federal Ministries of Education, Science and Research, of Labour, Family and Youth, for Digital and Economic Affairs and for Agriculture, Regions and Tourism are also involved in this area; as is the Federal Ministry of Finance, which provides state guarantees for major international museum exhibitions and the Federal Ministry of Justice, concerning copyright and other intellectual property rights issues.

The [Cultural Policy Department](#) (Section V) of the Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA) 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. The main tasks of international cultural policy are outlined in the [Auslandskulturkonzept](#).

International cultural policy is an important instrument of Austrian foreign policy and aims to position Austria as 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 include film and new media, architecture, dance, women in the arts and sciences and intercultural dialogue.

The Cultural Policy Department of the BMEIA is in charge of a number of Austrian cultural facilities abroad, such as:

- a total of 30 [Cultural Fora](#) (in Beijing, Belgrade, Berlin, Bern, Bratislava, Bucharest, Budapest, Brussels, Cairo, Istanbul, Kiev, Ljubljana, London, Madrid, Mexico, Milan, Moscow, New York, New Delhi, Ottawa, Paris, Prague, Rome, Sarajevo, 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
- 65 [Austrian Libraries](#) in 25 countries, most of them in Central and Eastern Europe, the Caucasus, the Black Sea Region and Central Asia
- 10 branches of the [Austria Institute](#), offering German language courses in Belgrade, Bratislava, Brno, Budapest, Krakow, Warsaw, Ljubljana, Rome, Wrocław and Istanbul

Most of the operative budget for international cultural policy is distributed to the cultural forums, which is used for 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 33 states, including 15 EU member states. In addition to these cultural agreements, further agreements on co-operation in the scientific and technical fields have been signed with 19 states. Informal co-operation in the fields of culture and science (“memoranda of understanding”) has developed with three partner states without requiring any underlying written agreement.

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

In the field of European and international cultural cooperation and exchange, the Department IV/10 "European

and international cultural policy" of the Division IV 'Arts and Culture' of the Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKOES) is responsible for cultural affairs in the framework of the EU, the Council of Europe and the UNESCO as well as for bilateral and multilateral cultural exchange together with the Federal Ministry for Europe, Integration and Foreign Affairs.

Austria has been a member of the European Union since 1995. It participates actively in the Creative Europe (2014-2020), Horizon 2020 and Erasmus+ programmes. In addition to different European 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). Furthermore, 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 BMKOES together with the Federal Ministry of Agriculture, Regions and Tourism (BMLRT) carried out the initiative [Leader Transnational Culture 2014-2020](#), which supports suitable transformation processes in rural areas by the means of art, culture and creativity.

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 (the Federal Ministry for Education, the Arts and Culture), 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 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 – culture related projects were EU-co-funded in Austria with EUR 78.8 million. Because of the surprisingly large volume and simultaneously the poor accessibility to information, the Arts and Culture Division of the BMKOES 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.

Regarding the Council of Europe, of which Austria has been a member since 1956, Austria is partner of the Enlarged Partial Agreement on Cultural Routes since 2011. Ten designated Cultural Routes are crossing the country: the European Mozart Ways, TRANSROMANICA – the Romanesque Routes of European Heritage, the European Cemeteries Route, the Réseau Art Nouveau Network, the Via Habsburg, the European Route of Historic Thermal Towns, the European Route of Ceramics, the European Route of Industrial Heritage, the Iron Curtain Trail and the Routes of Reformation. Austria joined the *Faro Convention* in 2015.

Another Focus is the Danube region: Austria initiated the Danube-Cooperation-Process together with Romania leading to the EU-Strategy for the Danube Region ([EUSDR](#)) in 2011 to further develop the (economic) potential of

the Danube, also with regard to cultural cooperation. In the period 2017-2019, Austria has been the lead partner of the Danube Culture Platform – Creative Spaces of the 21st Century, a transnational cooperation project, co-financed by the Danube Transnational Programme. The intention of the project, which involved 19 partners from 8 countries, was to connect culture and tourism by exploring aspects of hidden heritage sites, giving stories to visible and invisible cultural heritage and expanding cultural routes in the Danube region. The project has been documented in a [brochure](#) and a follow-up project is being developed.

Since 1948 Austria has been a member of UNESCO and in 1949 the Austrian Commission for UNESCO was established in Vienna. Several ministries are involved in implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, ratified by Austria in 2006: the Ministry for Europe, Integration and Foreign Affairs (BMEIA), the Ministry for Art, Culture, Civil Service and Sport, the Ministries of Education, Science and Research (BMBWF) and for Agriculture, Regions and Tourism (BMLRT). Representatives of the ministries join the regularly convening Working Group on Cultural Diversity ([ARGE Kulturelle Vielfalt](#), established in 2004) as well as [civil-society actors](#), artists and their interest groups, cultural organisations, various experts and representatives of the Bundesländer. The task of this commission is to facilitate the exchange of information and opinion on the convention as well as consulting on the focuses and priorities of its implementation.

The [National Cultural Diversity 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 Working Group on Cultural Diversity. The contact point contributes to drawing up Austrian positions and prepares the report for UNESCO, which is to be drawn up every four years. The latest report was the [Austrian Report 2020 on the Protection and Promotion of the Diversity of Cultural Expressions](#).

International cultural exchange also takes place at provincial and city level and, alongside the promotion of events and projects, includes support for the activities of Austrian artists abroad and places for artists-in-residence. The Bundesländer maintain their own European and external relations and are represented in networks like the Assembly of European Regions.

In 2013, the Cultural Department of the Styrian Regional Government defined [Culture International](#) as a core area of its activities, bundling existing initiatives and developing new ones. Support schemes include residencies, scholarships and networking events for Styrian artists abroad (Studio and Film scholarships abroad, Brussels Artist-in-Europe scholarships and ART Styria cultural networking and showcase events), calls for cross-border art and culture projects, residency scholarships for international artists, an advice centre for culture-related funding within the EU, and the establishment of the Thematic Coordination Point on Culture of the Alps-Adriatic Alliance.

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).

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

Numerous arts and culture institutions are involved in transnational cooperation, ranging from major institutions such as museums and theatres, arts universities to small cultural initiatives. Since the 1990s,

cooperation projects have been concentrating above all on Central and South-East Europe, but there are international cooperations beyond Europe too. The activities include festivals (music, film, etc.), exhibitions (fine art, architecture, photography etc.), conferences and workshops, information and training programmes, and 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) and International Council of Museums (ICOM).

The association [KulturKontakt Austria/OeAD](#) (KKA/OeAD), 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. KKA/OeAD falls under the responsibility of the Federal Ministry of Education, Science and Research. As of 2020, KKA/OeAD has been integrated in the [Österreichische Austauschdienst](#) (OeAD GmbH), the central Austrian service centre for European and international mobility and cooperation programmes in the fields of education, science and research.

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 Erste Stiftung or activities of private exhibition houses (including Bank Austria Kunstforum and Siemens Artlab).

The *UNESCO Country Report on the Implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in Austria* (2016) lists a number of outstanding international cooperation projects in the field of art and culture:

- The [European Digital Art and Science Network](#), launched by [Ars Electronica](#) in cooperation with seven artistic and cultural institutions as well as the ESA (European Space Agency), CERN, and the ESO (European Southern Observatory). The network offers artists the chance to spend several weeks at ESA, CERN, ESO, and the Ars Electronica Futurelab. In an annual call, artists from all countries are invited to apply for this residency by proposing innovative ideas situated at the interface of art, science and technology.
- The [SMartAt Mobility Portal](#) has been designed to support artists, cultural professionals and creative entrepreneurs living and working in Austria and abroad who seek to be mobile or to cooperate international. It facilitates and encourages cross-border mobility of artists and their projects through provision of professional information on labour law and other relevant issues like taxation, copyright, insurance etc. There is a link to a detailed [funding data base](#) with interdisciplinary information on funding sources for international cooperation in Austria. The project is supported by the Ministry for Arts, Culture, the Civil Service and Sport.
- Since 2012, Vienna hosts the [LET'S CEE Film Festival](#) once a year (although it did not take place in 2019). The festival features exclusive high-quality productions from Central and Eastern Europe (CEE), including the Caucasus region and Turkey. The festival is accompanied by a support programme (up to 200 side events) emphasising the festival's role as a place for cultural exchange, reflection, know-how-transfer and networking between film professionals from Austria and the CEE region. In the sphere of media cooperation, the Chinese Zhejiang Radio Television Group (ZRTG) and the Austrian Community TV-GmbH (which operates the community TV station OKTO) signed a comprehensive cooperation agreement in 2015.

2. Current cultural affairs

2.1. Key developments

Austria's cultural policy in the period 2007-2017 (social democratic government) was characterised by the commitment to a sustainable safeguard for art and culture, by emphasising the promotion of contemporary art and emerging artists, the strengthening of cultural education and mediation, efforts of internationalisation and the improvement of working conditions of artists, particularly of women. Moreover, the promotion of gender equality and cultural diversity, the improvement of cultural participation and of the general conditions of cultural institutions, and the protection and mediation of cultural heritage were other key issues of social democratic cultural policy.

The commitment to freedom of art and the governmental responsibility for the support of arts and culture has remained unchanged with the centre-right government since 2017. However, the points of emphasis regarding art and culture for this legislative period have shifted with stronger emphasis on traditional art and culture, efficiency and profit-orientation.

Under the current government, culture policy objectives are outlined in the [government programme 2020-2024](#):

- Worldwide strengthening of contemporary art and culture from Austria.
- Create the best possible framework conditions for those active in art and culture as well as for the various cultural institutions, from the independent scene to the major cultural institutions.
- Enabling innovation, planning security and social support for artists.
- Promotion of musical-creative-artistic training and cultural education as a factor of positive personality development.
- Commemorative year 2020 as a starting point for a new, comprehensive culture of commemoration on a broad social basis.

To achieve these objectives, specific measures are outlined:

- Development of an art and culture strategy;
- Strengthening Austrian culture abroad;
- Support in planning and implementation of the European Capital of Culture 2024 Bad Ischl/Salzkammergut;
- Strengthening of the Federal Museum Directors' Conference and creation of a federal museum holding company;
- Continuation and expansion of provenance research;
- Economic stimulus package for cultural and memorial sites;
- Establish Austria as an innovative international platform for the fusion of art, culture, technology and the digital world; close cooperation with research institutions;
- Strengthen contemporary art and culture;
- Promotion of private financial involvement in art and culture;
- Promoting cultural education for children and young people;
- Development of a joint strategy of federal, state and local authorities to implement the cultural strategy

"Fairpay";

- Promotion of women and equality (mentoring programmes);
- More transparency in the funding system and new funding priorities;
- Strengthening of inter- and transdisciplinary artistic and scientific projects;
- Strengthening of art and cultural projects in the area of recognized ethnic groups;
- Strengthening art and cultural projects in the field of integration;
- Development of a commemoration strategy.

Cultural policies of the Bundesländer focus mainly and with varying emphasis on:

- Commitment to freedom of art;
- Responsibility for the support of art and culture;
- Creation of appropriate framework conditions for creative work;
- Preservation and mediation of cultural heritage;
- Equal opportunities for access and participation;
- Strengthening arts education and cultural diversity.

2.2. Cultural rights and ethics

On the national level, artistic freedom has been anchored in the Constitution since 1982, apart from the freedom of expression as an independent fundamental right. Thus, it protects any kind of artistic creation from state intervention. Participation and access to critical debates with art and culture are seen as key factors for the high quality of life of a society in Austria.

The Bundesländer also safeguard freedom of art, support cultural education and mediation as well as equal access to and participation in art and culture for everyone. The Bundesländer are responsible for art and culture, the state acts in a subsidiary role and the *Kunstförderungsgesetz* (1988), as a self-binding law, includes the objectives to promote and convey artistic creation and to improve the general conditions for artists. The guiding principles for the promotion of art and culture by the federal state are outlined in the [estimated federal budget](#) (2020), where two main targets were defined: 1. cultural education and mediation, ensuring broad public access to art and culture and 2. guarantee of sustainable and stable framework conditions for contemporary art work. Both goals can hardly be achieved due to the COVID-19 pandemic and the closure of art and cultural institutions.

Many cultural offers are concentrated in Vienna, where nearly a third of the Austrian population lives and many of the major art and culture institutions are located. In order to balance this out, district, suburban and rural culture development are supported by different instruments on regional and local level to improve access to and participation in the arts and culture for broader sections of the population even in outer regions.

Rural areas in Austria are traditionally characterised by a very dense cultural offering. Throughout the year, there are festivals, art and cultural initiatives and events in all regions. These events are low-threshold in access and participation and heavily geared to participation.

2.3. Role of artists and cultural professionals

The national and the regional governments encourage the promotion and support of artists and creators. Not only does Austria perceive itself as a cultural nation, many great artists, musicians and writers add to the worldwide fame. But there is a strong gap between a few highly-paid artists and a huge number of them who barely can make a living from their work. This was concluded in the 2008 study *Zur sozialen Lage der Künstler und Künstlerinnen in Österreich* (*On the social situation of artists in Austria*). It 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. As the framework conditions of artists are not solely the responsibility of the Federal Ministry of Culture, inter-ministerial working groups (IMAGs) have been founded in cooperation with experts from the former 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 between 2009 and 2014 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 update study in 2018 (*Soziale Lage der Kunstschaffenden und Kunst-/Kulturvermittler/innen in Österreich* (*Social situation of Artists and Cultural Educators/Mediators in Austria*)) showed nearly the same results: the situation of artists is still shaped and challenged by discontinuous and precarious working conditions, unstable future income perspectives and a lack of social security. The study assumes that there are 20 000 to 30 000 professionally active people in Austria in the fields of music, literature, visual arts, performing arts and film. 1 757 people took part in the study. Despite the high level of qualification of artists in Austria (58% with an academic degree), half of all respondents earn only EUR 5 000 a year from their artistic activities. 70% of the artists surveyed are also involved in art-related and/or non-artistic activities as an employee or freelancer. The activities are often irregular and difficult to plan. These complex employment relationships often lead to a lack of social security, such as gaps in unemployment insurance or pension insurance, and to an increased risk of poverty in old age. Further measures in the general social security area to specifically improve the situation of artists would be: improvements in financial resources (subsidies); fair employment conditions and minimum fees as a precondition for subsidies for institutions; and labour-market policy measures. Further options for action are the responsibility of various departments and ministries: security, employment law, unemployment insurance law, social security, women in the arts, support for the arts, copyright and taxation measures, mobility and – in general – transparency and reduction of bureaucracy. (see chapter 7.2.4)

2.4. Digital policy and developments

The *Digital Agenda for Europe*, published by the European Commission in 2010, made proposals for measures on cultural and audiovisual issues that have also been implemented in Austria. For example, the EU online library Europeana and the digitalisation of cultural heritage content and support, for the digitalisation of film, for the development of indicators for digital qualifications and media literacy, as well as for initiatives in the field of intellectual property in connection with digital media.

In 2016, the government adopted the *Digital Roadmap Austria*, which covers 12 topics, among them “Media, civil courage and culture”. By using digital technologies, art and culture should be made more visible and accessibility barriers should be reduced. But traditional media must also play their democratic role in the digital

environment. The reuse and further use of cultural resources is regarded as crucial for the development of the near future: the copyright issues. To address these challenges, measures include:

- Reforming press subsidies by promoting quality in the digital media world;
- Strengthening and improving journalists' media literacy;
- Expanding digital services of arts and culture facilities (e.g. museums, archives, libraries and national and European platforms such as Kulturpool and Europeana) and improving the ease of access;
- Improving opportunities for using digital cultural content for education, science, tourism and the creative sector, taking into account the interests of the rights holders;
- Increasing participation in cultural programmes through digital solutions such as mobile services, live streams and augmented reality;
- Strengthening media literacy of contributors and users, in particular children and young people;
- Taking measures against hate speech.

In 2017, the tasks for economy and digital policy were merged in the Federal Ministry for Digital and Economic Affairs. Since 2017, there has been a *Digital Overall Strategy for Schools* and in 2019 the Minister for Digital and Economic Affairs announced a *Digitalisation Strategy* of the government as one of the main topics for the coming years. With the establishment of a digitisation agency under the umbrella brand [Digital Austria](#) the government provides a central platform for the implementation of relevant digitisation activities and has presented a digital action plan. For example, an online platform for museums will be set up in order to create contemporary and modern access, especially for children and young people.

The [Kulturpool](#), an initiative of the Arts and Culture Division of the BMKOES and the Federal Ministry of Education, Science and Research (BMBWF), offers central access to digitalised Austrian cultural heritage resources in museums, libraries and archives and provides these to Europeana. One of the main tasks of the Arts and Culture Division of the BMKOES is the promotion of contemporary art in Austria and the presence of Austrian artists abroad. Comprehensive holdings of art and photography have been digitally recorded and the federal government established the image databases [Artothek](#) and the [Fotosammlung](#) (federal collection of photography at the Museum of Modern Art Salzburg). Additionally, image databases of the federal museums and others, the Austrian Mediathek and ANNO – Austrian Newspapers Online are supported by public funds. 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 have been digitalised and integrated into the online-inventory of the National Library as well as the Europeana.

A main actor in the field of media and digital arts is [Ars Electronica](#) in Linz, Upper Austria. It annually organises one of the most important festivals at the interface of arts, new media, politics and society in Europe and stimulates debates on art and technology and the threats and challenges of the digital shift.

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.

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

In Austria, 'intercultural dialogue' is often used in context with external relations, events, co-operation projects and the like. Different actors on different levels – state, Bundesländer (provinces) and local, but also NGOs – with divergent interests, have so far made it difficult to develop a cohesive, consensus-based integration and migration policy. Although Austria is an "immigration country", the immigration and integration policy is very restrictive, especially since the refugee crisis of 2015 (see chapter 2.6).

Concerning the cultural field – apart from individual projects and the stipulation of cultural diversity in strategy papers and laws – there have not been 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 awareness of the need to promote intercultural dialogue is growing and there are a number of initiatives to support this. For example, the *Outstanding Artist Award for Intercultural Dialogue* for artistic and cultural achievements that contribute to dialogue and the understanding of people from different countries of origin living in Austria. Further activities of the Arts and Culture Division of the BMK/OES include bilateral and international exchange of artists and cultural cooperations and agreements.

In order to support intercultural dialogue, the [Task Force Dialogue of Cultures](#) was established at the Austrian Federal Ministry for Europe, Integration and Foreign Affairs in 2007. It serves as a contact point for and originator of various intercultural and interreligious dialogue activities, cooperates with an international network of contacts and serves as a liaison to Austrian government institutions, religious organisations, NGOs, academic institutions as well as members of academia, culture, the media and the economy. The Task Force also supports the Austrian representations abroad with the identification, design and implementation of dialogue projects. These initiatives aim at promoting intercultural understanding through education and the exchange of information, the rapprochement between different cultures and religions, the strengthening of intercultural competences and the inclusion of marginalised groups and religions – nationally as well as internationally. Multilaterally, the Task Force engages in dialogue initiatives in the context of the United Nations, the OSCE, the Council of Europe, within the EU and in cooperation with the International Center for Dialogue (KAICIID) in Vienna.

Intercultural dialogue is also an objective of the cultural support acts or rather cultural (development) strategies of all Bundesländer and also included in cultural strategy papers at the local level of most municipalities. Nevertheless, the visibility of migrants as cultural consumers and producers is still low in Austria. In fact, the essential players have been primarily smaller initiatives and cultural associations that try to reflect migrant experiences, e.g. [Brunnenpassage](#) 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 initiative [Kulturen in Bewegung](#) (Moving Cultures) at the Vienna Institute for International Dialogue and Cooperation (VIDC) realises – subsidised by the Austrian Development Agency – innovative culture projects and thus promotes a diverse cultural understanding in Austria as well as different perspectives on development policy interrelations and global connections.

2.5.2. DIVERSITY EDUCATION

The educational principles, including diversity education, are administered by the Federal Ministry of Education, Science and Research. Since 1992, intercultural learning 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").

A lot of projects in schools have focused mainly on gender equality, but due to rising numbers of students with a mother tongue other than German more multilingual offers have been developed. A nationwide school action of the Federal Ministry of Education, Science and Research about interculturality and multilingualism 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.

A project to encourage cross-culturalism and multilingualism is the multi lingual rhetoric competition [Sag's multi](#), initiated by [Wirtschaft für Integration](#) and organised together with Educult, an independent, non-profit institute providing empirical research and consulting in the fields of culture and education. 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.

By decreeing a policy on intercultural education in 2017 ([Grundsatzterlass zur interkulturellen Bildung](#)), implementation, content and measures were defined concretely with the goal of strengthening intercultural competencies of both students and teachers, acknowledging and respecting social, cultural and linguistic differences as normality, recognising the contingency of one's perspective and learning the ways of appreciative dealing with differences and constructive conflict culture without cultural ascription. Such cultural competencies are seen as essential, especially when considering the high number of migrants, for the democratic and social development and to prevent segregating, racist and sexist statements and actions.

KulturKontakt Austria/OeAD (see chapter 1.4.3) is also active in this field. Projects and educational courses, focused on intercultural educational work, are also provided by the inter-cultural centre (Interkulturelles Zentrum) in Vienna.

2.5.3. 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.).

The [Österreichische Rundfunk](#) (ORF) is a statutory public institution and the largest media provider in Austria. It operates with one provincial studio in each province and since 1975 with 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).

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 – critics are also worried that the independence of media coverage could suffer if the ORF is funded by the government, causing discussions about abolishing the licence fees (GIS).

Permission was 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 was 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). According to the Austrian country report of the [Media Pluralism Monitor 2017](#), the dual system of public and private television broadcasters has led to a decline in the market share of the ORF (at a level of 31.4%) and, in 2017, to a merger of the two biggest private TV companies (ATV and PULS4, which are now owned by the German ProSiebenSat.1 Media company).

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 (mostly as freelancers) 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](#)) established in 2001 and controlled by the Federal Chancellery, awards permits for private television and radio, functions as a legal oversight body for the private radio operators and is responsible for both the preparation and introduction of digital radio and the administration of radio frequencies,. 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*. Moreover, 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.

According to the Media Pluralism Monitor 2017 (MPM), risks to media pluralism in Austria are primarily due to horizontal – but also cross-media – concentration, restricted access to media for minorities, the lack of protection of the right to information, insufficiencies in broadband coverage, political and – to a lesser extent – commercial influence over editorial content (not least because of the distribution of state advertising to media outlets), endangered editorial autonomy, threats to the independence of public service media governance and funding, limited access to media for women and a missing overall concept (and resources) for media literacy. On the other hand, the MPM emphasises that the foundations of the democratic media system are intact and strong, and freedom of expression is well protected. The public service broadcaster feels responsible for

providing access to media for people with disabilities, and there is a rich and varied supply of local media services, including a lively community media sector.

2.5.4. LANGUAGE

German is the main language spoken in Austria. 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 pupils and 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".

2.5.5. GENDER

Austria has committed itself politically and legally to implementing the strategy of gender mainstreaming. 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.

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. In 2019, Equal Pay Day was February 29th, as this was the day that women earned as much as the men that worked until December 31st, 2018.

The situation in the field of art and culture is similar to other areas of society. One of the improvement measures is the gendered cultural report. Since 2001, the Department of Culture of the City of Vienna has published gendered data ("Frauenkunstbericht") in a supplement to their annual financial report.

In terms of gender budgeting, the federal annual *Arts and Culture 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. In 2019, a total of 1 399 subsidies, with a total amount of EUR 7.7 million, were awarded, with 699 projects by female artists with an amount of 3.82 million EUR and 700 projects by male artists with an amount of 3.87 million EUR. Of the 95 scholarships, 56 went to women (59%) and 39 to men (41%). The aim of equal access to transfer payments by the Arts and Culture Division of the BMKOES thereby seems to have been successful. The general gender pay gap in Austria has shrunk from 35% to 25%, but it nevertheless remains enormous.

Gender-relations are documented even when support applications are rejected and the start-scholarship applications will be gendered. In art institutions, an effort is being made by increasing the quota of women in the management boards and presidiums. The Outstanding Artist Award for Women's Culture is a measure at federal level. An expert mentoring programme by established female artists for up-and-coming female artists unfortunately has been stopped although the evaluation results have been excellent. Mentoring pairs (mentor and mentee) were established in the branches of video and media art, fine art, fashion, artistic photography,

performance, music, performing arts, film and literature.

Organisations such as [Fiftitu%](#) and [IG Kultur](#) in particular are striving to reduce the gender-specific imbalance in the arts and cultural field. At a networking meeting of female 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 female creators of arts and culture.

2.5.6. DISABILITY

In Austria, the *UN Convention on the Rights of Persons with Disabilities* has been in force since 26 October 2008. It must be taken into account in legislation and enforcement (administration and jurisdiction). According to a [microcensus survey](#) conducted by STATISTIK AUSTRIA on behalf of the Ministry of Social Affairs in 2015, 18.4% of the population in Austria aged 15 and over have a permanent disability. That is a projected approximately 1.3 million people.

At federal level, the Ministry for Social Affairs, Health, Care and Consumer Protection is responsible for coordinating disability issues. However, many areas that are important for people with disabilities come under the competence of the provinces. There are no specific cultural policy programmes for people with disabilities at any of the local authority levels.

Participation in cultural life is made possible above all by cultural institutions that improve accessibility or private initiatives that create provisions for people with disabilities, such as [equalizent](#), a company with long-standing expertise in deafness, sign language and diversity management, or the [Tanz.montage](#) project, which offers dance and performance as fields of work in a workshop for people with disabilities in the [Verein Balance](#). As part of the [Tagesstruktur](#) offer, people with artistic ambitions can engage in artistic work in groups and with the assistance of experienced artists. [Verein Balance](#) also supports people interested in dance and performance in finding offers in the scene, in getting to the rehearsal location and in structuring and organising their individual daily routine.

The association [Ich Bin O.K. – Kultur- und Bildungsverein](#), a cultural and educational association of people with and without disabilities for cultural integration through extracurricular leisure activities, dance and theatre, aims to dismantle access barriers and improve participation in artistic and cultural life, as well as the inclusive theatre project [Theater Delphin](#).

[IVS Wien](#), the interest group of social service companies for people with disabilities, lobbies for these goals. In 2019, it initiated the [#LebenNichtBehindern](#) (let live, don't obstruct) campaign to inform about the possible consequences of further savings in the care of people with disabilities in Vienna.

The City of Vienna offers a lot of information on offers, initiatives and activities in connection with disability, either self-organised or supported by institutions, on its internet portal under the keyword [Leben mit Behinderung](#) (living with disabilities). Other provinces also have information portals on this topic. For example, at various cultural events it is "first row with extra leg-room" for members of [ÖZIV](#), an association for people with disabilities in Burgenland. Every year, they are invited to the operetta in Mörbisch and the theatre in Kobersdorf.

2.6. Culture and social inclusion

Austria has no cohesive programmes at national level linking social inclusion and culture. In particular, people with migrant background and people facing poverty are threatened by cultural or social exclusion.

The *Law on the Rights of Indigenous Ethnic Minorities in Austria* (1976), the *Volksgruppengesetz* (Ethnic Groups Act), significantly curtailed the rights granted in Article 7 of the 1955 *State Treaty*. Six groups are recognised as ethnic minorities in different parts of Austria: Slovenes (in Carinthia and Styria, ca. 25 000), the Croats (in Burgenland, ca. 20 000), the Hungarians (in Burgenland and Vienna, ca. 40 000), the Czechs (20 000) and Slovaks (10 000, both mostly in Vienna). In 1992, the Roma (in all nine Austrian Bundesländer, ca. 50 000) became the latest ethnic minority group to be recognised. There is 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. Since 2005, Austrian sign language is a recognised minority language with about 10 000 speakers.

The Federal Chancellery's department for the *Volksgruppengesetz* (*Ethnic Groups Act*, 2000) 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. With EUR 3.9 million, the budget for ethnic groups has remained almost the same since 1995.

In 2019, there are about 1.4 million people with a foreign nationality living in Austria (16.2% of the total population). Almost half of the non-Austrian nationals come from the European Union, 192 000 are German, the biggest group of foreigners in Austria (13% of all), and 112 000 are Romanian. 700 000 people are third-country nationals, with Serbians (122 000) as the biggest group, followed by Turks (117 000) and citizens from Bosnia and Herzegovina (96 000). Among people with a non-European nationality, Asians form the biggest group (189 000) and 35 000 people from Africa are living in Austria.

As much as many other European countries, Austria has been the destination of refugees from war zones, primarily from Syria (50 000 people) and Afghanistan (44 000). The number of asylum applications has risen by more than 200% in 2015, but has declined sharply after the shutdown of the Balkan route in 2016. Policy making and administration are facing great challenges regarding the social and cultural integration of people with a migrant background. The Division for Integration of the Federal Ministry for Europe, Integration and Foreign Affairs is responsible for these tasks.

The law and its application distinguish sharply between citizens of Austria and the EU on the one hand and those of third countries on the other. 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* which has been sharpened, initially through the limitation of transition times for asylum procedures. Generally, immigrants from non-EU-countries are disadvantaged in the labour market and the Austrian education system.

Prevention and decrease of poverty and social exclusion are essential objectives of the social and welfare policy on national and EU-level. According to STATISTIK AUSTRIA, more than 1.5 million people are affected by poverty. The risk of poverty declined since 2008 by 2,6% and it is lower than the EU average, actual poverty halved from 5,9 to 3%. Long-time unemployed persons belong to the high-risk group, 8,3% are at in-work poverty risk.

To avoid the risks of social exclusion of people with a migration background, social inequalities or any other impairments, or even enable their social inclusion, most of all private initiatives are actively engaged in order to improve the situation. One example is the initiative [Hunger auf Kunst und Kultur](#) (hungry for arts and culture) founded by the network [Conference on Poverty \(Armutskonferenz\)](#) 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 with lower incomes. Hunger auf Kunst und Kultur is supported by different authorities, for example the City of Vienna and the State of Upper Austria as well as numerous sponsors and other promoters. It is available in all the Bundesländer, with the exception of Carinthia. The Armutskonferenz 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.

Most often there are private cultural initiatives and NGOs which take care of the cultural participation of migrants and minorities.

2.7. Societal impact of arts

Art and culture are recognised as essential factors for the high quality of life in Austrian society. The *Art Promotion Act* states that art makes a contribution to improving the quality of life and the mission statement for the current [Federal Budget 2020](#) states that art and culture are important elements of social cohesion and that artistic positions on issues of our time are important contributions to the diagnosis of social challenges. The importance is emphasized to safeguarding the cultural heritage and state cultural institutions and ensuring broad public access to art and cultural assets and the development of an “Art and Culture Strategy” is announced.

In all art and culture strategies or cultural guidelines – at regional, local or national level – the role of art and culture is understood as promoting democracy and strengthening social cohesion, and the promotion of art and culture is oriented towards impact goals that are intended to ensure the sustainable anchoring of art and culture in society. The public sector is therefore committed to promoting and supporting art and culture at all levels, and all government programmes in recent decades confirm this value of art and culture.

The role of art and culture for society has most recently been discussed in connection with the *Faro Convention* of the Council of Europe ratified by Austria in 2015. Numerous publications and events have highlighted the importance of cultural heritage for society and its social value for people. The social relevance of contemporary art and cultural creation was also discussed.

There are no overarching programmes, but there are various actors who use and promote the social impact of art and culture. The [Büro für Transfer](#), for example, develops programmes and activities to promote and shape social change through art, design and creativity. The numerous regional cultural initiatives in Austria (see chapter 6.4) also have a far-reaching social impact in terms of participation and involvement in the country's art and cultural events.

2.8. Cultural sustainability

Sustainability has become a subject of (political) discussion in Austria in the context of cultural policy with the UN Decade of Education for Sustainable Development 2005 to 2014 and the UNESCO Sustainable Development Goals. In the context of the 2030 Agenda for Sustainable Development, the contribution of art and culture is a cross-cutting issue. At the national level, in its [mission statement](#) of the federal finance act, the Ministry of Finance has defined the general conditions for the creation and communication of art and culture. The main objectives defined there are the sustainable anchoring of contemporary art in society, the guarantee of stable general conditions for artists and the sustainable safeguarding of state cultural institutions and cultural heritage, and better access to art and culture for the public. The measures will be implemented through a broad participatory process at all local-authority and civil-society levels. The latest government programmes are also committed to the sustainable safeguarding of art and culture and their contribution to social cohesion, their role in education and as a location factor.

2.9. Other main cultural policy issues

[Platform Baukultur](#), the Austrian initiative for architectural policy and building culture fosters architectural policies in Austria. Since 2006, it has been presenting the Report on Austrian Building Culture – on the basis of a parliamentary resolution – every five years. The report contains several recommendations in the fields of public awareness, production, economy, sustainability and more. The third [Austrian Building Culture Report](#) (2017) concerns itself with scenarios and strategies for the future up to 2050 and creates – from three perspectives: global, integral and national – three scenarios on the issues of 'Landscape as a resource', 'Cities and regions', 'Housing' and 'The public sector'.

A further issue that repeatedly gives rise to debates is the restitution of artworks plundered by the Nazis during the Nazi period to their former owners or their heirs. The [Commission for Provenance Research](#) systematically checks 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.

The Austrian National Library (as an example) also takes its responsibility for the systematic plunder of the belongings of mostly Jewish citizens, but also of other victims of the Nazi regime. The National Library has drawn up a comprehensive provenance report and since December 2003, 43 580 objects have been restored to their legal owners.

3. Cultural and creative sectors

3.1. Heritage

For several years, the value of 'cultural heritage' has been understood in a broader concept, including the preservation of historical monuments and the protection of cultural heritage. The *Framework Convention on the Value of Cultural Heritage for Society* (Faro 2005) of the Council of Europe is based upon this broader definition. The Faro Convention was signed and ratified by Austria and implemented in 2015. The convention extends the concept of culture in relation to other conventions, underlines the responsibility of each state for its cultural heritage, emphasises the close connection between cultural heritage and sustainable development and stresses the value of cultural heritage for society and people. In 2016, the österreichische Kulturdokumentation was assigned to review and evaluate the status quo in Austria. The [report](#) makes proposals for projects and measures to take forward the implementation of the conventions' objectives.

Since then, Austria has been asked to take measures; for example, a wide range of activities and events has been launched during the [European Year of Cultural Heritage 2018](#). The European Union initiative was intended to contribute to raising awareness of cultural heritage, promoting the enhancement of cultural heritage and strengthening cooperation with neighbouring countries. An inter-ministerial working group was set up at the Arts and Culture Division of the BMKOES, involving the various federal ministries, representatives of the federal states, of the Federal Monuments Office and of civil society, in order to implement EYCH2018 in Austria. In May 2018, the Arts and Culture Division of the BMKOES initiated the conference *Nicht in Stein gemeißelt. Kulturelles Erbe neu denken im Europäischen Kulturerbejahr 2018* ["Not Carved in Stone: Rethinking Cultural Heritage in the 2018 European Cultural Heritage Year"]. The highlight of the theme year was the [#EuropeForCulture](#) final conference, also held in Vienna in December 2018 as part of the Austrian EU Presidency, which was attended by 500 participants. It offered political decision-makers from all over Europe as well as representatives from civil society and others the opportunity to exchange views on developments and to continue work on the cultural heritage year. During the conference, the European Commission presented its planned activities to make the ideas of the European Heritage Year effective beyond 2018 and to facilitate participation, sustainability, the protection of cultural assets, innovation and global partnerships ([European Framework for Action on Cultural Heritage](#)).

Monument protection with the key tasks of protection, care, research, and communication, is directly administered by the National Heritage Agency (Bundesdenkmalamt), which has decentralised branch offices (Landeskonservatorate) in each Bundesland. The Federal Monuments Office falls under the jurisdiction Arts and Culture Division of the BMKOES. Departement IV/A/4 'Monument protection, heritage, provenance and art restitution' also deals with matters of architectural and archaeological heritage, cultural landscapes, provenance research and the restitution of looted art. The funding departments of the Arts and Culture Division of the BMKOES also support activities in the field of cultural heritage or the mediation of cultural heritage, but there are no specific programmes. At the national level, the digitisation of cultural heritage is an important issue in which, for example, [federal museums](#) and other [national institutions and organisations](#) are involved. The [Kulturpool](#), as an overview and search portal for Austria's digital cultural heritage, offers central access to digitised Austrian cultural heritage resources.

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.

All these institutions are committed to the promotion of the rich cultural heritage in the 21st-century and there are numerous educational programmes, especially for the younger generation. The government has awarded the Austrian Museum Prize annually (since 1988), with the aim of encouraging Austrian museums of different legal entities to design their content, presentation and communication in an appealing and contemporary way.

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, established within the Austrian UNESCO Commission in 2006, is entrusted with the implementation of the agreement and the drawing up of a national directory. Since 2010, there have been more than 130 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.

Cultural heritage matters are also dealt with by the provinces and municipalities in which corresponding institutions and facilities are supported.

3.2. Archives and libraries

Austria has a comprehensive network of libraries: 1 048 municipalities have a library. Hence libraries play a key role in the provision of literature and culture. Moreover, the Public Library Concept *The Library of the Future – The Future of Libraries* demonstrates that libraries are today seen as centres of information and education with a social integrative function.

The public libraries are run by towns and municipalities, organisations and the Church. Three supraregional associations in which the public libraries are organised are supported as part of the Division of Art and Culture of the BMKOES' library support: [Austrian Libraries Association \(BVÖ\)](#), the [Library Service of the Austrian Federation of Trade Unions \(ÖGB\)](#) and the [Austrian Library Network](#). The Arts and Culture Division supports the modernisation of public libraries, the training and further education of staff, the expansion of the stock of media and the further development of public libraries as places of communication of knowledge, art and culture, as reading and media competence centres and as places of social analysis and debate.

The BVÖ represents the interests of more than 2 600 members and provides service, advice and information, e.g. financial support, the promotion of literature and reading, publications and cost-free online content. BVÖ carries out the operative tasks of the Advisory Council on Education and Training. The organisation is responsible for professional training for librarians working at public libraries and for the promotion of public libraries.

In addition, the BVÖ's [library map of Austria](#) offers an inventory of the public library system with regard to the degree of supply with public libraries and also with regard to their efficiency in achieving the Austrian target standards at national, provincial and district level. This map is the starting point for the medium- and long-term

further development of public libraries in Austria.

Austria's archives preserve an essential part of the country's cultural heritage. One focus of recent years has been digitisation, for example through projects by the Austrian National Library and the Austrian State Archives as well as the [Austrian Media Library](#). The [ArchivNet](#) platform is open to all Austrian archives and provides networked, comprehensive access to their holdings. The above-mentioned [cultural pool](#) also offers central access to digital Austrian cultural heritage resources, with which museums, libraries and archives can be searched and researched in detail.

3.3. Performing arts

The performing arts are a focal point of cultural life in Austria. The country's prestige theatres, opera houses and orchestras are international flagships, while the other theatres and the numerous groups from the independent scene in cities and regions develop diverse formats of the highest quality. Festivals are also an important part of this category.

Drama in Austria takes place on the stages of large, established theatres with permanent ensembles on the one hand and as part of a constantly growing independent scene on the other. Both the state and the provinces and municipalities are committed to the promotion of the performing arts. At the federal level, for example, annual expenditure on the performing arts is the highest in comparison with the other sectors (LIKUS) (see chapter 7.1).

The state is the owner of the Bundestheater-Holding GmbH, which with its four subsidiaries forms the largest theatre group in the world, with more than 2 300 employees (artists and technical staff) as well as seven venues and the opera school, ballet academy and choir academy of the Vienna State Opera.

In addition to the financing of the federal theatres, the Arts and Culture Division of the BMKOE's annual funding programme supports: theatres that are based in Austria and have continuous performances in the country; independent groups in the fields of dance, theatre and performance; Austrian orchestras and music ensembles; concert organisers; and festivals. It also subsidises production and project costs, investment costs, travel and tour costs, and grants scholarships and awards various prizes.

The [IG Freie Theater](#) represents the interests of the freelance performing arts in Austria. Together with organisations and national representatives of the scene from Bulgaria, Czech Republic, Germany, Italy, Romania, Spain, Sweden, Switzerland, and Hungary, it founded the European Association of Independent Performing Arts (EAIPA) in Vienna in 2018. The EAIPA pursues the goal of improving the structural, social, legal, financial, political, organisational, artistic and cultural conditions of performing artists, groups of artists, independent theatres and other artistic enterprises, as well as of all professional groups and infrastructures associated with the sector, throughout Europe. To launch its activities, it has published the study *Introduction to the Independent Performing Arts in Europe: Eight European Performing Arts Structures at a Glance*.

The basis for the support of independent performing arts in Vienna is the 2004 Vienna Theatre Reform, which aims to promote artistic quality in a multi-stage, transparent funding model. To this end, several funding categories with different time limits have been established, ranging between short-term funding of individual projects and longer-term funding for projects of up to four years. Evaluation and assessment are carried out by expert juries.

3.4. Visual arts and crafts

In Austria, the fine arts comprise fine art, architecture, design, fashion and photography. The promotion of contemporary art has been an increasingly important focus for about ten to fifteen years and has been explicitly anchored in the latest government programmes. Particular attention is paid to promoting the internationalisation and mobility of Austrian artists. The government promotes the creative work of artists as well as its processing, presentation and placement through associations and institutions in the fields of fine arts, architecture, design, fashion and photography. The aim is both to secure what is tried and tested and to establish new impulses and make new developments possible.

Current federal grants include a partial financing of annual programmes of Austrian associations and artist groups that have a continuous exhibition programme, the support of individuals and associations for exhibitions, projects at home and abroad, publications and grants for travel and transport costs. In addition, there are scholarships for artists to prepare, conceptualise or realise artistic projects at home and abroad in the form of state scholarships, start-up scholarships, foreign studio scholarships or domestic studios. Indirect support is provided through gallery support in the form of museum purchases and foreign trade-fair support, purchases and prizes (see chapter 7.2.1).

The [IG Bildende Kunst](#) represents the interests of visual artists in Austria, initiates debates on cultural policy, intervenes in decision-making processes that affect the work and lives of visual artists. It offers advice and “survival training” for women artists with regard to social security, tax, residence and employment, copyright and exploitation, fees etc. It advocates the freedom of art and the importance of art for society and offers networking and support for artist-in-residencies and exhibitions.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

In Austria, the sector of the creative industries includes ten subsectors: architecture, books and publishing, design, video and film, performing arts, music, radio and television, software and games, advertising, libraries and museums. It corresponds to all commercial enterprises that create, produce and distribute creative and cultural goods as well as services. As mentioned in chapter 3.3 and 3.4, the performing and visual arts sectors / branches overlap with the sub-sectors listed here to some extent, but in the context of the creative industries the focus is only on commercially oriented companies.

Since 2003, eight reports on Creative Industries have been published at national level and they provide a detailed mapping and monitoring of the sector. Regional 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 are also available.

According to the eighth [Austrian Creative Industries Report](#), in 2016 around 42 300 companies and some 153 000 self-employed and employed people were part of the creative industries. These are almost 11% of the companies in the Austrian economy and almost 5% of the total workforce. In 2016, the creative industry generated sales of around EUR 22 bn and a gross value added to factor costs of just under EUR 9.1 bn and is thus responsible for around 3% of revenues and around 4% of the value added of the Austrian economy as a

whole. Creative companies were developing positively both in the short term (2015 to 2016) and in the long term (2008 to 2016). The following table gives an overview of the sector and the individual subsectors and their current economic indicators:

	Enterprises	Persons employed	Turnover in m. EUR	Value added in m. EUR
Architecture	5,890	17,854	1,719	893
Books & publishing	3,895	22,910	3,852	1,220
Design	1,967	3,632	284	137
Film industry	4,075	10,875	1,549	487
Market for performing arts	8,041	22,764	2,556	1,385
Music industry	1,170	3,082	358	133
Radio & TV	85	1,572	411	145
Software & games	7,553	41,186	6,739	3,363
Advertising	9,608	29,097	4,538	1,320
Creative industries total	42,284	153,001	22,006	9,082

Source: Eighth Austrian Creative Industries Report 2018, p. 34

Austria's creative industries rank 10th in the European Union and are therefore of above-average importance compared to the size of the country (Bertschek et al. 2018). The Austrian creative industries show a high degree of internationalisation with an export rate of 19.4% compared to the 12.5% average export rate of the Austrian's service industries.

In 2016, the Federal Ministry for Science, Research and Economy (now the Ministry for Digital and Economic Affairs) published the *Kreativwirtschaftsstrategie Österreich*. This strategy aims to strengthen the Austrian innovation system, the competitiveness of the creative industries, the transformative effect of the creative industries on other sectors and Austria's international reputation as a creative culture and innovation country by 2025.

The strategy builds on the strengths of Austria's creative industries, which relate to companies and organisations in the fields, but also to the good support and promotion structures at regional and federal level, which have been steadily built up over the past fifteen years. In order to implement this strategy, the services of two long-standing partners are used: the Austrian business development bank Austria Wirtschaftsservice (AWS) (with its programme AWS Kreativwirtschaft) and Kreativwirtschaft Austria (KAT) (a working group of the Austrian Chamber of Commerce WKÖ).

AWS Kreativwirtschaft focuses on monetary support in the form of a grant for innovative projects in the context of the creative industries as well as basic and advanced training programmes for the creative sector, e.g. AWS Impulse (funding and training for entrepreneurs). The working group *Kreativwirtschaft Austria* (KAT) in the Austrian Chamber of Commerce (WKÖ) has its remit as 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. KAT

publishes the *Austrian Creative Industries Report* every two years. Furthermore, a Kreativwirtschaftsbeirat (committee for the creative industries) was nominated by the minister for Digital and Economic Affairs in 2019 to accompany the ministry during the implementation of the strategy through monitoring activities and the formulation of recommendations.

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.

Important initiatives for the creative industries have also been taken at the level of the federal provinces and the cities. Since 2003, the Creative Industries Department of the Vienna Business Agency acts as an economic support and service office for creative industry enterprises in Vienna. It supports projects mainly in the fields of fashion, music, multimedia, design, publishing, the arts market and architecture and serves as an information, service and networking centre for the creative industries in Vienna.

Further initiatives by the provinces to support the creative industries include the Burgenland Centre for the Creative Industries, Creative Industries Styria (CIS), the Upper Austria Creative Region, Upper Austria Creative Industries, Create Location Agency Tirol, Hafen 11 Creative Industries in Klagenfurt, and Design Austria. These initiatives aim to further develop the creative industries in the respective region and network with industry, trade and the service sector.

Many areas of artistic and cultural creation overlap with creative industry sectors, such as the film industry, publishing, sound recording production, fashion labels or parts of the visual arts (galleries) and performing arts (theatres). In this respect, the support provided in the arts and cultural field mentioned above in chapters 3.3 Performing Arts and 3.4 Visual Arts and Crafts also indirectly contributes to the development of the creative industries and vice-versa.

3.5.2. BOOKS AND PRESS

In the context of the Austrian creative industries, the books and press subsector (including publishing) is ranked third as regards employment, turnover and value-added indicators (see also chapter 3.5.1). In recent years, it has been considered as a relatively strong subsector economically. The subsector generates 18% of the turnover and 9% of the enterprises of the whole creative industry sector. But compared to the structure and sectoral distribution of the European creative industries, Austria has a relatively small books and press sector.

In 2004, a new *Press Subsidy Act* (Presseförderungsgesetz) came into force. In addition to distributing subsidies for daily and weekly newspapers and special subsidies for the preservation of diversity in regional daily newspapers, the Act also provides measures, such as support for the education of journalists and for research projects. Among other things, the *Journalism Subsidy Act* (Publizistikförderungsgesetz, 1984) sets out provisions to support 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 characteristic of the media landscape in Austria is the high concentration in the field of the print media: 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 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 became the second-biggest newspaper in the country. According to the Austrian country report of the Media Pluralism Monitor 2017, the growing market share of free daily newspapers has intensified the competition in the newspaper industry, causing a decline in the horizontal concentration of ownership.

The use of online media, in particular social networks, is increasing in Austria. More than 60% of people under 35 years of age use social media as one of their primary daily news sources, while TV and newspapers remain the main sources for people over 35 years old. Smartphones are used for news by more than the half of the Austrian population, as the [Reuters Digital News Report 2020](#) points out.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

Audiovisual and interactive media includes film and video, TV and radio, video games and internet podcasting. The Austrian definition of the creative industries includes the entire software and games sector, which has very strong economic indicators (see table at chapter 3.5.1.). However, the games sector is not reported separately and is of lesser economic importance. Radio and TV is the smallest subsector of the Austrian creative industry. In total, the audiovisual and interactive media sector in Austria consists of about 11 700 companies and about 53 600 staff, which generates a turnover of about EUR 8.7 million and a gross added value of about EUR 3.9 million (see table at chapter 3.5.1.).

The film sector has been developing dynamically for several years now. It is also an area for which subsidies have been restructured. In order to strengthen the promotion of the new generation in the film sphere, a coordination office in the Film Department in the Arts and Culture Division of the BMKOES, together with the Austrian Film Institute (ÖFI), functions as a networking point and coordinates the structuring of the nationwide promotion of the upcoming generation. The [Austrian Film Institute \(ÖFI\)](#) is Austria's largest promotion institution. It is a national film funding agency that supports the Austrian film business based on both cultural and economic aspects. Film funding aims at promoting Austrian cinema as well as co-productions on equal terms.

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 Bundesministerium für Digitalisierung und Wirtschaftsstandort (BMDW) to support national film production. Support is provided for the production of national productions, Austrian-foreign co-productions and service productions. The funding measure has an annual budget of EUR 7.5 million.

In order to promote cooperation between film and television, the Film / Television Agreement was concluded 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 production 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 Film Institute (ÖFI) and the ORF decides on the granting of funds. The request may be filed by film producers.

The [Austrian Television Fund \(Fernsehfonds Austria\)](#) is administered by RTR-GmbH (Austrian Regulatory Authority for Broadcasting and Telecommunications) which receives EUR 13.5 million from the fees collected in accordance with Art. 3 (1) of the *Austrian Broadcasting Fees Act* (RGG). Funding is available for the promotion and administration of television productions (including television films, series and documentaries). More information related to the public funding system of the audiovisual sector can be found under the legislation chapter 4.2.6.

In recent years, a digitisation strategy (*Digital Roadmap Austria*) has been drawn up and implemented at federal level. Companies from the interactive media sector can also make use of the newly created support programmes.

3.5.4. MUSIC

The music sector in Austria accounts for 3% of companies in the Austrian creative industry. It is a rather small sector, with around 1 170 companies and just over 3 000 employees. Not just in Austria, but also throughout Europe the digitalisation of music distribution has led to a sharp decline in the retail trade in recorded audio and video media. Some companies that can be categorised in the music industry, such as independent musicians and composers, concert organisers, cultural and entertainment institutions for music, however, are statistically included in the market for performing arts.

Music traditionally plays an important role in Austrian cultural life. In recent years, Austrian productions/musicians who position themselves outside classical music have gained a higher profile and are successfully represented on the market. Some initiatives as listed below support them. 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; and the improvement of the general conditions for music making in Austria. Mica is supported by the Arts and Culture Division of the BMKOES and by the Cultural Department of the City of Vienna.

[Austrian Music Export](#) is a service and resource centre for exporters of contemporary Austrian music in all genres and aspects (recordings, live, sync, etc.). This includes providing access to information on Austrian artists and companies, building a substantial network of industry professionals and media, providing travel support and representing Austrian music at international trade shows, conferences and festivals. Austrian Music Export is a joint initiative of Mica – Music Austria and the Austrian Music Fund in close cooperation with the organisers of the Austrian booths at international music trade fairs and *go international* – an initiative of WKO and the Federal Ministries of Education, Science and Research (BMBWF) and for Europe, Integration and Foreign Affairs (BMEIA), the Arts and Culture Division of the BMKOES, the AUME/SKE Fund and the Municipal Department of Cultural Affairs of the City of Vienna.

The [New Austrian Sound of Music \(NASOM\)](#) is a long-term sponsorship program by the Austrian Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA), promoting young emerging Austrian and Austria-based bands and musicians performing abroad. The aim of NASOM is to offer biennial support for international performances of promising young talents with the help of a global network of embassies, cultural forums and consulates. A further objective of NASOM is to draw more attention to the fact that Austrian music creation –

beyond the traditional – is as vibrant, modern and culturally diverse as ever. Every two years, the young artists accepted for this programme are selected in cooperation with the organisation Mica – Music Austria and local music universities. Participants of this sponsorship programme are chosen from the genres of classical, jazz, world, contemporary and pop music.

3.5.5. DESIGN AND CREATIVE SERVICES

This sector definition includes the subsectors design, architecture and advertising services. In the three most important subsectors of the Austrian creative industry as a whole, advertising and architecture are second and third respectively in terms of size and economic value of the subsectors (see table at chapter 3.5.1.). The overall sector comprises a total of around 17 400 companies, around 50 500 employees and generates sales revenue of around EUR 6.5 million and gross value added of around EUR 2.4 million. The three subsectors have different structural characteristics: in architecture the average size of the company is higher, in advertising there is a higher turnover. By comparison, the design sector is much smaller and has a high proportion of one-person companies. Statistically, the economic importance of the design sector tends to be underestimated, as many designers, especially industrial designers, work in companies that are not categorised in the design sector.

The annual [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 has also essentially contributed to the success and profile of the creative industries and their importance in Austria.

In 2012, Austria's most important design initiatives jointly founded the open platform [AustrianDesignNet](#), a voluntary association of institutions from the Austrian design and creative industry. The aim is to represent Austrian design together at international events and above all to network and coordinate national and international activities better. The initiative is operated by the following eight institutions: AWS Kreativwirtschaft, Creative Industries Styria, Creative Region Linz & Upper Austria, Designaustria, Designforum Vienna, the creative industries department of the Vienna Business Agency, MAK – Austrian Museum for Applied Arts / Contemporary Art and Vienna Design Week.

In the field of architecture, there is a House of Architecture in every Austrian province: it is a non-profit association for the promotion of architecture and quality construction in the field between cultural, social and educational policy as well as general economic conditions. These have joined forces with other interest groups in the field of architecture to form the [Architekturstiftung Österreich](#). In addition to the statutory professional associations and the training centres, the independent architectural initiatives form an important third pillar for safeguarding architecture. The network of architectural initiatives is committed to architectural quality and promotes understanding of contemporary architecture in politics, administration and the public. The aim is to inspire people with enthusiasm for architecture and to make them demanding partners in the design of the built environment. There is also a clear commitment by the government to an architecture that encompasses all Austrian regions. In 2017, the [Austrian Building Culture Report](#) and the government's architectural guidelines were published for the third time (see also chapter 2.9.).

3.5.6. CULTURAL AND CREATIVE TOURISM

Cultural tourism plays an important role for Austria as a tourist destination and is therefore also treated as a topical issue in tourism policy, both by the Ministry responsible and by the Austrian National Tourist Office. Apart from cultural heritage (especially in an urban context), festivals and other cultural offers are also of great importance. Cultural tourism is no longer limited to cities alone; more than 15 000 theatre and concert performances as well as more than 2 500 events as part of festivals take place on a regional level in Austria. Since the culture-loving public is well educated and has above-average purchasing power, the destinations and venues benefit from the added value generated and the jobs needed.

Data from 2017 indicate that for around 2.5 million holidaymakers culture is the main motive for a holiday in Austria. Visitors' cultural interests have changed in parallel with the social concept of culture, which is much broader today than previously. Whereas offerings that could be categorised as 'high culture' and 'classical' predominated in earlier decades, today there is a wide variety, ranging from subculture and everyday culture to the avant-garde and experimental.

Due to the COVID-19 pandemic, both areas – tourism and culture – are highly endangered in their (economic) future.

4. Law and legislation

4.1. General legislation

4.1.1. 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* or the *Basic Law on Civil Rights* (including Freedom for the Arts – Paragraph 17a, 1982).

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.

4.1.2. ALLOCATION OF PUBLIC FUNDS

The *Federal Arts Promotion Act*, adopted in 1988, 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 and 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. In the *Arts Promotion Act*, it is also mentioned that potential conflicts of responsibility need 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 1.2.3).

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 percent of the state share is given to the Arts and Culture Division of the BMKOE; the rest is spent on heritage protection and museums. Since 2000, further contributions have been dedicated to the social security insurance fund (see chapter 4.1.3).

4.1.3. SOCIAL SECURITY FRAMEWORKS

The *Law on Social Security for Artists* (*Künstler-Sozialversicherungsfondsgesetz 2001*, renamed as *Artist's Social-Security Insurance Structure Act 2011*) covers social security issues for artists. Since its implementation, freelance artists have been treated the same as other self-employed professionals, which means they must pay their statutory social security insurance if they earn more than 5 527,92 EUR per year (2020; this amount is adopted annually). In many cases, the 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. Many freelance artists are employed both part-time and/or do freelance work 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). Thus, 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 applies for those cases in which there is an additional income next to self-employment: if this income exceeds the threshold of EUR 5 527,92 (2020, 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 158 per month (EUR 1 896 per year in 2020), if their annual income from artistic activity is at least EUR 5 527,92 (2020) and the sum of all their income does not exceed EUR 29 942.90 (2020) annually. This amount increases with each child of the artist. 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. 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. Each year about 1 200 artists receive this subsidy.

Since 2009, self-employed artists have the option of voluntary unemployment insurance. In 2010, the Social Insurance Institute (*Sozialversicherungsanstalt SVA*) implemented a *service for artists* that offers advice and support for social-security issues. Furthermore, since then artists have the opportunity to register their self-

employed activity and the resulting obligatory insurance as being idle, so that they have access to benefits from unemployment insurance.

4.1.4. TAX LAWS

There are three tax rates under the *Austrian VAT Law* (1994): the regular rate of 20%, a reduced rate of 10% (books, press) and a third rate of 13% which has been established in the course of a tax reform in 2015. The latter specifically applies to cultural institutions, cinemas, theatres 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. From 1 July 2020 to 31 December 2020, reduced tax rates were temporarily further reduced to 5% due to the COVID-19 pandemic. There is 20% VAT on music CDs.

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 has been added in 2016 to make donations to those tax-deductible as well.

Income up to EUR 11 000 annually is tax free. Income from EUR 11 000 to EUR 18 000 is taxed at 20%, from EUR 18 000 up to EUR 31 000 35%, from EUR 31 000 to EUR 60 000 42%, from EUR 60 000 to EUR 90 000 48%, from EUR 90 000 to EUR 1 million 50%. Income above this is subject to a top rate of 55% tax ([Steuertarif und Steuerabsetzbeträge](#)). 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.

On the basis of an amendment to the *Federal Arts Promotion Act* (1988) in 1997, certain public subsidies are tax free. 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.

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.

Under the *Sponsors' Ordinance* regulation, adopted by the Federal Ministry of Finance in 1987 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 be, for example, in the form of an advertisement). This regulation only allows for a very small amount of expenditure to be tax deductible.

4.1.5. LABOUR LAWS

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 have been created for actors in 2011: the *Theatre Employment Act* (Bü-ARG) since then 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 is present. The fact that the new Law does not include film actors is also criticised, as it does not correspond to actors' professional reality.

The same rules generally apply for employed artists of other disciplines as for employees of other professions. In many cases, artists are working as freelancers, under the scope of work contracts (*Werkvertrag*) or as quasi free-lancer (*freier Dienstnehmer*, see 4.1.3).

4.1.6. COPYRIGHT PROVISIONS

The function of the copyright law is to protect works of literature, music, arts and film and to allow an effective enforcement of the – immaterial and financial – interests of the authors and originators. 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 legal basis is the *Copyright Act*, the 2015 amendment that aimed to improve artists' income situation, in particular by including all types of storage media in the payment for blank cassettes. After years of legal uncertainty and non-transparent regulations, the amendment implemented a modern copyright law for the fair payment of intellectual services provided by artists. The amendment also ensures that users have the right to make private copies of legally acquired, copyrighted works for their own use.

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. The copyright collecting societies (e.g. AKM, Austro Mechana, Literar Mechana, Bildrecht, VDFS (Film) i.a.) are regulated by the *Collecting Societies Act* (*Verwertungsgesellschaftengesetz*, *VerwGesG*) that has been amended in 2016 according to EU requirements. In 2019, Austria approved the EU copyright reform, which must be transposed into national law within the next two years.

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.

Austrian film copyright law was also amended in 2016. It previously provided that authors' rights to commercially produced film works and the rights of actors to them ex lege were transferred to the film producer (*cessio legis*). Taking into account the requirements of the European Court of Justice, a presumption regulation based on the German model was implemented in 2016. The transfer of authors' rights to film producers is therefore refutably presumed.

4.1.7. DATA PROTECTION LAWS

The *General Data Protection Regulation* (GDPR; *Datenschutz-Grundverordnung* DSGVO) of the EU has been in force since May 2018 in Austria. Following the implementation, two amendments of the national *Data Protection Act* (2000) came into force (in addition to modifications of numerous other relevant laws): the *Data Protection Amendment Act* and the *Data Protection Deregulation Act*. The *Data Protection Act* implements the EU data-protection guidelines, regulates all rights and obligations of operators of information collections and applies both to public-legal (authorities etc.) and private legal information collections (companies, associations and other organisations), 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 Authority*, one of the eldest data protection authorities in Europe (since 1980), is in charge of the compliance with the data protection law.

4.1.8. LANGUAGE LAWS

As described in chapter 2.5.4, the official language in Austria is German. Croatian, Hungarian, Slovene and the Austrian sign language are recognised as minority languages and as regional official languages they are protected by the *Ethnic Groups Act* (*Volksgruppengesetz*).

The *Broadcasting Act* (2001) stipulates that the Austrian Broadcasting Corporation 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 start 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 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 the fund for the promotion of non-commercial private broadcasting (see chapter 4.2.6).

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

Information is currently not available.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

Specific federal regulations or Acts in the culture field include:

- *Actors' Act (1922), Theatre Employment Law Act since 2011;*
- *Artists' Social-Security Fund Act (2001), Artists' Social-Security Structure Act (KSVSG) since 2011;*
- *Arts Restitution Act (1998; 2009);*
- *Arts support Act (1981);*
- *Collection Societies' Act (1936);*
- *Copyright Act (1996);*
- *Federal Arts Promotion Act (1988);*
- *Federal Law on Retail Price Maintenance for Books (2000);*
- *Federal Museums Act (2002; 2013);*
- *Federal Theatre Organisation Act (1998; 2015);*
- *Film Promotion Act (1980);*
- *Film-Television Agreement (1981; 2006);*
- *General Framework Regulations for Granting Supports from Government Funds (1977);*
- *Monument Protection Act (1923; 2013);*
- *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;*
- *Public Broadcasting Act (1984);*
- *Public Utility Act (Gemeinnützigkeitsgesetz 2015);*
- *Salzburg Festival Fund Act (1950)*

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 BMKOES 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.

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

Table 2: International legal instruments implemented by Austria in the cultural field

Title of the act	Year of adoption
European Cultural Convention (Council of Europe 1954)	1955

Agreement on the Importation of Educational, Scientific and Cultural Materials (UNESCO 1950)	1958
Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (UNESCO 1954)	1964
International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (UNESCO 1961)	1973
Universal Copyright Convention (1952 / revision 1971)	1957 / 1982
Berne Convention for the Protection of Literary and Artistic Work (1886 / Paris Act 1971)	1920 / 1982
UNESCO World Heritage Convention (1972)	1992
European Charter for Regional or Minority Languages (Council of Europe 1992)	2001
UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)	2006
UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)	2009
Framework Convention on the Value of Cultural Heritage for Society (Faro-Convention, Council of Europe 2005)	2015
European Convention on the Protection of the Archaeological Heritage (La Valetta/Malta-Convention, Council of Europe 1969)	2015
UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)	2015

Austria ratified the UNESCO *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1992) and has ten 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);
- Fertő / Neusiedlersee Cultural Landscape (2001, together with Hungary);
- Prehistoric dwellings on stilts around the Alps (2011, together with Germany, France, Italy, Slovenia and Switzerland); and
- Ancient Beech Forests of the National Park Limestone Alps (Kalkalpen, 2017).

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 (see also chapter 3.1).

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

The *Federal Museums Act* (2002) grants full legal capacity to the federal museums (Albertina, Kunsthistorisches Museum Wien (with Weltmuseum 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 – a step towards more autonomy. The federal museums are still under the authority of the Arts and Culture Division of the BMKOES and receive annual subsidies from the Ministry.

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 Arts and Culture Division of the BMKOES) to issue decrees provisionally placing monuments owned by public bodies under monument preservation. These monuments are to be registered in a [list of monuments](#). The law also regulates the export of cultural properties in line with EU legislation.

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

There are special regulations concerning theatre funding, stating that the government is obliged to pay an annual supplement (currently EUR 21.3 million per year from 2017-2021) to the regional and city theatres under the regularly agreed *Financial Equalisation Act* (2017).

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 1.3.3) 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 traditional forms of performing art and contemporary forms of theatre and dance as well as between established and young artists.

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

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 37 000 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 (Belvedere) 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.

4.2.5. LEGISLATION ON BOOKS AND PRESS

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 2019, about 50 publishing houses were supported with a total of EUR 2.6 million.

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

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

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

The *Film Promotion Act* (1998) regulates the Austrian Film Institute (ÖFI). The ÖFI supports films as cultural goods and Austrian filmmaking by allocating subsidies for Austrian films, e.g. for filmmakers and 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 film sector 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). Furthermore, this amendment contains new provisions on video and television broadcasting rights and deadlines for the restitution of rights.

The *Film Television Agreement (Film / Fernseh-Abkommen* 1981, amended 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, amounting to 8 million EUR per year. It guarantees the future funding of domestic films and the financial responsibility of the statutory broadcaster.

In accordance with an amendment to the *KommAustria Act* (2001), an Austrian Television Endowment Fund (Fernsehfonds Austria) was set up. The fund receives an annual endowment (7.5 million EUR) and is derived from broadcasting fees to support the production of Austrian television films, series and documentaries. It is administrated by the Austrian Regulatory Authority for Broadcasting and Telecommunications (RTR), which acts as the operative arm of the Austrian Communications Authority (KommAustria).

The *Federal Constitutional Act on Guaranteeing the Independence of Broadcasting* (1974) defines broadcasting as a public responsibility which has to be taken with due respect for the aims and principles of objectivity, impartiality and diversity of opinions.

The *Austrian Broadcasting Corporation Act* (ORF-Gesetz, 1984; 2018) requires, among other things, educational

tasks. The ORF is – as the national public-service broadcaster – financed by fees, allocated together with the arts promotion contribution (Kunstförderungsbeitrag, see chapter 4.1.2).

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* (1999; 2013), which previously went into the federal budget. The support fund serves the promotion of non-commercial broadcasting within Austria's dual broadcasting system and is intended to support broadcasting operators in the provision of high-value, multifaceted programming.

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

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 has been made available to art in public projects. With the outsourcing of the federal buildings to the Bundesimmobiliengesellschaft (BIG) in the early 2000s, the obligatory implementation of works of art or installations in a public building has de facto fallen. It is now up to individual institutions (such as BIG) or the federal states, to make a voluntary contribution to art in architecture. Salzburg for example introduced a fund for art in architecture in public spaces, with an annual funding of 300 000 EUR in 2008. With "Art in Public Space" the province of Lower Austria has been focusing on the combination of art and architecture, and the City of Vienna (as a joint initiative of the departments of culture, urban development and housing) has founded KÖR (Kunst im öffentlichen Raum) to strengthen art in public space in 2004.

Advertising in the public broadcasting services is regulated by the *Austrian Broadcasting Act*. In its two TV channels, the state broadcaster ORF is allowed to broadcast advertising programmes only nationwide and with a maximum of 42 minutes per day, 'interruption advertising' is forbidden. The radio station Ö1 is the only 'advertising-free' public station and *Radio Orange* is one of the advertising-free private radio stations.

5. Arts and cultural education

5.1. Policy and institutional overview

The Austrian school system is essentially uniformly nationally regulated. Ministerial responsibility for education agendas has changed several times in recent years. Until 2014, education was part of the Ministry for Education, the Arts and Culture and since 2016 it has been assigned to the Ministry for Education and Women's Issues. The Ministry of Education, Science and Research was created in January 2018.

In relation to the organisation (establishment, maintenance, school hours, number of students per class) of the public compulsory schools, legislation on the fundamentals the responsibility of the federal government, while the passing of implementing legislation and its execution is the task of the provinces. The curricula are formulated nationally in the *Federal Law Gazette* (Bundesgesetzblatt) and include objectives for musical and artistic education for each school grade. The good provision of music schools, especially in Upper Austria, is widely regarded as a best practice learning to play an instrument has a high priority.

5.2. Arts in schools

The Federal Ministry of Education, Science and Research 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 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 KulturKontakt Austria within the OeAD (KKA/OeAD, see chapter 1.4.3) operates on behalf of the Federal Ministry of Education, Science and Research at the interface between schools, art and culture. For many years it has developed participative educational arts projects and activities with schools and cultural institutions. KKA/OeAD sets impulses in the cultural school development, provides consulting for teachers, artists, art and cultural mediators and institutions, and financial support of up to 2 600 workshops per year as part of the programme "Dialogveranstaltungen" (Dialogue Events), Austria's largest art education programme.

5.3. Higher arts and cultural education

Since 1998, the *Kunstuniversitätengesetz* grants 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.

University	Focal Points	Students 2018	Women	Men
Akademie der bildenden Künste Wien / Academy of Fine Arts Vienna	painting, sculpture, photography, video, performance. conceptual art, architecture, scenography and conservation/restoration	1 450	964	486
Universität für angewandte Kunst Wien / University of Applied Arts Vienna	architecture, arts sciences and education, conservation and restoration, design, fine arts and media art, language arts	1 575	1 003	572
Universität für Musik und darstellende Kunst Wien / University of Music and Performing Arts Vienna	musical and instrumental studies, composition, music therapy, ethnomusicology, acting, performing, drama directing, film (directing, editing, production)	2 493	1 357	1 136
Kunstuniversität Graz / University of Music and Performing Arts Graz	musical and instrumental studies, performing arts (acting, directing)	1 923	875	1 048
Universität für künstlerische und industrielle Gestaltung Linz / University of Art and Design Linz		1 297	845	452
Universität Mozarteum Salzburg		1 651	1 028	623

Source: Official university records, on the respective reporting date: BMBWF Dept. IV/10

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 established. In 2005, the Vienna Konservatorium also received the status of a private university.

Further universities of applied sciences with artistic training courses are Kufstein University of Applied Sciences and the St Pölten University of Applied Sciences. Most of the artistic courses are diploma courses leading to the Magister artium (Mag.art.) degree, but there are also some bachelor's and master's courses.

Degree courses in the visual and applied arts are structured on the basis of a basic course or orientation phase (BA) and a main course or qualification phase (MA). The basic studies are completed with an intermediate diploma and the main studies with a diploma. The emphasis is on practical artistic work as proof of achievement.

Most music and instrumental courses are also divided into two sections, with the first section (eight semesters) being completed with the first diploma examination, the second section (four semesters) with the second diploma examination and the academic degree Magister artium / Magistra artium. Different profiles in the second section offer targeted preparation for a specific occupational field. Many instrumental studies can be completed with a bachelor's or a master's degree.

The fields of study are highly diversified: in addition to the classical branches one can also study aesthetics, art history, art therapy, media art, graphic design or stage design. Further courses are musicology, music management, music education or music therapy, and teacher training studies with artistic subjects.

5.4. Out-of-school arts and cultural education

Arts education is also provided on an institutional basis 'outside of school hours' by music schools, children's singing schools, and youth and cultural centres. Out-of-school education is mainly provided in 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 – in particular the [Upper Austrian music schools](#) should be highlighted here as examples of best practice – 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 marketing strategies especially of museums and exhibition halls, followed by concert halls (concert pedagogy) and theatres (theatre pedagogy).

There are also provisions for art and cultural education in all art and cultural institutions, in particular for children and young people. A 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 workshops and exhibitions 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 and through touch reach better understanding. 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.

5.5. Vocational and professional training

Within recent years, the number of postgraduate courses in and out of the existing arts universities has increased, offering further education and professionalisation for example in cultural management, intercultural communication, intervention art, pictorial sciences, archiving, event management, and museum and exhibition management. Examples are: [University of Applied Sciences Kufstein](#), [Donau-Universität Krems](#), [New Design University St. Pölten](#), [Institute for Cultural Management and Cultural Science \(IKM\)](#) at the University of Music and Performing Arts Vienna or [Institut für Kulturkonzepte Wien](#).

6. Cultural participation and consumption

6.1. Policies and programmes

The aim of the involvement and participation of as many citizens as possible in art and culture is shared on many sides; political declarations of intent, laws, strategies and mission statements affirm this across all the bodies responsible for cultural policy. In order to reach more and broader strata of the population, different provisions and formats for audience development and art and cultural mediation have been initiated by cultural policy. Individual institutions also developed provisions and formats to open up new target groups and to lower barriers and enable participation for all.

The event Long Night of Museums was created in 2000, as an initiative of ORF (Austrian Broadcasting) and has been very successful in increasing the number of museum visits. Every year there are more than 400 000 visitors in about 800 museums, galleries and cultural institutions. Since 2000, a total of almost 5 million people have visited the Long Nights of the Museums. Visitors only need one ticket and there are buses to hop from museum to museum. Similarly successful is the Long Night of Music, also initiated by the ORF in 2001. Like so many others, these events could unfortunately not take place in 2020. Instead, an action week "ORF Museumszeit" in cooperation with a lot of museums and a broad media coverage was brought into being.

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 as from 2009. This led to a rise in visitors of 15% in this age group.

Since 2018, there has been a joint annual ticket ([Bundesmuseen-Card](#)) for seven Austrian federal museums and the National Library. The annual season ticket for one admission to every federal museum and the National Library costs EUR 59.

The initiative Hungry for Art and Culture (see chapter 2.6), which includes more than 500 art and cultural institutions, is an important tool in promoting participation in culture, in particular the socially more disadvantaged sections of society.

The City of Vienna has launched the [Cultural City Laboratories](#), an initiative in the field of decentralised culture, in order to revitalise the suburbs. The cultural city laboratories build on an existing network of cultural initiatives and cultural actors and focus on cooperation and synergies. In the coming years, cooperation projects between people, districts, artists and cultural institutions are to be realised. The city laboratories use art to deal with the individual districts and their population and are intended to create social spaces and invite involvement and participation. The pilot project started in 2019 in the twelve outer districts of Vienna with a total budget of EUR 700 000.

In Vienna and other federal provinces, on the Orchestra for All action day (June 5th, 2019) railway stations were the venues for small concerts and participatory actions. These were organised for the second time by the Arbeitsgemeinschaft für Musikvermittlung österreichischer Berufsorchester (AMÖB), a professional orchestras' group for music education. The aim is to create public enthusiasm for classical music outside of the concert hall. In Salzburg, Klagenfurt, Graz and Innsbruck, the orchestras invited people to their respective main railway

stations, in Linz and Bregenz to the city centre. The Vienna Symphony Orchestra is on a similar mission when they give family concerts at unusual venues on the outskirts of Vienna. A special highlight in 2019 was an open-air concert on May 19th on the occasion of the 100th anniversary of Viennese council housing.

6.2. Trends and figures in cultural participation

Data concerning cultural participation are not collected on a regular basis in Austria. It is therefore not possible to provide the share of population in cultural activities, but merely the absolute visitor numbers provided by STATISTIK AUSTRIA.

The last [time-use survey](#) by STATISTIK AUSTRIA was carried out in 2008/2009. This source does not provide the share of population but shows how much time is averagely spent on various cultural activities. It shows that people over the age of ten have on average 3 hours and 19 minutes of leisure time in an average day (5 hours at weekends). In this leisure time, men spend about 1.4% on cultural activities, women somewhat less, although women spend more time than men reading books (2.7% against 1.9%). Watching television consumes most of the leisure time: 79.4% (weekdays) and 82.6% (weekend), with an average of 2 hours and 20 minutes (weekdays) and 2 hours and 54 minutes (weekend). Listening to the radio or to music is less popular: only 4.7% (weekdays) and 5.2% (weekend) of the population spend approximately one 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 percent decrease since the last survey in 2007, but still higher than the EU average of 68%); 59% of Austrians had gone to the cinema (+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 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% sing (EU average 11%) or play an instrument (EU average 8%).

Data on income and living conditions of people in private households ([EU-SILC/European Union Statistics on Income and Living Conditions 2015](#)) are available on visits to cultural events by people aged 16 and over. These show that 53% of the population visited live events such as concerts, theatres and operas. 48% went to the cinema, 44% visited cultural sites such as monuments, museums and art galleries, and 36% went to sports events. With the exception of sports events, cultural activities are highly dependent on the highest level of education completed: while about two-thirds of the population with compulsory schooling have never attended such events, the proportion drops to 31% and below for people with a university degree. Going to the cinema was particularly attractive for the younger age groups. There also was a marked influence of household income on cultural participation.

Women were slightly more likely to go to live events such as concerts, theatres and operas. (7 percentage points difference to men). With regard to visits to cultural sites such as monuments, museums, art galleries and cinemas, there were hardly any differences according to gender (2 and 1 percentage points respectively), while sporting events were more a male domain (18 percentage points difference).

In 2015, a *Study on Cultural Participation* was commissioned by the Cultural Department of the City of Vienna (MA 7) for the first time. It provided an overview of the use of cultural offerings and an analysis of group-specific differences in cultural participation. The study shows that the vast majority of the population attend cultural events and are satisfied with the cultural offerings. It becomes clear that younger people participate more actively in cultural life than older people. Furthermore, it can be seen that more highly educated people use the cultural offerings more often than people with lower education. However, it cannot be confirmed that people with only compulsory-level schooling or apprenticeship qualifications are completely 'remote from culture': 89 percent of people with only compulsory-level schooling attended at least one cultural programme last year. For people who have completed an apprenticeship, the figure is as high as 93 percent.

The study also shows that second-generation immigrants are significantly more culturally active than the first generation. It is striking that second-generation immigrants are even more culturally active than people without an immigrant background. Other forms of participation and opportunities for (informal) further education play an important role. Visiting cultural events such as exhibitions or theatre evenings is utilised as an opportunity to get to know new things, broaden their own horizons and participate in Austrian culture.

Table 3: People who participated in or attended a certain cultural activity during the last 12 months in Austria (over three years, absolute visitor numbers)

	2014/15	2015/16	2016/17
Activities heavily subsidised by the state			
Theatre (Federal Theatres, private theatres Vienna and Vereinigte Bühnen Wien)	2.490.531	2.374.132	2.331.182
Opera performances (Vienna State Opera; of the above-mentioned figures)	598.951	610.516	601.624
Theatres of the Bundesländer and municipal theatres	1.305.934	1.262.097	1.279.786
Zarzuela	na	na	na
Dance	na	na	na
Concerts of classic music (further theatre and concert stages) ¹	2.029.022	1.650.147	1.640.000
Libraries	824.200 ³	784.300 ⁴	794.200 ⁵
Federal Museums	4.706.900 ²	4.970.400 ³	5.271.500 ⁴
Museums Bundesländer	2.520.482 ²	2.565.791 ³	2.622.837 ⁴
Monuments	na	na	na
Cultural centres	na	na	na
Activities without large public subsidies			
Cinema	16.653.100 ³	15.602.000 ⁴	15.298.500 ⁵
To read books not related to the profession or studies	na	na	na
<i>In paper format (Usually use)</i>	na	na	na
<i>In digital format (Usually use)</i>	na	na	na
<i>Directly on the Internet (Usually use)</i>	na	na	na
To listen to music (Usually listen)	na	na	na
<i>In a computer or directly on the Internet</i>	na	na	na
To read periodic publications (Usually read) daily papers	na	4.91 m. ⁴ 66,7%	4.81 m. ⁵ 64,6%
<i>Directly on the Internet</i>	na	na	na

To watch videos (Usually watch)	na	na	na
<i>Directly on the Internet</i>	<i>na</i>	<i>na</i>	<i>na</i>
To watch television (Usually watch)	na	na	na
<i>Directly on the Internet</i>	<i>na</i>	<i>na</i>	<i>na</i>
To listen to the radio (Usually watch)	na	na	na
<i>Directly on the Internet</i>	<i>na</i>	<i>na</i>	<i>na</i>
To play videogames (Usually play)	na	na	na
To use computer for entertainment or leisure (Usually use)	na	na	na
Internet for entertainment or leisure (Usually use)	na	na	na

Source(s):

Statistik Austria, Kulturstatistik (several years), Zeitverwendungserhebung 2008/09.

Notes:

na: not available

1 Represents a lower limit, because data is not available for all stages. 2 2014 3 2015 4 2016 5 2017

6.3. Trends and figures in household expenditure

Table 4: Household cultural expenditure by expenditure purpose, 2009/10 and 2014/15

Items (Field/Domain)	Household expenditure per month (in EUR)				Average per capita expenditure (EUR) (equivalents)	
	2009/10	%	2014/15	%	2009/10	2014/15
I. Books and Press						
Books	13.40		8.60		9.10	5.70
Press	20.10		14.90		13.80	10.20
other printed matter	2.10		1.70		1.40	1.20
paper, office supplies	6.20		5.50		3.70	3.10
II. Cultural Services						
Cinema, theatre and others	14.20		11.50		9.80	7.40
Museums, libraries, parks and similar	1.70		2.10		1.10	1.40
Photographic services and other	na		na		na	na
III. Audiovisual equipment and accessories						
Support for recording image, sound and data	na		na		na	na
Audiovisual equipment and accessories	57.10		37.80		36.70	24.90
Musical instruments	2.60		3.30		1.60	2.10
IV. Subscriptions to television, information processing						
Rental and subscriptions to radio and television						
<i>Subscriptions to radio and television</i>	19.60		15.70		13.90	11.20
<i>Rental of cultural equipment and accessories</i>	na		na		na	na

Information processing and Internet	na		na		na	na
<i>Material for information processing</i>	na		na		na	na
<i>Mobile devices</i>	na		na		na	na
<i>Mobile and Internet services</i>	na		na		na	na
Other recreational services	2.90		2.50		1.70	1.60
TOTAL	139.90		103.60		92.80	68.80

Source: STATISTIK AUSTRIA, Kulturstatistik 2018, Table KP4 p. 193, KP5 p. 194

6.4. Culture and civil society

Cultural initiatives are an important part of Austria's art and cultural landscape. As cultural providers are also active outside of the urban centres, their programmes enable numerous people to participate in art and culture. Within the framework of their events, they offer opportunities for artists to perform and present their work, but they also form creative stimuli through their own art and cultural projects and thus form a popular experimental field for new young trends. In this way, they contribute to a lively and diverse image of Austria as a cultural country. Above all, innovative, time-related and experimental cultural forms and socio-cultural initiatives, in particular art and cultural activities, which develop new themes in the field of contemporary art and culture while taking regional, cultural and social conditions into account, are publicly promoted. IG Kultur, which represents the interests of freelance cultural initiatives and associations, currently has 823 members, some three hundred of them have been annually funded by a special department in the Arts and Culture Division of the BMKOES, and there are also regional and local funding opportunities. Many people work on a voluntary basis, as the nationwide survey *3rd Volunteering Report* (see also chapter 1.2.5) shows: 6% of the Austrian population over 15 years are working voluntary in differing forms in the area of art and culture, especially in cultural initiatives. However, the shift from basic funding to project-oriented funding has made continuous work more difficult for small-scale cultural associations.

Amateur arts also 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 school's 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.

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

All public cultural expenditures together (federal, regional and municipal) amounted to EUR 2.69 billion in 2018, the share of GDP was 0.7%. Federal expenditures amounted to EUR 893 million, the Bundesländer including Vienna spent EUR 1,052 million and the municipalities (without Vienna) EUR 863 million EUR (in each case before deduction of intergovernmental transfer payment). After deducting intergovernmental transfer payments, the share of GDP for the state was 0.23%, for the Bundesländer 0.26% and for the municipalities (except Vienna) 0.22%.

In 2018, cultural expenditure per capita in Austria amounted to EUR 304.

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 5. Public cultural expenditure by level of government, 2018 (excluding intergovernmental transfer payments)

Level of government	Total expenditure in m. EUR*	% of total
State (central, federal)	868.61	32.30
Regional (provincial, Länder, etc.)	988.89	36.78
Local (municipal, incl. counties)	831.59	30.93
TOTAL	2,688.99	100%

Source:

STATISTIK AUSTRIA, Kulturstatistik 2018 (table F1, p.167)

Note:

* At the date of expenditure

Compared to 2017, cultural expenditures increased slightly on average by +1.3%, in the Bundesländer by +1.4% and in municipalities by +1.5%. Federal cultural expenditure remained almost unchanged (+0.8%).

7.1.3. EXPENDITURE PER SECTOR

Table 6. Direct state cultural expenditure and transfers (federal, regional and municipal level*: by sector, according to the LIKUS system, 2018

Field/Domain/Sub-domain	TOTAL		Federal		Bundesländer		Municipalities	
	m. EUR	%	m. EUR	in %	m. EUR	%	m. EUR	%
I. Cultural Heritage								
<i>Historical Monuments/ Building Heritage</i>	193.84	7.2	65.76	7.6	31.60	3.2	96.49	11.6
<i>Museums, Archives, Science</i>	345.33	12.8	126.72	14.6	141.43	14.3	77.18	9.3
<i>Libraries</i>	112.40	4.2	32.58	3.8	38.22	3.9	41.61	5.0

<i>Intangible Heritage / Folk Culture</i>	40.42	1.5	0.51	0.1	7.48	0.8	32.44	3.9
II. Visual Arts	32.05	1.2	9.55	1.1	15.30	1.5	7.20	0.9
<i>Fine Arts / Plastic Arts</i>	-		-		-		-	
<i>Photography</i>	-		-		-		-	
<i>Architecture</i>	-		-		-		-	
<i>Design / Applied Arts</i>	-		-		-		-	
III. Performing Arts								
<i>Music</i>	118.02	4.4	10.08	1.2	38.42	3.9	69.51	8.4
<i>Theatre, Music Theatre, Dance</i>	464.79	17.3	179.36	20.6	211.68	21.4	73.75	8.9
<i>Multidisciplinary</i>	-		-		-		-	
IV. Books and Press								
<i>Books / Literature</i>	17.57	0.7	10.58	1.2	4.29	0.4	2.70	0.3
<i>Press</i>	10.25	0.4	10.19	1.2	-	-	0.06	0.0
V. Audiovisual and Multimedia (in Austria: Film, Cinema, Video)	43.02	1.6	34.02	3.9	6.46	0.7	2.54	0.3
<i>Cinema</i>	-		-		-		-	
<i>Television</i>	-		-		-		-	
<i>Sound recordings</i>	-		-		-		-	
<i>Radio</i>	-		-		-		-	
<i>Multimedia</i>	-		-		-		-	
VI. Interdisciplinary								
<i>Socio-culture/ Cultural Initiatives</i>	192.25	7.1	6.79	0.8	25.85	2.6	159.62	19.2
<i>Cultural Relations Abroad</i>	27.29	1.0	27.29	3.1	-		-	
<i>Major events</i>	56.07	2.1	15.11	1.7	20.90	2.1	20.06	2.4
<i>Administration</i>								
<i>Cultural Education lifelong learning/adult education</i>	797.31/0.72	29.7/0.0	304.89/0.11	35.1/0.0	271.37/-	27.4/-	221.04/0.61	26.6/0.1
VII. Not covered by domain I-VI	237.47	8.8	35.08	4.0	175.80	17.8	26.59	3.2
TOTAL	2,688.99	100	868.61	100	988.80	100	831.59	100

Source(s): STATISTIK AUSTRIA, Kulturstatistik 2018 (table F1, p.167)

Data on direct expenditure vs. transfers are not available.

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

In addition to direct public support for the arts and culture, Austrian legislation provides a number of important instruments of indirect support for the arts. These include grants, awards and scholarships as well as 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, incentives to purchase artworks as well as promotion of artworks 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.

Since 2011, the Arts and Culture Division of the BMKOES' [mentoring programme](#) has been a special programme for the promotion of female artists of all disciplines, a specialist mentoring programme by women for women, by female artists for female artists. The aim was to transfer expertise from experienced female artists or women established in the arts and culture sector to younger female artists, to pass on knowledge, to build networks and to recognise skills and potential. In numerous meetings and supporting events such as coaching sessions, supervision and a kick-off event, the Tandem mentoring groups developed projects over the course of a year which are presented at a closing event. In the seven years since the programme was established, more than 80 young female artists have been supported in the fields of architecture, visual arts, photography, fashion, media art, music, performing arts, performance, film, literature and literary translation. Unfortunately, the programme has been discontinued since 2018.

In the framework of the gallery support through museum acquisitions, three stakeholders in the area of art are supported: museums, galleries and contemporary artists. The Arts and Culture Division of the BMKOES 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 being paid 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.

7.2.2. ARTIST'S FUNDS

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 950 000 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 BMKOES 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).

The [Austrian Film Institute](#) (ÖFI) (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 and improving the quality of Austrian film culture. The institute operates like a fund as it receives its money directly from the federal level according to the legal provisions. The Austrian Film Institute supports films 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. The Secretary of State for Art and Culture 2020 has announced a budget increase of 2 million EUR to provide a more stable framework for domestic film production during the COVID-19 pandemic. The second-largest support body for film is the Vienna Film Fund, which provides around EUR 11 million for the production of Austrian films every year.

The Austrian [collecting societies](#) contribute to artists' income by collecting royalties from copyrights and related rights and distributing them to the artists. In addition to their main task of collecting and distributing royalties, the collecting societies also perform social and cultural functions for their beneficiaries. Part of the income is dedicated to the social and cultural purposes of the beneficiaries.

Overview of generated royalties

	Royalties Income in m. EUR	Distribution Sum in m. EUR	Beneficiaries	Social and Culture Subsidies (SKE) in EUR
Music				
AKM (2019)	121.86	106.66	25 984	music 829,000 EUR social (AQUAS)* as of 2019
austro mechana (2019)	29.24	20.10	28 301	culture 1.13 m. EUR
LSG (2019)	30.3	25.3	23 949	social: 348,000 EUR (nine times as much as 2017) culture: 1,154,000 EUR (two and a half times as much as 2017)
Literature				
Literar Mechana (2019)	43.1	37.93	22 157	SKE 1.7 m. EUR
Film				
VAM (2019)	10.3	9.9	324	SKE 1.9 m. EUR
VdFS (2018)	10.7	1.2	2 823	1.2 m. EUR
Fine arts				
Bildrecht (2019)	4.03	2.63	5 018	1.41 m. EUR
VGR (2019)	13.5	13.5	66	2.7 m. EUR

Sources:

Transparenzberichte, see hyperlinks.

Notes:

* The AQUAS (Altersquoten und andere soziale Leistungen GmbH) was founded in November 2018 and commenced operations at the beginning of 2019. Its task is to provide retirement benefits and support to beneficiaries of both companies who are in need through no fault of their own. Funding is provided by the storage media payments (social benefits) of Austro-Mechanica and the social security deductions of the AKM.

The [Social Security Insurance Fund for Artists](#) grants benefits for all artists. For artists in social need, additional

support is given by the Arts and Culture Division of the BMKOES within the framework of the Arts Support Act (KünstlerInnenhilfe, approximately EUR 138 000 since 2014). Since 2015, these support payments are financed by a "support fund for artists" that has been established within the artists social insurance fund. Due to the COVID-19 pandemic the [aid fund for artists](#) was endowed with 90 million euros.

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).

7.2.3. 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 printing costs of catalogues, running studios (federal studio house in Vienna and various studios abroad), productions, travelling expenses; and commissioning 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 scholarships for young artists are awarded by the Arts and Culture Division of the BMKOES, 35 for music, performing arts and dance, 15 for literature, 10 for fine art, 10 for architecture and design and 5 each for artistic photography, video and media art, fashion, film and cultural management, with a support amount of 7 800 EUR per scholarship. 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.

Since 2016, [AWAY](#) – a project around residencies for artists – has put the spotlight on the renowned international residency programme under which the Division of Art and Culture of the BMKOES has sent Austrian artists all over the world since the 1970s. In addition to providing a documentary analysis of the programme, [AWAY](#) and its extensive website have become a well-established information and participation platform on the topic of artist residencies.

The Arts and Culture Division of the BMKOES awards prizes annually or biennial – following a rotation system – in different categories. The Outstanding Artist Awards are awarded annually (or biennial), with prize money of EUR 10 000 each, to artists from the branches of visual arts, photography, video and media arts, performing arts, music, film, literature and 'current annual matters'; 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 15 000 EUR and awards in the following categories: visual arts, photography, video- and media-arts, music, film, literature, children and youth literature as well 'current annual matters'. 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. Since 1988, the government has also been awarding an Austrian Museum Prize with the aim of encouraging Austrian museums of different legal entities to design their content, presentation and communication in an appealing and contemporary way.

The federal provinces also award various arts prizes in support of Austrian artists, for example the Salzburg Art Prize, the Salzburg Music Prize and the Salzburg People's Sculpture Prize.

Since 2010/11, the International Culture Department of the Ministry for Europe, Integration and Foreign Affairs has had a special support programme called [The New Austrian Sound of Music](#) (NASOM), which supports young musicians in appearances abroad. Every year, about 25 young musicians from classical music, jazz, new folk music/world music and pop are being supported.

7.2.4. 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 Council promotes cultural, educational, media and socio-political debates.

The members are:

- [ASSITEJ Austria](#) (Association of Children's/Youth Theatre)
- [Professional Association of Austrian Visual Artists](#) (Berufsverband der bildenden Künstler)
- [Austrian Filmmakers Association](#) (Dachverband der Filmschaffenden)
- [IG Bildende Kunst](#) (Association of Visual Artists)
- [IG Freie Theaterarbeit](#) (Association of Independent Theatre)

- [IG Kultur Österreich](#) (network and lobby for the autonomous cultural initiatives in Austria with 824 members and nine provincial offices)
- [Konsortium Netzkultur](#)
- [Austrian Music Council](#) (Österreichischer Musikrat)
- [IG Übersetzerinnen Übersetzer](#) (Association of Translators)
- [Verband Freier Radios](#) (Association of free radio broadcasters)
- [VOICE](#) (Guild of Announcers and Voice Artists)

In addition to these and the Austrian copyright collecting societies (see chapter 4.1.6, 7.2.1), there are professional associations active in the fields of arts and culture, for example:

- [IG Autorinnen / Autoren](#) (Association of Authors), including the association of playwrights
- [Austrian Composers' Society](#) (Österreichischer Komponistenbund)
- [mica](#) (Music Information Centre Austria)
- [Central Association of Austrian Architects Österreichs](#) (Zentralvereinigung der Architekten Österreichs)
- [IG Architektur](#)
- [Austrian Society for Architecture](#) (Österreichische Gesellschaft für Architektur ÖGFA)
- [Design Austria](#)

Moreover, artists have the possibility of joining the [Younion](#) (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, [Smart](#) (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. [Smart](#) takes over administrative tasks for artists and creative workers with the aim of achieving improved framework conditions and minimising risks. [Smart](#) 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.

7.3. Private funding

According to the [Initiativen Wirtschaft für Kunst](#) (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 in Austria amounts to about EUR 60 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. Further figures on private financial commitment in the art and culture sector are unfortunately not available.

Since 1989, in cooperation with ORF (the state broadcaster), the Business for Art Initiatives have awarded the MAECENAS Austrian Art Sponsoring Prize to companies for the promotion of art projects. For some years now,

MAECENAS prizes have also been awarded in the provinces to highlight the importance of business enterprises in the field of art and cultural sponsoring in the regional area, in Lower Austria, Styria, Carinthia and Vorarlberg – in each case in cooperation with the provincial governments, various media partners and companies, the Federation of Austrian Industries or the chambers of commerce.

The improvement of the general conditions for sponsoring has been under discussion for several years and the *Non-Profit Status Act* passed in 2015 has since created legal incentives to enable additional funds from the private sector for art and culture. The donation activity of foundations is promoted and tax relief on donations has since been extended to corporations that develop artistic activities serving Austrian art and culture. With an amendment to the *Income Tax Act* (2016), the donation tax relief also includes institutions whose purpose is the generally accessible presentation of works of art.

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