

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# FRANCE

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It is based on official and non-official sources addressing current cultural policy issues.

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# 1. Historical perspective: cultural policies and instruments

The Ministry in charge of cultural policies in France is currently called the Ministry of Culture and Communication, also referred here to as the "Ministry of Culture". A specific Committee was set up in 1993 to work on the history of the Ministry: *Comité d'histoire du ministère de la Culture*. It is composed of researchers, experts and officers of cultural policies, and organises different events to promote and disseminate historical knowledge on cultural policies. The Committee also produces numerous publications (see chapter 9.1).

The history of cultural policies in France is marked by the central role of the State, long before the installation of the Republic:

- the adoption of French as the national language (1539);
- the promotion and organisation:
  - of knowledge and research: *Collège de France* 1530, Royal Library initiated in 1368 and concretely set up from the XV<sup>e</sup> century, then the National Library (creation of registration of copyright in 1537 and first opening to the public in 1692), *Académie française* 1634;
  - of the visual and performing arts (*Comédie-Française* 1680, the Louvre Museum 1793), patronage (subsidies and commissions to artists);
- and the gradual creation of administrative structures and funds (creation of the Fine Arts Secretariat in the 19<sup>th</sup> century and the establishment of a Ministry specifically dedicated to cultural affairs in July 1959).

André Malraux, a renowned intellectual and humanist and a friend of général de Gaulle, was the first Minister of Culture in France. He wrote the decree that outlined the role of the first ministry: "*the ministry in charge of cultural affairs has the role of making available capital*

The creation of the Ministry under André Malraux (1959-1969)

*works from humanity, and initially from France, to the greatest possible number of French people, of ensuring the largest audience for our cultural heritage, and of supporting the creation of the spirit and works of art*

*which enrich it"* (Decree n° 59-889, known as the "founding decree", of 24 July 1959). This decree opened the path for its successors in the areas of heritage protection, contemporary creation, distribution and education, devolution of the administration and regulation of the cultural industries.

This Ministry of Cultural Affairs was constituted from the existing directorates of the Ministry of Education (*service des Beaux-Arts*) and the Ministry of Industry (the National Film Centre). The new administration's primary aims were to promote contemporary creation in all artistic disciplines and a broader participation in cultural activities, especially in the areas of theatre, music and heritage. André Malraux wanted to set up an Art Centre (*Maison de la Culture*) in every French *département* (France is geographically divided into 96 counties called *département*), in order to stimulate contemporary artistic creation and disseminate culture on a broad scale. 9 *Maisons de la Culture* were eventually set up. In order to foster the *déconcentration* of the State administration, three regional directorates of cultural affairs were set up in 1969 (*directions régionales des affaires culturelles*).

The Ministry under Jacques Duhamel (1971-1973): cultural innovation

Jacques Duhamel (1971-1973) carried out an interdisciplinary and interdepartmental crosscutting policy that aimed at integrating culture into society and responded to the emergence in those times of the issue of cultural development. He set up procedures to establish

partnership contracts between the government and cultural institutions (television, cinema industry, theatre companies). The *Fonds d'intervention culturelle (FIC)* was created in order to finance innovative partnerships with other ministries. In the field of visual arts, the 1% system (where 1% of the construction costs of a new public building must be used to commission an art work for that same building) was extended to include all existing public buildings.

While continuing to follow the policy lines initiated by André Malraux and Jacques Duhamel, the following six ministers introduced their own changes. In 1974, Michel Guy created a breakthrough for young artists and contemporary art by signing the first in a series of cultural development agreements with municipalities and regions. In 1977, the Georges Pompidou National Centre for Arts and Culture opened and the *Museums Finance Act* was adopted in 1978; 1980 was declared the Year of National Heritage. In 1981, the election of the President of the Republic, François Mitterrand, launched a new period for cultural policies, carried out by the Minister Jack Lang.

Six ministers: Maurice Druon, Alain Peyrefitte, Michel Guy, Françoise Giroud, Michel d'Ornano, Jean-Philippe Lecat took office between 1973 and 1981

The Ministry's budget was doubled in 1982 and gradually increased to nearly represent 1% of the State budget: increasing from 2.6 billion francs in 1981 to 13.8 billion in 1993. From the 1980s, the Ministry also showed concern for economic issues and the broadcasting industries.

In the context of the first laws of territorial decentralisation in 1982-83, moves towards *déconcentration* were stepped up with the completion of a network of regional directorates of cultural affairs (DRAC), which collaborated with the local authorities, some of them being newly created (regional councils, *départements* councils). Several major training institutions were either restored or established: *École nationale supérieure de la création industrielle (ENSCI)*, *Institut national du patrimoine* (heritage), the two *Conservatoires nationaux supérieurs de musique* (Paris and Lyon Music Academies) and the *École du Louvre*, creation of the *Institut du monde arabe*, (IMA), of the National Centre for Circus Arts and of different resource centres in several fields (music, theatre, street arts...). Arts education in schools was modernised, new disciplines were taught (theatre, cinema, art history...), and a range of schemes were organised to raise the awareness of children about culture, such as arts projects, school visits to the cinema, heritage projects *etc.* Over a period of 12 years, more than 8 000 jobs were created in the cultural field. Broadly speaking, this period shows a quantitative shift in cultural policy making, with an unprecedented increase in cultural funding and structures and the widening of the ministry's scope of activities. Cultural policy gained popularity and recognition, which the *Fête de la Musique* (first edition in 1981, official creation in 1983) may symbolise.

The two Jack Lang ministries (1981-1986 and 1988-1993): a new cultural momentum

François Mitterrand also encouraged a series of major construction policy known as the cultural "*Grands Travaux*": Arche de la Fraternité-La Défense, the Bastille Opera House, the Grand Louvre, the National Library....

Three ministers with varying scopes of activity: François Léotard, Jacques Toubon, Philippe Douste-Blazy (1986-1988 and 1993-1996)

As a result of economic changes and the growth of "home-based" cultural activity, the Ministry began to place more emphasis on the cultural industries (books, records, films, broadcasting) with a view to regulating the market (aid mechanisms for the film industry, price regulations on books, radio broadcasting quotas for French-language music, computer hacking...).

In order to preserve the French linguistic heritage, the law on the use of the French language was adopted in 1994. During the 1990s, the debate on "cultural exception" starts and leads to the international recognition of the necessity to promote and preserve cultural diversity (Unesco Convention in 2005).

The Minister carried out its action in favour of democratisation of culture, based on the promotion of heritage, the development of the performing arts and new technologies. Specific policies were conducted in the disadvantaged districts in city peripheries. The Minister Philippe Douste-Blazy commissioned a report on a "refoundation of cultural policy" (Rigaud Commission). The National Centre of Dance was created.

Catherine Trautmann (1997-March 2000) and Catherine Tasca (March 2000-May 2002): cultural equality and diversity

At the start of the XXI century, the policy follows four main lines:

- cultural diversity;
- equal access through cultural and artistic education;
- State reform and decentralisation of cultural policies; and
- intellectual and artistic property, authors' rights in the context of digital globalisation.

In the sector of audio-visual communication, the aim is to reinforce the government's regulatory function and increase high quality production in France without curbing the dynamism of the private sector. From 2000 to 2002 a sub-secretary of State in charge of Heritage and Decentralisation, M. Michel Duffour, is appointed in the Ministry. Conventions of cultural decentralisation (*Protocoles de décentralisation culturelle*) are set up and the cultural sector is anticipating the new step in the decentralisation process in France, which takes place in 2003-2004.

Jean-Jacques Aillagon and Renaud Donnedieu de Vabres (2002-2007) : advocacy of cultural patronage and new regulations for culture

In May 2002, in the first government of President Jacques Chirac's second term of office, Jean-Jacques Aillagon was appointed Minister of Culture and Communication. In one of his first interviews, he stated that "The right wing, heedful of modernity, is capable of [implementing] a far-reaching cultural policy". A

law renewing the conditions of cultural patronage, associations and foundations was passed in 2003.

In March 2004, Renaud Donnedieu de Vabres became Minister. His term was mainly spent tackling the crisis of "intermittents du spectacle" that started in 2003 in particular during the Avignon Theatre Festival. He also worked on the regulation of access to culture with new technologies. In 2005, 9 National Centres of Street Arts were created to support these emerging artistic practices.

In May 2007, after the election of President Nicolas Sarkozy, Christine Albanel was appointed Minister of Culture. She conducted the modernisation of cultural policies in the context of the national programme of revision of public policies (*Révision générale des politiques publiques*). The organisational chart of the Ministry was reorganised in four general directorates: a general secretariat and three thematic directorates (*direction générale des patrimoines* [heritage], *direction générale de la création artistique* [artistic creation], *direction générale des médias et des industries culturelles* [media and creative industries]). The other main areas of responsibility are: the law to protect authors' rights on the internet (*loi Création et Internet*), the reform of public broadcasting and the *Entretiens de Valois*, a convention between professionals and main stakeholders of the performing arts sector in order to discuss the evolution of this sector. In 2008, during the French Presidency of the Council of the European Union (EU), French authorities launched the

Christine Albanel and Frédéric Mitterrand (2007-2012)  
Cultural modernisation and renewed concern for performing arts

European Cultural Season, by inviting the 26 EU partners to showcase the best of their heritage and creative talent during the second half of 2008. In 2009, Ms Albanel supervised the celebration of the 50th anniversary of the creation of the Ministry of Culture (see chapter 9.1).

Frédéric Mitterrand, a renowned writer, scriptwriter and director for television and cinema, became Minister of Culture in 2009. The following year, the programme "*Culture pour chacun*" ("Culture for each") was launched in order to foster the cultural participation of every citizen. The previous ministerial priorities were maintained concerning dialogue with the performing arts sector, the protection of authors' rights on the internet or the challenges of digitalisation of cultural practices and participation: installation of a specific public agency to encourage and control compliance with copyright laws on the internet (called *Haute Autorité pour la Diffusion des Œuvres et la Protection des Droits sur Internet*, i.e. the High Authority for Transmission of Creative Works and Copyright Protection on the Internet); a law on fixed pricing for digital books; commissioning of the prospective and forecast report "Culture and Media 2030"; and support to the judicial action of the *French Publishers Association* [*Syndicat national des éditeurs*] against Google regarding the rights and conditions of book digitalisation.

The emergence of the cultural and artistic issues of the digital transition

Aurélié Filippetti (2012-2014): the budgetary constraint

In 2012, Aurélié Filippetti was the first Minister of Culture appointed following the election of President François Hollande. In a difficult budgetary context, she decided to give up some large-scale expensive projects that had been programmed during the previous legislature. Her main projects are to foster cultural and artistic education, territorial cultural development and to reconsider the issues of cultural exception in the framework of the digital economy. In 2014, the launch of a negotiation to revise the regime of *intermittence* led to strikes at different festivals, especially summer festivals like Avignon.

In August 2014, Fleur Pellerin, formerly Minister for SME, Innovation and Digital Economy, became the new Minister of Culture in the newly appointed cabinet conducted by Manuel Valls. In 2016 Audrey Azoulay, Councillor for Culture and Communication of the President of the Republic since 2014, replaces her. Since 2012, the Ministry is involved in the preparation of the Law on freedom of creation, architecture and heritage that is promulgated in July 2016 (Loi no 2016-925 du 7 juillet 2016). This is an ambitious legislative act that concerns the different fields of cultural policies. The objective is to protect and guarantee the freedom of creation and to modernise cultural heritage policies. The law occurred in a specific context: the aftermath of the terrorist attacks of January 2015 against the press magazine Charlie Hebdo, and the multiplication of initiatives from local representatives or associations to try and ban the diffusion of some artistic works. Following other terrorist attacks in November 2015 in a Paris concert hall, an emergency fund is set up to support the performing arts enterprises that faced important decrease of attendance levels. In 2016, social partners come to a new agreement on the specific social security regime for temporary and occasional workers in performing arts and audio-visual industries: the *intermittents du spectacle*. In September the same year the Government set up a national fund to support durable employment in performing arts, the Fonpeps.

2016: a law consecrates the freedom of creation and modernises heritage protection

During the last fifty years, local and regional authorities form a complementary pole of the increasing public support to culture. The municipalities, owners of certain cultural facilities such as museums, municipal theatres, libraries and music schools, are now the main

providers of government funds for culture. Encouraged by the Ministry of Culture and Communication to draw up their own cultural policies, the municipalities, followed by the *départements* (county councils) and *regions* (regional councils), have engaged in local public cultural action to a degree far exceeding the obligations laid down in the devolution laws of 1982, 1983 and 1992.

Cultural decentralisation:  
from the Cultural State to  
territorialised cultural  
governance

Since the first agreements on theatrical decentralisation at the end of the 1940s, and on through the cultural development charters and agreements in the 1970s and 1980s, a major part of the territorial cultural policy is based on multi-level agreements and partnerships: between the State departments (inter-ministerial agreements), between State departments and territorial authorities, between the different levels of territorial authorities, between State departments and public cultural agencies and institutions. Thus, French cultural policies are conducted in the framework of territorialised cooperative governance, based on agreements and partnerships (see chapter 2.1 and chapter 3.3). In 2015, in a context of budget austerity, the Ministry proposed to territorial authorities to agree on “cultural pacts”, in which the State commits to maintain its level of cultural financing to a territorial authority as long as this authority commits to do the same regarding its own cultural budget. Around forty “cultural pacts” has been signed.



## **2. General objectives and principles of cultural policy**

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

The French cultural policies model is characterised by the substantial action of public authorities. In addition to the legal and regulatory aspects administrated by the State concerning cultural actors, goods, and activities, national, local and regional governments allocate substantial funds to a range of cultural fields. Specialised public service departments administer this action at the different levels.

Equal access to culture for citizens is constitutional: it is incumbent on the State to ensure that all people are potentially able to participate in cultural life. France recognises that culture is an integral part of overall development, including social and economic development, and culture is considered a key factor in ensuring the quality of life and fulfilment of each and every individual.

Moreover, the State conducts language policy in France: advocacy of French (official language of the Republic) and of French-speaking communities (*Francophonie*), and protection of the languages of France (regional, non-territorial, and sign language).

One of the main objectives of cultural policies is to correct recognised inequalities in the access to culture and cultural institutions due to geographical, economic and social obstacles impeding cultural participation. These policies aim at extending and diversifying audiences, and fostering the development of the widest possible range of cultural and artistic activities in all cultural fields.

Three main lines structure cultural policies in France:

- heritage
- creation
- knowledge transmission and cultural democratisation, in particular via cultural and artistic education.

A crosscutting sovereign assignment is specifically devoted to the State level: legislate, assess and control the public cultural policies. The State interventions in the sectors of communication, press (pluralism) and broadcasting (public channels) particularly illustrate this assignment.

The legitimacy of public intervention is based on the commonly acknowledged fact that, on the one hand, heritage is considered to be a common property to be shared, protected and promoted and, on the other hand, the support and diffusion of cultural and artistic creativity is considered to be a necessity for the community. In these areas, governmental action intends to prevent and correct the risks inherent in the functioning of the market: the concentration, standardisation and removal of cultural products that are not considered to be ordinary marketable commodities.

Moreover, the government has responsibility for artistic and cultural education and training as it has for general education. This takes place either within the school framework (visual arts, music, specialised training in theatre, in film, in the maintenance of cultural heritage), or by means of specialised schools at national or territorial level (academies, *etc.*), or by associations and popular education (see chapter 8.3).

The Ministry of Culture and Communication is responsible for the implementation of State-governmental cultural action throughout the French territory. Other ministries participate in specific areas of cultural policy (Foreign Affairs, Education, Research, Tourism for instance). Regional and local authorities are also responsible for the implementation of cultural policies in their particular districts (municipal, intermunicipal,

county-*département*, regional); cultural action carried out by the various public actors overlaps very often and is thus increasingly co-ordinated or carried out jointly, in a contractual or agreement-based framework.

The Ministry of Culture and Communication undertakes action in two ways: regulatory action (in the context of laws passed by Parliament) and direct action by means of public funds allotted to the Ministry in the context of the national budget.

#### *Regulatory action*

The Ministry of Culture and Communication is responsible for the implementation and supervision of laws and provisions relating to culture. Legal regulations involve, for example, heritage protection, the duties and the scientific and technical standards of archives and collections, literary and artistic property, artists' welfare, the institution of taxes and fees for certain cultural sectors (cinema, live entertainment, fixed book price), and obligatory production and diffusion quotas (broadcasting quotas).

These regulations do not necessarily imply the commitment of public funds on the part of the government. On the other hand, they could have substantial financial consequences for local and regional authorities and cultural stakeholders (private television networks, owners of cultural heritage goods, *etc.*).

Regulatory action by the Ministry of Culture and Communication also includes initiatives aimed at endorsing and "labelling" the quality, professionalism and incorporation of certain cultural and artistic activities, or at declaring them as State-approved (general interest).

#### *Direct action*

One of the most direct actions of the Ministry of Culture and Communication involves the direct management of public cultural institutions (museums, national theatres, schools of higher education,...), the maintenance and development of public cultural, artistic and historical heritage, artistic commissions and construction, the delegation or allocation of grants to institutions and cultural actors as well as to regional and local authorities for their cultural initiatives.

State intervention in the cultural field endeavours to be open to all artistic and cultural genres, forms and aesthetics. Decisions relating to artistic commissions, allowances, the allocation of government grants, heritage protection, and the recruitment of culture specialists, are usually made with advice from consultative bodies that gather independent specialists and experts recognised in the appropriate fields (see chapter 8.4.3).

The Ministry of Culture and Communication does not hold a monopoly on cultural action, which is also, to a large degree, initiated by the local and regional authorities. Moreover, a large part of State-supported cultural activity is organised by private actors (in the same way as numerous associative structures in the cultural sector).

#### *The role of territorial authorities*

France has three main levels of territorial authorities: communes (municipalities), départements (counties) and regions. Some other types of territorial authorities have dispensatory status that can have a certain impact on the cultural policies those authorities conduct (Corsica, overseas territories, metropolises).

France's larger town and city councils have been actively engaged in culture for a long time. Since the 19th century many of them have been administering and funding libraries, museums, theatres and municipal conservatories and subsidising cultural associations and learned societies. Since the 1960s, other much smaller municipalities have also been developing their own – and often ambitious – cultural policies.

The devolution acts of 1982-83 and 2004 have encouraged the cultural actions of the local and regional authorities with the help of the Ministry's regional directorates for cultural affairs (*directions régionales des affaires culturelles*, DRAC). These laws also transferred responsibilities: public libraries and archive services have been transferred to the *départements*, regions are responsible for the regional heritage inventory units since 2004 and some authorities could choose to take responsibility for historical monuments located in their territory. In 2014, according to data from the Ministry of Culture, the property of 65 monuments had been devolved to territorial authorities (over the 176 transferable sites): 43 to communes, 16 to *départements* and 6 to regions.

### *Spheres of competence*

Between the deconcentration of State departments and devolution, cultural policy is based on prevailing co-operation. While the State government has continued to play a substantial role in the public funding of culture, the contribution of territorial authorities has significantly increased and now represents around 50% of overall funding. If we consider the geographical concentration of State funding in the Greater Paris Region (*Île-de-France*), which is due to the presence of numerous national heritage sites and many national institutions, we find a higher contribution of territorial authorities to cultural expenses away from the region *Île-de-France* (up to 80% of overall funding in some Regions).

Territorial authorities can take action in all cultural sectors – heritage conservation and presentation, production and diffusion of performing arts, promotion of books and reading, and arts education. In this regard, since the period 1960-1970, a growing number of territories have elected representatives assigned to cultural affairs and have developed increasingly important cultural departments and agencies. The degree to which the municipalities invest in culture is dependent solely on their political will, except in some domains: public archives, which they are obliged to conserve and make accessible to both researchers and the general public; or the general inventory of cultural heritage. The procedures for cultural intervention are subject to the State regulatory authority.

### *Agreement-based cooperation* (see chapter 3.3)

Cooperation between the various public and private cultural actors is organised in the framework of a whole range of multi-level agreement procedures between the State services (inter-ministerial agreements), between State services and territorial authorities, between the different territorial authorities, between governmental departments and cultural agencies and institutions: cultural development agreements, the "*Ville et Pays d'Art et d'Histoire*", "*Villes-Cinéma*" and "*Villes-Arts plastiques*" agreements, local arts education contracts, together with the cultural sections of the "City Contracts", the "Major Urban Projects" and the "State-Region Project Contracts", *etc.* With the increase in their number and their occasional overlapping, these agreements often prove difficult to handle. One example is the Devolution Act of 2004 aimed at clarifying and rationalising the different interventions in the field of artistic education, but its effective application was mitigated.

At the same time, the creation in 2002 of the legal statute of *établissement public de coopération culturelle* ("public cultural cooperative institution", EPCC) acknowledged this state of generalised contractualisation of cultural policy. This statute facilitates the joint action of several authorities, including the State, to manage and finance important cultural institutions.

Since the first agreements that set up "national dramatic centres" [*centre dramatiques nationaux*] at the end of the 1940s, a number of towns and cities are partners in national institutions or institutions with a national label, and thus endeavour to follow cultural

policies initiated by the State government. However, as they are much closer to the realities of their localities and their inhabitants, local and regional authorities are also endeavouring to increase cultural support in their localities by developing readership and arts education programmes, by supporting cultural events (festivals, etc.) and by protecting and developing heritage. They often provide the only support for cultural associations and amateur and emerging cultural and artistic activities.

### *Perspectives*

There are two emerging major trends that are likely to lead to substantial changes in public support for culture in the years to come: the first is the emergence of "inter-municipal co-operation" which will gradually and unavoidably affect the cultural field. Inter-municipal co-operative structures, known as "intercommunalities", are developing their own cultural policies, showing specific issues and modalities. The second emerging trend is a new step in territorial devolution, within the framework of a reform of territorial authorities that started in 2009. In 2015 the law creates a new form of intercommunal body (around 10 metropolises were created, with special status for Paris, Lyon and Marseille), and in 2016 the regional map modification reduces the number of regions from 27 to 18 (of which 12 mainland regions and Corsica, see chapter 3.1.). In this context, the State mentioned the possibility to transfer some DRAC (Ministry's Regional Directorates of Cultural Affairs) responsibilities to Regions and at the end of 2014 the Ministry of Culture and Region Brittany signed an agreement to allow a broader capacity to the Region in the fields of book, cinema and broadcasting policies. Besides, Corsica, which holds a particular and derogatory regional status, has a specific capacity since 2002 in the fields of culture and communication (cultural policy, development of Corsican language and culture).

## **2.2 National definition of culture**

France recognises the legitimacy of the right to culture and the link between general development and cultural development, as stated in article 27 of the Universal Declaration of Human Rights (UDHR) adopted by the United Nations General Assembly in 1948: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits".

French government cultural policies approach the notion of culture in a far broader sense than the strict definition of the word would suggest, which, if adhered to, would be excluding, elitist and totalitarian. On the contrary, France's cultural policies are based on a far-reaching assignment and a universal vision of cultural phenomena.

This is clearly exposed in the Ministry of Culture's brief, which states: "The Ministry of Culture shall be responsible for making the major works of humankind accessible to the maximum number of people, with particular emphasis on French works." Accordingly, the Ministry administers a policy aimed at "protecting and developing all facets of cultural heritage, encouraging the creation of works of art and other creative works, and fostering the development of arts training and activities." (*Decree n° 2012-776* of May 24th 2012, which is adapted from the "founding decree" of 1959).

France's current cultural policies have never claimed to "contain", "shape" or "be" culture. They do, however, have fixed aims: to foster creation; protect national heritage; develop cultural industries; broaden access to cultural activities; to promote cultural diversity; and to support creation, both in the high arts and in emerging cultural expressions.

Moreover, France is a stakeholder of the main international agreements concerning cultural policies: European Cultural Convention, adopted in 1954 within the Council of Europe, the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural

Expressions, and the other UNESCO conventions concerning the world material and immaterial heritage.

France is actively involved in the normalisation of common concepts that allow, at international scale, a better definition of the contents and the issues of cultural policies, and a better evaluation of these policies: UNESCO Framework for Cultural Statistics (FCS), Cultural Governance Observatory of the Council of Europe, and ESSnet-Culture network of European Culture Statistics.

In fact, the spectrum of national cultural intervention can vary: the Ministry of Culture conducts a policy for "technical and scientific culture", even though science is not a field of competence of the Ministry. The State policy for "religious dialogue" is not included in the domain of culture and neither is sport policy.

## 2.3 Cultural policy objectives

Since the creation of the Ministry in 1959, two mainstream and crosscutting objectives have oriented and motivated the cultural policies conducted in France by the different authorities and governments.

On the one hand, the objective of cultural democratisation, which characterises the policy of the Malraux Ministry and aims at widespread access to a conventional offer that is considered to be representative of high culture, of heritage and artistic excellence: opening of Maisons de la Culture in the 1960s, low or free entrance fees to the national cultural institutions, actions to expand the cultural audiences. For instance in 1963 the Greek tragedy *The Persians* by Aeschylus was broadcasted on public television at peak viewing time. More recently in 2009 the Ministry of Culture granted free entrance to the permanent collections of national museums and national monuments, for those aged under 26 living in the European Union.

On the other hand, from the 1970s-1980s, this approach that could be considered to be restrictive and sometimes elitist, was complemented by the cultural democracy approach, which expands the content and the consideration of expressions and artistic and cultural requests in all their diversity, with no hierarchical approach: widening of the ministry's scope of activities, support to emerging practices or creative disciplines that could have been previously considered to be "minor art", like street and circus arts, comics, fashion and decorative arts, jazz, "current or non-classical music" [*musiques actuelles*].

In this context, cultural development refers to the search for balance between these two regimes of cultural policy, with no elitism or demagoguery, in order to reconcile high standards and openness.

The first article of the *Decree n° 2012-776* of 24 May 2012, which is adapted from the "founding decree" of July 24th 1959 by André Malraux, states the main assignments and missions of the Minister of Culture and Communication:

- make the major works of humankind accessible to the maximum number of people, with particular emphasis on French works;
- protect and promote all the elements of cultural heritage;
- foster the creation of artistic and intellectual works;
- favour the development of artistic teaching and practices;
- contribute to the development of cultural and artistic education of children and young adults;
- encourage the local cultural initiatives, develop the links between State and territorial cultural policies and participate to the devolution policy conducted by the government;

- help to develop cultural industries, new technologies for creation and diffusion of cultural heritage, and to promote cultural digital contents and services;
- define, coordinate and evaluate the policies for performing and visual arts;
- ensure the worldwide influence of French and French-speaking [*francophone*] arts and culture; and
- contribute to the external French cultural policy and to the policies for the French cultural institutional network abroad.

Thus, since its creation, one of the essential missions of the Ministry of Culture and Communication has been to encourage access to and participation in both heritage and the works of contemporary creativity. But the evolution of cultural and socio-economic life has had an impact on the evolution of the objectives of cultural policy: for instance in the 2012 decree that sets the remit of the Ministry of Culture, the question of digital cultural contents and services was added. At the same time, despite such technological developments, the political vision remains focused on reaching new audiences for all forms of cultural expression. That is why audience development appears to be one of the first objectives of cultural policy, and all the recent Ministers have stated that cultural and artistic education is one of their priorities.

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

#### 3.1 Organisational structure (organigram)

Chart 1: Key actors in public cultural policy making

	STATE	TERRITORIAL AUTHORITIES
	Central services	
NATIONAL	<div> <div>MINISTRY OF CULTURE AND COMMUNICATION</div> <div>OTHER MINISTRIES</div> <div>Central administration directorates and services</div> <div>Cultural institutions with national competence *</div> <div>Public institutions of the State **</div> </div>	
LOCAL	<div>State decentralised bodies</div> <div> <div>Cultural groupings within prefectures</div> <div>13 Regional Directorates of Cultural Affairs (DRAC)</div> <div>7 external bureaus of the Ministry of Culture in the overseas territories</div> </div>	<div>Devolved territorial authorities</div> <div> <div>Régions Number: 18 (including 5 overseas)</div> <div>Départements Number: 101 (including 5 overseas)</div> <div>Public Institutions of Intermunicipal Co-operation *** Number: 2062</div> <div>Municipalities Number: 35 971 (including 215 overseas)</div> <div>Overseas specific authorities Number: 5 plus Nouvelle Calédonie</div> </div>

Sources : Ministry of Culture website (<http://www.culturecommunication.gouv.fr>) ; *Les collectivités locales en chiffres 2016* (<http://www.collectivites-locales.gouv.fr>)

\* **Cultural institutions with national competence** (27 in 2016, including 16 national museums): institutions directly attached to the central administration of the Ministry of Culture and Communication. They have functions in the field of management, technical studies, formation, and activities of production of goods or provision of cultural services in national matters. Examples: national archives, research and restoration centres, museums,

media libraries and national libraries of architecture and heritage, etc...(complete list on the Ministry website)

**\*\* Public institutions of the State** (76 in 2016): cultural organisations under the supervision of the State, having their own legal status, as well as administrative and financial autonomy e.g.: national museums, national arts centres, national academies, national art schools, etc... Ex. : *Centre national d'art et de culture Georges Pompidou*, *Académie de France à Rome*, *Centre des monuments nationaux*, *Centre national de la cinématographie et de l'image animée*, national music academies, national schools of art and architecture (20)...

**\*\*\* Public Institutions of Inter-municipal Co-operation (EPCI)**: groupings of municipalities which aim to develop joint projects in various fields. The EPCI's are subjected to common, homogeneous and comparable rules with those of the territorial authorities e.g.: the *communautés de communes*, the *communautés d'agglomération*, the *communautés urbaines*, *syndicats intercommunaux*, *métropoles* since 2015

**Chart 2: Ministry of Culture and Communication: central directorates and divisions in 2016 (upload it in [http://www.culturecommunication.gouv.fr/content/download/42837/341508/version/14/file/Organigrammeinstitutionnel\\_2016\\_07\\_08.pdf](http://www.culturecommunication.gouv.fr/content/download/42837/341508/version/14/file/Organigrammeinstitutionnel_2016_07_08.pdf))**

In the framework of the national programme of revision of public policies (*Révision générale des politiques publiques*), the organisational chart of the Ministry was reorganised in 2010 in four general directorates:

- a General Secretariat, which assists the Minister in all the general administrative matters and coordinates crosscutting cultural policies;
- a General Directorate of Heritage, constituted from the former Directorate of Museums (DMF), the Directorate of Architecture and Heritage (DAPA) and the Directorate of Archives (DAF);
- a General Directorate of Artistic Creation, which gathers the former Directorate of Music, Dance, Theatre and Performing Arts (DMDTS) and Visual Arts Division (DAP); and
- a General Directorate of Media and Cultural Industries that defines, coordinates and evaluates the State policy concerning media pluralism and cultural economy (advertising, broadcasting, music and publishing industry), and all the services of digital communication to the public. This Directorate supervises the National Centre of Cinema and Animation (*Centre national du cinéma et de l'image animée*).

In addition:

- the General Delegation (Division) of the French Language and Other Languages of France (DGLFLF);
- the Minister's cabinet formed by technical councillors;
- special ministerial departments and bodies: Committee for the History of the Ministry of Culture and many other advisory commissions (see chapter 8.4.3), including some advisory High Councils: *Haut Conseil de l'éducation artistique et culturelle*, *Conseil national de la culture scientifique, technique et industrielle*, *Conseil supérieur de la propriété littéraire et artistique*;
- the General Inspectorate of Cultural Affairs;
- a State Senior Official for Security and Defence;
- a State Senior Official for Promotion of Equality between men and women
- a State Senior Official for Diversity
- a State Senior Official for Sustainable Development



- regional offices representing the government at the local level (comprising 13 mainland Regional Directorates and 7 bureaus in overseas territories), which implement national policies adapted to the regional context (including overseas territories), and also include special departments to deal with urbanism, architecture and heritage: the *Services territoriaux de l'architecture et du patrimoine*;
- public bodies (76 in 2016): institutions to which the State has accorded a specific legal status and financial autonomy; public bodies are State-supervised legal entities under public law; and
- institutions under national jurisdiction (27 in 2016) including numerous national museums).

### 3.2 Overall description of the system

According to the first article of the Constitution, "France shall be an indivisible, secular, democratic and social Republic (...) It shall be organised on a decentralised basis". The President of the Republic is the head of the State. The President is elected for a term of five years by direct universal suffrage. He appoints the Prime Minister, who is responsible for forming the government and whose task it is to define and implement the nation's policies, which are submitted to the people's representatives of the French Parliament, composed of two houses: the National Assembly and the Senate.

Within the government, the Minister of Culture and Communication participates in the preparation and implementation of national policies and is specifically responsible for cultural affairs. The Minister defines the overall priorities and guidelines, exercises political authority over the directorates and other services of the Ministry, and, accordingly, decides how funds are to be distributed between the directorates and oversees their allocation. This distribution is organised in the project of the budget that is presented to the Parliament.

A certain number of other ministries allocate substantial funds to the provision of cultural services: for the education and training of students and for educational museums in the field of history and natural sciences (Ministry of Education and Research); within the framework of public education and animation (Ministry of Health, Youth and Sports), for certain cultural heritage (monuments and museums under the Ministry of Defence), for the export of French culture abroad (Ministry of Foreign Affairs), and for scientific and technical culture (Industry, Agriculture), etc.

France is a decentralised State. The country comprises different types of autonomous territorial authorities that have their own directly elected assemblies and governments: regions (regional councils), *départements* / counties (departmental councils) and communes / cities (municipal councils). They are not answerable to the State and, in compliance with the laws of the Republic, are independent of each other. France's devolution laws define each council's scope of activity.

These devolved authorities set up their own cultural administrations that are the first partner of the Minister's decentralised bodies (DRAC). Territorial authorities also create cultural institutions and organisms to implement their cultural policies: executive agencies for music and dance, regional agencies for performing arts, cultural observatories, etc.

In 1960 several communes associated to create the National Federation of Territorial Authorities for Culture (*Fédération nationale des collectivités territoriales pour la culture*, FNCC). The FNCC nowadays gathers more than 450 territorial authorities. Moreover, the main syndicates that federate of territorial authorities according to their category (*associations des maires de France* -AMF-, *des départements* -ADF- et *des régions* -ARF-, etc.) set up specific committees that deal with cultural policies and issues.

In 2003 an interregional platform for cultural development was created to facilitate networking and conducting common policies in the field of performing arts (see chapter 9.2). The General Inspectorate realised a report on the regional agencies for performing arts in 2011 (available online on the ministry's site).

The State central and decentralised services, the devolved administrations and bodies jointly conduct cultural policies in France, in the framework of a cooperative and agreement-based inter-institutional system.

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

#### *Co-operation between the Ministry of Culture and Communication and other ministries*

Ministries other than the Ministry of Culture and Communication participate directly in public cultural development: Ministry of Education and Research, Ministry of Health, Youth and Sports, Ministry of Foreign Affairs, Ministry of Agriculture, Ministry of Tourism for instance. A wide range of cultural projects are undertaken by these ministries in the fields of training in the arts; conservation of specialised libraries, national museums, monuments and the historical archives of ministries; and cultural initiatives in specific contexts (jails, hospitals) or abroad. These actions are based on many inter-ministerial agreement protocols that are frequently updated. The protocols can be declined in regional agreement protocols between the DRAC and the other ministerial decentralised body that is involved: Regional Directorates for Health and Social Affairs, Education and Research Regional Directorate (*rectorats d'académie*), etc.

The Ministry of Education and Research and the Ministry of Culture have long been used to collaborating: joint definition of the contents and programmes of cultural and artistic teaching and training, joint financing of cultural actions (cultural classes or activities for pupils), annual plan covering art and culture in schools, such as the Lang-Tasca Plan in 2000-2005 (see chapter 8.3). A High Council, the *Haut Conseil de l'éducation artistique et culturelle*, created in 2005, is co-chaired by the Minister of Culture and the Minister of Education. The objectives of this advisory board are, in particular, to foster digital practices (in terms of access to knowledge, social cohesion through culture and the arts, cultural diversity, cooperative policies with territorial authorities, amateur artistic practices), to promote the Europe of cultures especially for youth, and to support special education services for disabled people. Since 2014, a reform of the school curriculum introduced more extracurricular activities, including cultural activities.

The draft agreement signed in 2001 between the Minister of Culture and the Minister of Youth asserts "the common investment of the two ministries in favour of governmental support for arts activities, [and their engagement to] harmoniously develop educational projects that bring art and culture to children and young people", especially within the framework of popular education schemes and the national network of the Centres of Youth and Culture (*Maisons des jeunes et de la culture*, MJC) (see chapter 8.4.2).

The Ministry of Culture is the natural partner of the Ministry of Foreign Affairs and of its main executive body for French cultural policy abroad, the French Institute (*Institut français*) (cf. chapter 3.4). Four representatives of the Ministry of Culture sit on the board of directors of the French Institute, and five representatives of the Ministry of Foreign Affairs (two representatives of the Ministry of Education, and one of the Ministry of Higher Education, also sit on this board). The collaboration is diverse and concerns for example the organisation of cultural years or seasons, which honour and promote everywhere in France, the culture of a foreign country: Croatia in 2012, South Africa in 2013 for example (see chapter 3.4.3).

In 1997, the Ministry of Culture co-signed, with the Ministry of Foreign Affairs and the Ministry of Ecology and Sustainable Development, the France-UNESCO Cooperation Agreement (*Convention France-UNESCO*, CFU), which allows France to give UNESCO and its members technical and financial support. Over the last 15 years around 100 projects have operated in more than 50 countries worldwide.

Depuis une vingtaine d'années des conventions sont signées entre le ministère de la Culture et de l'Agriculture pour l'éducation socioculturelle dans les établissements de l'enseignement agricole. La convention «Alimentation, Agri-Culture», signée en 2011, met l'accent sur la valorisation et la transmission du patrimoine gastronomique et des traditions culinaires de France. Des conventions ont été signées avec les ministères chargés du Tourisme, de la Santé (pour la culture à l'hôpital) de la Justice (le développement culturel en milieu carcéral), ou encore avec le Centre national de la recherche scientifique (accord-cadre 2012-2015 pour mener une politique concertée dans des domaines de recherche communs).

From about 20 years the Ministries of Culture and Agriculture have developed agreements for socio-cultural education in agricultural schools and institutes. The agreement *Alimentation, Agri-Culture* signed in 2011 promotes the transmission of gastronomic heritage and traditions. An agreement 2012-2015 with the National Centre for Scientific Research aims at cooperation in shared research fields.

#### ***Co-operation between the Ministry of Culture and territorial authorities***

The Ministry of Culture and Communication controls and supervises certain cultural activities of the local and regional authorities: conservation of archives, scientific and technical inspection of museums and libraries, and the pedagogic inspection of cultural and arts training institutions (music schools, art colleges and academies...). At the same time, territorial authorities have great freedom to implement their cultural policies, within the laws of the decentralised Republic, and they exercise no supervision or hierarchy between themselves.

The national cultural policy involves a joint, cooperative and co-funded action between the State and territorial authorities: agreements on theatrical decentralisation at the end of the 1940s, co-management by the State and cities of the *Maisons de la Culture* ("Houses of Culture") in the 1960s, cultural development charters and agreements in the 1970s and 1980s in order to achieve a well-balanced distribution of the cultural offer on territories and to facilitate audience access to culture. More than 1200 agreements were signed with around 600 authorities in the 1980s.

Specific cooperative measures and devices were set up: two funds – the Regional Funds for Museum Acquisition (*Fonds régionaux d'acquisition des musées*, FRAM) and the Regional Funds for Library Acquisition (*Fonds régionaux d'acquisition des bibliothèques*, FRAB), are supported on an equal basis by the Ministry of Culture and Communication and the regions. These funds are intended for the acquisition of art works and the enlargement of the collections of museums and libraries under the control of local and regional authorities. In the 1980s, the *Fonds régionaux d'art contemporain* (FRAC) was established along the same lines to assemble contemporary art collections in each region and to carry out awareness-raising and dissemination activities in the sphere of contemporary art. Some FRAC developed a peculiar identity and became the main poles for contemporary art in a region, such as in Picardie or Pays-de-Loire. Other specific cooperative agreements and contracts between the Ministry of Culture and the local and regional authorities include:

- "cultural development agreements" – which have the broadest scope – support the definition and implementation of local cultural projects;

- "villes d'art" and "villes et pays d'art et d'histoire" agreements that cover cultural tourism and promotion of heritage;
- agreements on the heritage inventory and ethnology of a particular place; and
- "ville-architecture", "ville-lecture" (books), "ville-cinéma" agreements that support cultural development in the covered fields.

In 2015, in a context of budget austerity, the Ministry proposed to territorial authorities to agree on "cultural pacts", in which the State commits to maintain its level of cultural financing to a territorial authority as long as this authority commits to do the same regarding its own cultural budget. Around forty "cultural pacts" has been signed.

The Council of Territorial Authorities for Cultural Development (*Conseil des collectivités territoriales pour le développement culturel*, CCTDC) was set up in 1999, to formulate "views and propositions on any question of territorial cultural development, within the framework of the partnerships between the Ministry of Culture and territorial authorities" (art. 2 of the Ministerial Decree of October 7th 1999). Although this Council has been relatively inactive for periods, the Ministry has decided since 2012 to reactivate its activity, in particular in the context of territorial reform that could announce a new step in cultural decentralisation. In 2014 the Ministry of Culture and Region Brittany signed an agreement to allow a broader capacity to the Region in the fields of book, cinema and broadcasting policies. Besides, Corsica, which holds a particular and derogatory regional status, has a specific capacity since 2002 in the fields of culture and communication (cultural policy, development of Corsican language and culture).

There are also broader partnerships and contractual frameworks (not specifically cultural) involving the State departments and the local and regional authorities, such as the State-region project contracts (*contrats de projets État-région*) and the urban policy contracts. The State-region project contracts define the priorities for joint investment over a period of 7 years, and are aimed at the economic, social and cultural development of the regions. The urban policy contracts (*contrats de ville, contrats urbains de cohésion sociale, quartiers prioritaires*) define an overall group of joint initiatives between the different ministries and municipal councils that encounter economic, social or urban problems. The Ministry in charge of cities and urban planning conducts them, with the assistance of an interministerial committee for the cities. These regional and urban contracts frequently include cultural strands covering, for example, art teaching, vocational training, and regional cultural development and cultural infrastructure planning. The operational programmes that organise the distribution of structural funds from the regional policy of the European Union also constitute cooperation frameworks between State and territorial authorities, which allow the financing of cultural activities and projects.

Thus, various State and sub-State actors engage in partnerships to co-fund and jointly support numerous cultural institutions, initiatives and facilities that are distributed on the whole territory, like for instance: regional or departmental associations for the development of music and choreography (and occasionally drama); music and dance institutes and teacher training centres; contemporary arts centres; cultural exchange centres; national theatres; regional opera houses and orchestras; regional agencies for books and literature; heritage restoration centres; festivals.... Many of these institutions benefit from a State branding label and / or are part of a national network. The level of commitment of the different public actors varies according to the nature of each structure and can also vary between structures of a similar type.

Moreover, even if the "partnership offer" was first a State initiative, the State is no longer the only "supplier" of partnership. The cooperative and agreement-based partnership has become a widespread policy procedure. Since 1999, the laws on inter-communal cooperation and territorial planning and development (dated 25 June 1999 and 12 July

1999) led to the creation of new "Public Inter-communal Cooperation Institutions" (*Établissements Publics de Coopération Intercommunale*, EPCI) – commonly known as "intercommunalities" – that constitute new local bodies that can conduct a cultural policy that supplements and improves the cultural offer of the municipalities / communes. Therefore, an inter-communal cultural policy progressively emerged in certain domains: public reading and libraries, artistic teaching, and performing arts for instance.

Regions, *départements*, communes and inter-communalities also cooperate among themselves in some frameworks, devices and themes: for instance, territorial cultural projects in region Midi-Pyrénées (*projets culturels de territoire*), sustainable development contracts (*contrats de développement durable*) and XXe Century Memory programme (*Mémoire du XXe*) in the region Rhône-Alpes.

In 2002, the creation of the status of Cooperative Cultural Public Institution (*Établissement public de coopération culturelle*, EPCC) gave recognition to the system of multi-level cooperative and agreement-based governance that characterises public cultural policy in France. This status facilitates the association of different territorial authorities, and also the State bodies, to jointly finance and manage important cultural institutions. Around 40 EPCC have been created in 10 years: for instance, the "House of Culture" in Grenoble, Opera of Rouen-Haute Normandie, Giverny Museum of Impressionism, International Centre of Comics and Images in Angoulême, Abbey of Saint-Savin-sur-Gartempe and Frescos Valley, and the National Centre of Costume and Scenography. A National Committee of Liaison of the EPCC was set up in 2004 and, in 2007, was provided with a special cooperation fund, in order to foster the exchange good practices between these institutions and to favour the emergence of new modes of governance and public intervention for cultural development (see chapter 9.2).

Moreover, in the context of territorial reform and budget austerity, the Statistics Department (DEPS) of the Ministry of Culture realised a research report on mutualisation and cooperative practices between cultural institutions: <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques/Les-publications/Rapports-de-recherche/Nouvelles-pratiques-de-mutualisation-et-de-cooperation-dans-le-secteur-culturel>

### 3.4 International cultural co-operation

#### 3.4.1 Overview of main structures and trends

The European and international dimension is more and more important to cultural policies in the context of globalisation. International cultural cooperation is the domain *par excellence* of convergence between the Ministry of Culture and the Ministry of Foreign Affairs. In 2016, the Ministry of Foreign Affairs and International Development allocated 750 million euros to international cultural cooperation and cultural diplomacy (finance bill 2016).

Several main axes and objectives structure the international cultural cooperation of France:

- promotion of all forms of French culture and creation in the European and international arenas;
- advocating intercultural exchanges and cultural diversity;
- receiving and hosting culture professionals and foreign artists in France; and
- strengthening the capacities and dynamism of the artistic and cultural sectors and networks.

The three main directorates of the Ministry of Culture, as well as the General Delegation of French Language and Other Languages of France, each comprise a special team in charge

of international affairs. To insure a global vision and coherence, a Sub-Directorate of International and European Affairs is installed in the General Secretariat, which coordinates the European and international policy of the Ministry.

The Ministry of Foreign Affairs has a vast network of institutions and bodies abroad, which organise around 50 000 events annually. In the cultural and artistic domains this network is coordinated and led by two main operators:

- the French Institute (*Institut français*), which is supervised by the Ministry of Foreign Affairs and replaced, in 2011, the association *Culturesfrance*, with a widened scope of activity and reinforced resources; and
- the Foundation Alliance Française, which has an annual agreement with the Ministry of Foreign Affairs and coordinates a worldwide network of centres for promotion and learning of the French language.

France is a founding member and the host country of the Council of Europe, based in Strasbourg. The action of the Council, organised around the European Convention on Human Rights and other reference texts on the protection of the individual, has an important cultural dimension to which France contributes. The European Cultural Convention of 1954 is one of the first specifically cultural instruments to be adopted by an international organisation.

In the framework of the European Union (EU), France has advocated the development of cultural policies within EU policies, in particular since culture has become a field of intervention of the EU with the Maastricht Treaty of 1992: implementation of strong initiatives such as the European Capitals of Culture, setting up of an EU cultural programme, and regulation of the broadcasting and audiovisual policies in order to defend cultural diversity. The Ministry of Culture, which represents France on the Council of the EU, confers regularly with the other member States. Public authorities support in particular a French-German close co-operation, considered as one of the driving forces of European dynamics. The Ministry of Culture is active in the inter-ministerial bodies to insure consideration of the cultural issues in the different policies and to promote a global approach of the cultural ecosystem. Regarding the internal market, the Ministry follows with special attention the work on the future of VAT. Literary and artistic property is another domain of intervention of the European Union and the teams of the Ministry of Culture are strongly involved in the follow-up of these files, which are currently evolving in the era of digital technology. Moreover, France is a member of the EUNIC network, the network of the international cultural relations institutes from the member States of the European Union, based in Brussels (<http://www.eunic-online.eu>), (see chapter 3.4.2).

On a global scale, France participates actively in the activities of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) that is based in Paris. This participation relies on various devices: permanent delegation of the French Republic to UNESCO, French National Commission for UNESCO, and the France-UNESCO Cooperation Agreement (see chapter 3.4.2).

Another crucial organisation to the international cultural cooperation of France is the International Organisation of La Francophonie (OIF), which contributes to promote and to support the use of the French language worldwide and its dialogue with the cultures of the world. OIF was established in 1970 by the Convention of Niamey and it gathers 77 States and governments (57 members and 20 observers).

The promotion and advocacy of the French language and culture is also realised in the French school and teaching network abroad (schools, middle schools and high schools: *écoles*, *collèges* and *lycées français*). There also exist French-speaking universities outside

officially French-speaking countries, which contribute to the influence of education, teaching and research in French:

- Senghor University in Alexandria: this French-speaking university, partly supported by OIF, opened in 1990 to train students in disciplines centred on the socioeconomic and sociopolitical development;
- Galatasaray University in Istanbul, established in 1992 by an international treaty signed by the French and Turkish Presidents François Mitterrand and Turgut Özal. It teaches about 2 500 students on courses in French and Turkish in various disciplines;
- the French University in Egypt, a private university that opened in 2006 by the Presidents of both countries, and has strong partnerships with French universities for joint diplomas, and courses in Arab, English and French; and
- Paris-Sorbonne University Abu Dhabi (PSUAD), which is a mainly French-speaking university created in 2006 by an agreement between the University of Paris-Sorbonne and the Ministry of Higher Education and Research of the emirate of Abu Dhabi (United Arab Emirates). Diplomas are delivered by the universities of Paris-Sorbonne or Paris-Descartes.

French is also one of the languages of *Bibliotheca Alexandrina* in Alexandria, which was inaugurated in 2002. In 2010, the *Bibliothèque nationale de France* (French national library) donated 500 000 French-speaking books and literary works, to reinforce the partnership between both institutions.

France has a long tradition of opening, welcoming and hosting world cultures. It is the country that counts most foreign cultural centres in the world, among which most are based in Paris and have formed the Forum of Foreign Cultural Institutes in Paris (*Forum des instituts et centres culturels étrangers à Paris*, FICEP), which is supported by the Ministries of Culture and Foreign Affairs: <http://www.ficep.info>. The World Cultures Institute (*Maison des Cultures du Monde*) was created in 1982 to promote cultural exchange programmes between French and other countries throughout the world. It is open to all horizons and civilisations, with a preference for cultural and artistic perspectives rather than a strictly political focus. It is committed to protecting cultural diversity and the expression of cultural identities. In 1987, the Institute of the Arab World (IMA) settled in Paris, with three main objectives:

- to develop and foster the study, knowledge and understanding of the Arab world in France;
- to support cultural exchanges, communication and co-operation between France and the Arab world; and
- to improve relationship between the Arab world and Europe.

In 2013 Jack Lang, former Minister of Culture, was appointed director of IMA.

For almost twenty five years the Ministries of Culture and Foreign Affairs have organised annually, in partnership with other institutions, cultural seasons and years, which highlight and honour the culture of a foreign country (see chapter 3.4.3). The development of these events, which have become high profile references, illustrate the importance of cultural diplomacy, and sometimes also its fragility (as shown by the cancellation, in 2011, of the Year of Mexico in France).

Besides, most of the public and private cultural institutions develop international exchanges and regularly honour in their programming a foreign artistic movement, a period of the history of the arts, the arts of a particular country or region, or a foreign artist, like for instance the vast exhibition on German arts, *De l'Allemagne, 1800-1939. De Friedrich à Beckmann* at Le Louvre in 2013, the retrospectives *Anselm Kiefer*, *Paul Klee*, at Centre Pompidou, *Mexique 1900-1950 : Diego Rivera, Frida Kahlo, José Clemente*



*Orozco et les avants-gardes* at Galeries nationales du Grand Palais in 2016 et 2017. These institutions contribute to influence of French culture, to the diffusion of foreign cultures in France and to the technical cooperation between international partners.

Moreover, territorial authorities are important stakeholders of international cultural cooperation, within the framework of the so-called "decentralised cooperation", which embodies a significant cultural dimension: city-twinning, cultural strands of cooperation agreements, cross-border cultural cooperation in Europe, inter-territorial networks, action of the cultural agencies and bodies of the territorial authorities, *etc.*

Yet, for about ten years, several parliamentary reports and cultural actors have regularly regretted the lack of visibility in the complexity of the system, the multiplicity and the dispersion of the operators, leading to a certain decrease in the performance of French external cultural action; also impacted by the lack of coordination between the Ministries of Culture and Foreign Affairs and the loss of influence of Francophonie faced with the domination of English, for instance as a working language of the European institutions (cf. for instance Cour des Comptes, *Le réseau culturel de la France à l'étranger*, report to the President of National Assembly, September 2013 : [http://www.ccomptes.fr/content/download/61668/1513246/version/2/file/reseau\\_culturel\\_France\\_etrange.pdf](http://www.ccomptes.fr/content/download/61668/1513246/version/2/file/reseau_culturel_France_etrange.pdf))

However, many observers also acknowledge that France has a unique capacity for action in cultural diplomacy. The French cultural network abroad is remarkable and unprecedented due to its size and to the diversity and the richness of the structures that constitute it. The cultural and artistic expressions of Francophonie remain alive worldwide and promote cultural diversity and intercultural dialogue. The cultural image of France continues as one of the main vectors of its influence and its attractiveness. In 2014, a report to the President of the Republic (<http://www.elysee.fr/assets/Uploads/Rapport-Jacques-Attali-la-francophonie-economique.pdf>) estimates that the French-speaking community (*Francophonie*) represents the 6th geopolitical space in terms of population and could rise to 4th around the year 2050. The report includes 53 propositions, like: increase in French teaching offered, building cinema theatres in Africa, and the creation of a Francophone Economic Union. Another report by the *Fondation pour les études et recherches sur le développement international* found that in 2010, the 33 countries that have French as an official language, and/or in which at least 20% of the population speaks French, represent 6.5% of the world's population, 7.5% of the world's GDP and 12.5% of world trade ([http://www.diplomatie.gouv.fr/fr/IMG/pdf/Etude\\_sur\\_le\\_poids\\_economique\\_de\\_la\\_langue\\_francaise\\_dans\\_le\\_monde\\_cle461331.pdf](http://www.diplomatie.gouv.fr/fr/IMG/pdf/Etude_sur_le_poids_economique_de_la_langue_francaise_dans_le_monde_cle461331.pdf)).

The creation in 2011 of the French Institute responds to this need for revitalisation and for coherence of French cultural diplomacy (see chapter 3.4.2). For that purpose, the Institute engaged in an experiment which aims at unifying under the single label "*Institut français*" the diverse structures that compose the French cultural network: institutes, centres, cultural departments of embassies. An agreement must be signed between the Foundation French Alliance and the French Institute to pursue and strengthen the policy for a "unique and single network", with, in particular, a common logo and common directory of the French cultural network abroad.

Besides, in the context of greater globalisation of the cultural flows and digital transition of the information and communication technologies, public authorities are giving particular importance to the influence of French cultural industries. In 2013 the exports of cultural goods represented more than 1,5 billion EUR (not considering antiques, artworks and pieces of collection: 1,6 billion in 2013). Specific bodies are in charge of promoting these industries: the *Bureau international de l'édition française* for the books and publishing



industry (international bureau of French publishing), *Unifrance Films* for cinema and *Bureau export* for the music industry.

Books and publishing is the largest French cultural industry with about 3 billion EUR of revenue a year. It is also a very international-oriented sector: it ranks first in exports of French cultural goods (not including artworks), with about 25% of the turnover of French publishing being made from overseas markets. French cinema is the second largest exporter of cultural goods. The Cannes Festival is a unique and exceptional high profile event in the film sector. In 2012, 464 French movies were broadcasted in cinemas throughout the world to more than 137 million spectators, generating 851 million EUR of income. Around 40 French films per day are broadcasted by foreign television stations. In 2010, 37 music production companies had a global export turnover of 55 million EUR (19% for classical music), which represents a 12% increase compared to 2009. We notice an explosion in digital sales, which increased by 142% between 2009 and 2010, and subsequently represent 36% of total French music sales.

The European market is the main outlet for the French cultural industries, with more than 70% of the turnover of music production and shows, more than half of the market for French films abroad, and 48% of book and publishing exports.

### 3.4.2 Public actors and cultural diplomacy

#### *French cultural network and institutions abroad*

The Ministry of Foreign Affairs set up operating institutions to pilot and coordinate the different departments and bodies of the French cultural network abroad, under the supervision of the Directorate-General of Global Affairs, Development and Partnerships:

- the French Institute, a public institution (*établissement public*) created in 2011 to succeed the association *Culturesfrance* with a widened scope of activity and reinforced resources;
- the Foundation Alliance Française, which took over in 2007 the international activities of the Alliance Française of Paris to promote the teaching of the French language;
- the Agency for French Education Abroad (*Agence pour l'enseignement français à l'étranger*, AEFÉ), a public institution created in 1990 to supervise the French schools network in the world; and
- the Agency Campus France, which is responsible since 2010 for the promotion of the French Higher Education system, and of the international mobility of students, teachers and researchers.

The French Institute is responsible for the promotion of French external cultural policy regarding artistic exchanges – performing and visual arts and architecture –, for the worldwide diffusion of French literature, cinema, language, knowledge and ideas. Its activity is organised around two main axes:

- the realisation of great operations: cultural seasons, multi-annual programmes, etc.; and
- the support of the French cultural network abroad.

The Institute is experimenting with the unification of French agencies abroad (institutes, centres, departments in embassies) under the single label "French Institute", to achieve a more coherent and more effective policy.

A closer collaboration is also planned between the Institute and the Foundation Alliance Française and the establishments of the Foundation's network, the primary concern of which is teaching French abroad and delivering specific diplomas or those defined by the French Ministry of Education (DELF and DALF). Each Alliance Française is a local non-profit organisation operating autonomously with no political or religious commitments.

They are independent and work towards the Foundation as franchises. The Foundation is the owner of the brand Alliance Française and allocates the right to use it after examination of the statutes and the announced objectives. There are no financial relations between the Foundation and the Alliances Françaises established abroad, which have their own funding system. One example is in New York, where the French Institute Alliance Française sources sponsorship according to practise in the United States.

Some institutions are specifically focused on the promotion of French cultural industries abroad:

- the *Bureau international de l'édition française* (International Bureau of French publishing) for the books and publishing industry. This association exists since 1873 and is supported by the French Ministries of Culture and Foreign Affairs, and the International Organisation of La Francophonie. It works in close collaboration with professional organisations and unions as the national labour union of publishing (SNE) or the *Centrale de l'édition*;
- *Unifrance films*, an association created in 1949 to promote French cinema in the world. Placed under the supervision of the National Centre of Cinema (*Centre national du cinéma et de l'image animée*, CNC); Unifrance has 600 members, producers of films and short movies, exporters, actors, directors, scriptwriters and artistic agents; and
- *Bureau export*, which represents the whole of the French music industry since 1993 (production of records and disks, publishers, show producers, etc.). It is half financed by the public authorities (Ministries of Foreign Affairs, Culture and Foreign Trade) and by professional organisations (copyright societies and unions, etc.).

These institutions collaborate with the establishment of the cultural network and sometimes have antennae or offices abroad.

Some figures on the French cultural network abroad (on July 15<sup>th</sup> 2015):

- 6 000 persons working in the 161 cooperation and cultural action departments in embassies;
- 98 Instituts français;
- 50 000 artistic events a year;
- 384 subsidised Alliances Françaises
- 620 000 learners in French Institutes and Alliance Française schools and classes;
- 213 Campus France offices;
- 27 French institutes for research abroad (IFRE): Centre d'études et de documentation économique, juridique et sociale (Cairo); Centre d'études français sur la Chine contemporaine (Hong Kong), Centre français d'études mexicaines et centraméricaines (Mexico); Centre franco-russe de recherches en sciences humaines et sociales (Moscow); Centre Jacques Berque pour les études en sciences humaines et sociales (Rabat); Centre franco-allemand de recherches en sciences sociales (Berlin), etc.;
- 137 French archaeological missions abroad;
- the French Academy in Rome-Villa Medici, founded in 1666, which is supervised by the Ministry of Culture. It proposes residence scholarships to artists and organises cultural and artistic events;

Education and international relations

- 494 French schools abroad, which train 340 000 pupils in 136 countries, from primary to high school;
- 5 French Higher Schools abroad that are supervised by the Ministry of Higher Education: these historical institutions were created between 1846 and 1928 to develop exchanges between researchers and promote French science: *École française*

*d'Athènes, École française de Rome, Institut français d'archéologie orientale* (Cairo), *École française d'Extrême-Orient* (different establishments in the Far East) and *Casa de Velázquez* in Madrid. The *Casa de Velázquez* also proposes scholarships for artistic residencies, like at the French Academy in Rome

- 1 700 000 pupils in the national bilingual sections (cf. chapter 8.3.3);
- 299 000 foreign students in France in 2014-15, which ranks France 3<sup>rd</sup> in the world in terms of attracting foreign students (according to UNESCO figures).

The Ministry of Foreign Affairs has set up an information and news website about the activities of the French cultural network abroad: <http://latitudefrance.diplomatie.gouv.fr>

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### ***The European framework***

France has ratified several treaties of the Council of Europe in the cultural field: the European Cultural Convention in 1955, the Convention for the Protection of Architectural Heritage of Europe in 1987, the European Convention on the Protection of the Archaeological Heritage (Revised) in 1995, and the European Convention on Cinematographic Co-Production in 2001. In 1999, France signed the European Charter for Regional or Minority Languages and in 2008, a modification of the Constitution introduced article 75-1: "Regional languages are part of France's heritage".

The Ministry of Culture participates in works of the Steering Committee for Culture, Heritage and Landscape (CDCPP): European cultural routes (with the signature in 2010 of Enlarged Partial Agreement to facilitate and strengthen the cooperation on these routes, there are 12 routes in France), European Heritage Days established in 1991 based on the model of the Heritage Days created in France in 1984. The Ministry also participates in the other cultural works of the Council: cultural governance observatory "CultureWatchEurope", the programme "Intercultural Cities" (Paris, Lyon and Strasbourg in France), *etc.* Through the CNC, the Ministry also contributes to Eurimages, the Council of Europe support fund for the co-production, distribution and exhibition of European cinematographic works. Set up in 1988 as a Partial Agreement it currently has 36 member States. In 2014, the Ministry organised the Forum de Chaillot in Paris (<http://forum-chaillot.fr>) to reopen and dynamise the debate on the role of culture in Europe.

Since the recognition of culture in the Maastricht Treaty in 1992, the cultural actions of the European Union developed. The Minister of Culture represents France in the meetings of the Council of the European Union. The Ministry of Culture has been very active, besides the successive presidencies, in promoting the place of culture in EU policies.

The EU leads a dedicated policy for the broadcasting and audiovisual sectors, in particular with the programme MEDIA that was included in the Europe Creative programme for 2014-2020. In this framework, the Ministry of Culture helps to ensure that the cultural specifics of the member States are taken into account, based on the principle that an optimal functioning of the European single market needs a minimal set of common rules that cover, among others, advertising, broadcasting of programmes, protection of children on the Internet, as well as the major digital mutations.

In the field of heritage, the Ministry of Culture participates in the Open Method of Coordination (OMC), which is a non-restrictive and quite flexible means of governance based on the voluntary cooperation of the member States. Within this framework, the European Commission launched a workgroup on the mobility of collections to facilitate a better harmonisation of the national legislations in this domain (definition of common guidelines and indicators, sharing of best practice, peer evaluation, etc.). Eventually, the EU plans to widen the OMC to other sectors of cultural policy and other working groups have been set up.

From 2008 to 2013, the French government created the *Conseil culturel de l'Union pour la Méditerranée* to raise and to encourage any public and private initiatives to promote the cultural dimension of the Mediterranean policy of France, in particular within the framework of the Union for the Mediterranean and of the event "Marseille Provence 2013, European Capital of Culture".

The Ministry of Culture supports the *Relais Culture Europe*, which is a resource centre created in 1998 to inform and accompany the French and European cultural and artistic actors on issues linking Europe and culture, on the European cultural objectives, policies and programmes, and their meaning in terms of strategies, practices and projects. The Relais has a global objective of Europeanisation of the practices of the French cultural actors and it is also the national contact point for the Culture programme (2007-2013) of the European Union.

The Ministry of Culture also supports European networks. The Cultural Exchange Centres (*Centres culturels de rencontre*) emerged in 1972 in France, based on six emblematic monuments (Abbey of Fontevraud, Chartreuse of Villeneuve-lès-Avignon, Royal Saltworks of Arc-et-Senans...). The label "Cultural Exchange Centre" distinguishes an artistic, cultural and intellectual project developed in synergy with a major heritage site. The purpose of these centres is to provide public, cultural and social services by creating and developing new modes of cultural action and creation. The European network was established in 1991 in Dublin. It gathers 15 members in France, 27 in the rest of Europe and 5 from other parts of the world. The network is recognised for its expertise especially by European organisations. The Ministry also supports the network Banlieues d'Europe that federates 300 partners, whose joint objective is to exchange practices and information and to reduce isolation in order to valorise cultural action projects in deprived neighbourhoods with excluded communities.

The Ministry of Foreign Affairs and the French Institute are members of the network EUNIC-European Union National Institutes for Culture. The network groups the institutions from the member States of the European Union responsible for cultural action abroad. Established in 2006, it counts 29 members from 24 countries. The members are present in more than 150 countries, and represent more than 2 000 establishments. They deal with arts, languages, youth, education, sciences, intercultural dialogue and

development. The members of EUNIC wish to favour cultural cooperation, to create sustainable partnerships between professionals, to encourage a mutual understanding and a rise in awareness for the various cultures of Europe. This network embodies a first step towards a common European cultural diplomacy.

### ***International organisations***

The French Commission for UNESCO must insure the intellectual influence of France within UNESCO and, mutually, it is responsible for promoting the influence of UNESCO and its values in French society, for informing and advocating the programmes of UNESCO, which is the only UN specialised agency in France. The Commission works together with the Permanent Representation of France to UNESCO, and collaborates with various ministries (Foreign and European Affairs, Education, Higher Education and Research, Culture and Communication, Ecology, Sustainable development and Energy), to organise events and foster expertise to renew the programmes of UNESCO. In 1997, the Ministry of Culture co-signed, with the Ministry of Foreign Affairs and the Ministry of Ecology and Sustainable Development, the France-UNESCO Cooperation Agreement (*Convention France-Unesco*, CFU), which allows France to give UNESCO and its members technical and financial support to safeguard the natural and cultural world heritage. The defence of cultural diversity is also one of the major priorities of the French authorities, especially the former President of the Republic Jacques Chirac, which actively worked to advocate the adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. Since 1997, the French Coalition for Cultural Diversity federates the professional cultural organisations (cinema, television, performing arts, music, graphic arts and multimedia) and defends cultural diversity in the context of international trade negotiations and agreements (<http://www.coalitionfrancaise.org>). The French Coalition is a founding member of the International Federation of Coalitions for Cultural Diversity (IFCCD) created in September 2007, and it is the permanent representative of the Federation to UNESCO.

The International Organisation of La Francophonie (OIF) is also especially concerned with the defence of cultural diversity. A workgroup on the implementation of the Convention of 2005 was set up within the Organisation. The OIF conducts several actions and programmes to develop cultural policies and has a fund to support the mobility of artists, and another fund dedicated to French-speaking Southern cinema and audiovisual production. The OIF set up four specialised operating bodies: the Academic Agency of La Francophonie, the International Association of Francophone Mayors, the Senghor University in Alexandria and TV5Monde, the worldwide Francophone broadcasting network. The OIF signed cooperation agreements with numerous international or regional organisations (United Nations, European Union and African Union). It is a major partner of the international cultural cooperation of France.

Besides, the Ministry of Culture works with professional and sectoral international organisations such as the International Council of museums (ICOM), the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in the field of museums; the International Council on Monuments and Sites (ICOMOS) for heritage; the International Council of Archives (ICA), the International Union of Architects (IUA), the International Commission of Francophone Theatre (CITF), *etc.*

### ***Decentralised cooperation***

Territorial authorities also participate in the external cultural action of France, in particular since the introduction of the guidance law (*loi d'orientation*) of 6 February 1992 on the territorial administration of the Republic, which sanctioned the naming of "decentralised cooperation" and formalised the practical law for it, and which is recorded in the articles L. 1115-1 - 7 of the general code on regional and local authorities (*Code général des*

*collectivités territoriales*, CGCT). The identity projection and the cultural promotion revealed to be important components of the external relations of territorial authorities, even if the cultural projects are often only a part of cross-cutting programmes mainly focused on communication or economic issues for instance. A report commissioned in 2013 by the Ministry of Foreign Affairs identifies 800 territorial cooperation projects in the field of culture. But the report also indicates that there are many more projects that contain a cultural part next to educational, touristic or even institutional cooperation. The atlas of the decentralised cooperation available on the site of the Ministry of Foreign Affairs counts 6 700 ongoing projects in the section "Culture" (<http://www.cncd.fr/frontoffice/bdd-monde.asp>). In April, 2013 a conference was held in Toulouse under the aegis of the Ministry of Foreign Affairs, on the theme "Culture and international action of territorial authorities", organised by *Cités Unies France*, the federation of French territorial authorities involved in international cooperation.

Since 1995, the section of the Ministry of Foreign Affairs responsible for cultural policy (AFAA, then *Culturefrance* and currently the *Institut français*) developed agreements with territorial authorities. These partnerships have several objectives:

- reinforcement of territorial cultural diplomacy: through coordinated policies between the departments of external relations and the departments of culture of territorial authorities;
- promotion of the artistic and creative resources and performers from the whole national territory; and
- support to several hundred projects every year worldwide.

They are based on two major principles:

- the parity between partners, and the support to creators and professionals in their international development project, in synergy with the French cultural network abroad. The agreements generally determine a geographical and / or artistic frame(s). They are open to all fields of creation and the arts and to all the programmes and projects of the French Institute; and
- the sharing of skills and best practices regarding international development, cultural promotion and branding, or expertise and cultural engineering.

The independent NGO LIKE Culture, European cities and regions for Culture, based in Lille, gathers European territorial authorities (small and medium cities, capitals and metropolises, *départements*, regions, provinces, counties, etc.) to collaborate on their external cultural policy. The association constitutes a platform for cooperation, debates and common actions in the field of decentralised cultural policy (<http://www.likeculture.eu>).

### ***Hosting and dialogue with foreign cultures***

The promotion of foreign cultures is a tradition rooted in the history of France, which contributes to the advocacy of cultural diversity.

The *Cité Internationale des Arts* of Paris was created in 1965 to provide short or long stays (2 months to 1 year) to professional artists who want to develop artistic work in France. The Ministry of Culture, the City of Paris and the Academy of Arts support this foundation, among others. The city of Paris joined with the French Institute to renovate the Récollets Convent, a historical building in Paris on the banks of the Canal Saint-Martin and, since 2003, to make it a residency for artists and researchers from all over the world.

A non-profit organisation, the Onda - *Office national de diffusion artistique* (French office for contemporary performing arts circulation), was established in 1975. It is funded by the Ministry of Culture. Onda is strongly involved in European cooperation and networks. To encourage the hosting of foreign productions, Onda uses the following forms of aid:

- financial guarantees;
- financial assistance for touring foreign productions; and
- financial support for the creation of surtitles (translated or transcribed lyrics / dialogue projected above a stage or displayed on a screen, commonly used in opera, theatre or other musical performances).

The World Cultures Institute (*Maison des Cultures du Monde*) was created in 1982 to host foreign cultural expressions. It is open to all horizons and civilisations and is committed to protecting cultural diversity. Since 1997, it organises each year the Festival of Imagination (*Festival de l'Imaginaire*), which is open to the peoples and the civilisations of the contemporary world and their forms of expression in the domains of music, dance, theatre and ritual performances. The Institute received several prizes:

- Prize Diderot Universalis in 1989 for its promotion of the traditional and modern theatrical forms;
- Cultural Prize France-Korea 1999 for the promotion of Korean arts and performances; and
- Prize of the French-Taiwanese cultural Foundation in 2004 for the promotion of the cultures of Taiwan.

The Institute of the Arab World (*Institut du monde arabe*, IMA) was created in 1987 to develop the knowledge of the Arab world and to promote its culture in France and Europe. The building was designed by a group of architects (Jean Nouvel and Architecture-Studio) who tried to create a synthesis between Arabian and Western cultures, with in particular the stylisation of the geometrical figure of the Mashrabiya, one of the historical themes of Arabian architecture. IMA is based on a partnership between France and twenty-two Arab countries: Algeria, Saudi Arabia, Bahrain, Djibouti, Egypt, United Arab Emirates, Iraq, Jordan, Lebanon, Libya, Morocco, Mauritania, Oman, Palestine, Qatar, Somalia, Sudan, Syria, Tunisia and Yemen. The Institute has become a "cultural bridge" between France, Europe and the Arab world.

The national theatre of the Odéon, which was always international-oriented (it was the first theatre in France to present Shakespeare in English, by a British theatre company in 1827), became in 1990 the *Odéon-Théâtre de l'Europe* with the mission of "fostering joint projects with stage directors, actors, playwrights and other figures involved in the dramatic arts in Europe, to present new works and breathe new life into Europe's artistic heritage" (decree of 1 June 1990). The Odéon hosted the head office of the Union of Theatres of Europe (and of the Mediterranean) (UTE), which was elected Cultural Ambassador by the EU Commission in 2012. The head office of the UTE is now in Bobigny on the outskirts of Paris.

For several years a foreign country has been invited to France to present the various facets of its culture during "cultural seasons" or "cultural years", which are co-piloted by the Ministry of Culture and the Ministry of Foreign Affairs. The Seasons Department of the French Institute is in charge of organising these events, with numerous partnerships with various stakeholders: institutions and establishments, territorial authorities, firms and companies. The selected projects are hosted and presented by diverse cultural structures (theatres, cinemas, museums, etc.) throughout France. "French seasons" abroad are regularly organised with partner countries and constitute multidisciplinary showcases for French arts and culture (see chapter 3.4.3).

The hosting policies are also operated by the DRAC (Regional Directorates for Cultural Affairs), in particular in overseas territories. According to the recommendations of the General Conference for Overseas in 2009 (*États généraux de l'outre-mer*), the DRAC must orient their action towards the regional environment, by supporting the distribution of



regional works and the mobility of artists, and by financing exchanges and international events (festivals, cultural meetings, conferences...).

Some territorial authorities support entities that promote foreign cultures. For instance the city of Nantes created a European Cultural Centre, which also hosts four bi-national cultural centres: a French-German Cultural Centre, a French-Italian Cultural Centre, a French-Spanish Cultural Centre and a French-British Cultural Centre. Different territorial authorities of the region Poitou-Charentes support the Centre of European Culture in Saint-Jean-d'Angély. This non profit-making association is dedicated to the promotion of European citizenship and construction, in particular through programming professional and amateur master classes and workshops in various artistic disciplines (song, dance, visual arts). Since 1998, it manages a network of 7 centres in Europe and beyond, based on a common charter. The network aims for a transfer of cultural and educational engineering, and at an exchange of best practices in organisation and management.

Moreover, numerous cultural festivals in many artistic domains host foreign artists, and allow the promotion of foreign cultures throughout the territories.

### 3.4.3 European / international actors and programmes

Numerous programmes exist, involving stakeholders at all levels of public and private action in France, to favour and foster European and international cultural cooperation, including:

**European Heritage Label** is a scheme to highlight heritage sites that celebrate and symbolise European integration, ideals and history. It was launched in 2006 by the European Commission, following an initiative of the French Ministry of Culture. The label emphasises the European dimension of cultural monuments, natural or urban sites and commemorative sites. An interactive publication of the European sites that received this label was realised within the framework of an intergovernmental initiative.

**France-UNESCO Cooperation Agreement** (see chapter 3.4.2). This agreement, by which France provides financial and technical aid to UNESCO members, is used as a lever to mobilise complementary aids for identification, protection and preservation of heritage. Over the last 15 years, approximately 100 have been undertaken in more than 50 countries throughout the world. With a budget of approximately 3.7 million EUR UNESCO has been able to mobilise more than 18 million EUR in the framework of the France-UNESCO cooperation agreement.

**Programme "Creative Africa and Caribbean" (Afrique et Caraïbes en création).** This programme of the French Institute, allows the artistic expressions of the Global South countries to showcase in their own territories and to be present in international markets. The programme supports a range of major events that aim to be professional platforms: the biennale "Danse l'Afrique Danse", "Les Rencontres de Bamako" (photography), "La biennale Danses Caraïbe", "L'Afrique est à la Mode", etc..

**Operations for the promotion of contemporary creation** supported by the French Institute: Baltic Sounds French for contemporary music, *France Danse* for contemporary dance or Paris Calling, in London, for contemporary art. There are also exchanges between galleries (Berlin-Paris) or between multidisciplinary festivals (*Croisements*, in China).

**Platform Focus** of the French Institute, which since 2008 allows foreign artistic bookers and schedulers to discover the recent creations of artists living in France, in cooperation with a recognised international festival (<http://www.focus.institutfrancais.com>).

**MyFrenchFilmFestival.com** is an innovative type of festival, on-line, which is implemented by Unifrance Films and gives Internet users from all over the world the opportunity to discover and appreciate French cinema.



**Cinemas du Monde Pavilion.** Located at the heart of Cannes Film Festival's international village, the pavilion is a unique venue dedicated to world cinema (from Africa, Asia, Latin America, Central and Eastern Europe, and the Near and Middle East) and a platform for working and networking opportunities. The pavilion is run by the Institut Français in partnership with the International Organisation of La Francophonie and the Audiovisuel Extérieur de la France (see chapter 4.2.6).

**Cinémathèque Afrique** (Africa Film Library), created in 1961 within the Ministry of Foreign Affairs. It insures the preservation and the distribution of African film heritage and constitutes one of the most complete collections of African movies from the 1960s.

**Conservatoire itinérant de danse classique:** aimed particularly at countries with a strong classical tradition or with their own major repertory companies, this travelling dance academy is particularly active in northern Asia, and in China in particular. In 2010, the Conservatoire and the Canton Ballet together created a version of *Coppélia* choreographed by Charles Jude, Director of the Opéra de Bordeaux Ballet.

### **Public-private partnerships**

- bilateral funds to which France and its partners contribute with private funding, for instance *Étant Donnés*, the French-American Fund for Contemporary Art that has made it possible to develop French projects across the United States; and
- the Marcel Duchamp Prize launched in 2000 as part of a partnership between the Association for the International Diffusion of French Art (ADIAF), a group of collectors, and the Centre Georges Pompidou. In 2011, for example, the works of some of the past prizewinners were exhibited at the Mori Museum in Tokyo and later in South Korea.

**Support programmes for the book and publishing sector,** run by the French Institute, the Ministry of Culture and the National Book Centre: presence in book fairs abroad; aids for translation and distribution of French editorial products; training of new generations of translators of French; residency grants for the international College of literary translators in Arles (*Collège international des traducteurs littéraires d'Arles*, CITL: <http://www.atlas-citl.org>); implementation of databases on the works translated in foreign languages (<http://www.frenchbooknews.com>, <http://www.tradarabe.org>, <http://www.fulei.org>); support to the French-speaking editorial corporations and networks; the journal and centre of resources CulturesSud.com, covering authors, publishers and major cultural events in the Francophone Global South.

**Support to the media libraries in the French cultural network abroad:** staff training; creation of *Bureaux du Livre* and media libraries, development of digital technology with the *Culturethèque* platform or *IFVerso* (a database of over 70 000 titles translated from French into some forty other languages, presented in the form of a social network).

**Alembert Fund,** run by the French Institute, to encourage intellectual debate and "soft" diplomacy, to disseminate information on new intellectual scenes in France (particularly in the field of human and social sciences) to academic networks abroad, and to organise subsequent events.

**Priority Solidarity Fund** of the Ministry of Foreign Affairs. In the cultural field this fund provides support to authors, publishers, distributors and bookshops in Francophone areas:

- aid with licensing and joint North / South publishing is helping publishers in the French-speaking Global South (Africa and Caribbean) to license the rights to works by their native authors already published in France, so that they can be published and distributed at prices affordable for the local market; and

- a specific product line, "100 titres pour Haïti" (100 titles for Haiti), has been created to support the publication of fiction and non-fiction works by Haitian authors.

Every year at the Paris Book Fair, a bookshop from the Global South (Africa and the Caribbean) is selected to act as a showcase for Francophone literature.

### ***The Franco-German Fund in third party countries***

Set up in 2003 to mark the 40th anniversary of the Treaty of Élysée, this fund is an instrument to emphasise the cultural cooperation between France and Germany in third party countries by means of concrete projects in the fields of visual arts, theatre, cinema, broadcasting, sports, intellectual debate, literature and language learning. The programme provides a flexible and original formula that extends beyond Franco-German cooperation to involve other European countries and convey the image of a Europe united around culture. As an added advantage, pooling the resources of the two countries leads to cost savings and has a positive impact on fundraising. Moreover, on the occasion of the 50th anniversary of the Treaty of Élysée, in 2012 the DEPS department of the Ministry of Culture and Goethe Institute launched a series of conferences on the theme "Cultures croisées. Politiques culturelles françaises et allemandes" ("Crossed cultures. French and German cultural policies").

### ***Artist residency programmes in France and abroad***

- stays abroad for French writers, artists and culture professionals, as proposed in the programmes of the French Institute "Villa Médicis Hors Les Murs" (Villa Medici Extra Muros) or "Villa Kujoyama" (which is the name of the artists' residence associated with the French Institute of Japon-Kansai);
- hosting of established or emergent foreign writers and artists in the *Centre International d'Accueil et d'Échanges des Récollets* and in the *Cité Internationale des Arts*, both located in Paris;
- close on 350 creative artists on the French and international scene have benefited from a residency in the course of their career;
- 100 one-off grants are made every year to French artists, or artists resident in France for at least five years, to fund a residency abroad; and
- 100 other grants are made to foreign artists as part of the residency programmes set up with a number of different partners, including the City of Paris.

***Portal of world performances (Portail des spectacles du monde)***, dedicated to the traditional performances of the world (in music, dance, theatre, rites). Realised by the *Cité de la Musique*, the World Cultures Institute (see chapter 3.4.2), the Quai Branly Museum, the *théâtre de la Cité* and the festival *Les Orientales* with the support of the Ministry of Culture: <http://www.spectaclesdumonde.fr>.

### ***Cultural Festivals, Seasons and Years***

These events have been, for more than 25 years, a trademark of French cultural engineering and expertise, and they are high profile tools of soft diplomacy. There can be different types: years (from 8 to 12 months); seasons (from 3 to 6 months); and festivals (from 1 to 3 months).

They are implemented by the French Institute, in collaboration with the Ministries of Foreign Affairs and Culture. The events programming, established in conjunction with foreign governments and agencies, is designed to:

- showcase and enhance the image of both France and the partner countries;
- promote better mutual knowledge and understanding;

- highlight the vitality of exchanges in the fields of culture, education and academic research, but also in technology, science, industry, commerce and gastronomy; and
- encourage new encounters and new initiatives intended to expand the scope of dialogue and cooperation.

The current trends of evolution are:

- a generalisation of "crossed" seasons and years (such as France-China, France-Brazil, France-Russia, France-South Africa, France-Vietnam) to favour intercultural dialogue; and
- the development of city-to-city partnership: tandem Paris-Buenos Aires in 2011 for example.

Overview of the cultural seasons and years since 1985

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• Année de l'Inde (1985-86)</li> <li>• Rendez-vous avec les Îles Philippines (1994-95)</li> <li>• La Saison tunisienne (1994-95)</li> <li>• L'Imaginaire irlandais (1996)</li> <li>• Le Printemps palestinien (1997)</li> <li>• La Saison jordanienne (1997)</li> <li>• Année du Japon en France, Année de la France au Japon (1997-98)</li> <li>• France Égypte, Horizons Partagés (1997-98)</li> <li>• Le Printemps vietnamien (1998)</li> <li>• Regards sur la culture géorgienne (1998)</li> <li>• Israël au Miroir des artistes (1998)</li> <li>• Le Printemps du Québec, le Feu sous la Glace (1999)</li> <li>• Regards sur la Culture ukrainienne (1999)</li> <li>• Le Temps du Maroc (1999)</li> <li>• Magyart, Saison culturelle hongroise (2001)</li> <li>• La France au Québec / la saison (2001)</li> <li>• Bohemia Magica, une saison tchèque (2002)</li> <li>• Djazaïr, une saison algérienne (2003)</li> <li>• Année de la Chine en France (octobre 2003-2004)</li> <li>• Nova Polska, une saison polonaise en France (2004)</li> <li>• L'Islande - Islande de glace et de feu (2004)</li> <li>• Année de la France en Chine (2004 - 2005)</li> <li>• Brésil, Brésils (2005)</li> <li>• Étonnante Lettonie (2005)</li> <li>• Francoffonies, festival francophone en France (2006)</li> <li>• Corée au cœur : 120 ans de relations diplomatiques (2006)</li> </ul> | <ul style="list-style-type: none"> <li>• Tout à fait Thaï, festival thaïlandais en France (2006)</li> <li>• Arménie, mon amie (2006-2007)</li> <li>• Haut les Pays-Bas, saison néerlandaise (2007)</li> <li>• Pourquoi pas ? Un Printemps français en Islande (2007)</li> <li>• Un Printemps français en Lettonie (2007)</li> <li>• 100% Finlande, un festival finlandais en France (2008)</li> <li>• France-Québec, quatre siècles de fraternité (2008)</li> <li>• 150e anniversaire des relations diplomatiques France-Japon (2008)</li> <li>• La Saison Culturelle Européenne (2008)</li> <li>• Année de la France au Brésil (2009)</li> <li>• Saison de la Turquie en France (2009-2010)</li> <li>• Année France-Russie (2010)</li> <li>• Estonie tonique, Festival Estonien à Paris et en Île-de-France (2011)</li> <li>• Croatie, la voici, Festival de la Croatie en France (2012)</li> <li>• Tandem Paris-Berlin (2012)</li> <li>• Saisons croisées France - Afrique du Sud (2012-2013)</li> <li>• France Chine 50 (2014-2015)</li> <li>• Singapour en France - le Festival (2015)</li> <li>• Rendez-vous, Festival de la France en Croatie (2015)</li> <li>• Année France - Corée (2015-2016)</li> <li>• Tandem Paris - New York (2016)</li> <li>• Année France – Colombie (2017)</li> <li>• Année France – Israël (2018)</li> </ul> |
|---|---|

### 3.4.4 Direct professional co-operation

#### *Professional training and exchange schemes*

The vitality of France's cultural scene and its experience in cultural administration and management give rise to a significant demand for co-operation (in the form of expertise and training) with foreign governments and culture operators. In addition to the programmes "*Courants*" (Streams) and "*Formation Internationale Culture*" (International Cultural Training), a number of directorates and institutions of the Ministry of Culture and Communication provide training for foreign professionals, and numerous expert missions covering a wide range of fields are organised each year.

The Ministry of Culture have long developed specific hosting and training schemes for foreign culture professionals and artists: training courses, work placements, workshops and meetings in all the sectors of culture. Since 1992, about 2 700 persons participated in these schemes, which are operated by the World Cultures Institute (see chapter 3.4.2) for the Ministry. Several types of programmes are proposed:

- training courses: "stages courants du Monde", three weeks in November in the field of cultural administration, archives, libraries and financing of the culture; or technical placements proposed by the directorates and departments of the ministry;
- individual stays of three-week duration, in various domains as museums and heritage, or short-term stays (European seminar of curators), also within the framework of the programme "courants du Monde";
- immersion and long-term professional stays, from three months to one year in a cultural public institution (programme "Profession Culture");
- residencies in Cultural Exchange Centres (see chapter 3.4.2) (programme Odysée) or in institutions of contemporary arts; and
- grants for professional stays and residencies ("heritage" grants, grants for authors and translators).

There are databases to facilitate the welcome of foreign artists and culture professionals, in particular:

- <http://www.artistes-etrangers.eu>: this site was created under the aegis of the Ministry of Culture to inform culture professionals about the administrative, fiscal or legal formalities to be carried out to host foreigners; and
- <http://www.art4eu.net>: the association "*Pépinières européennes pour jeunes artistes*" listed, in the field of performing arts, discipline by discipline (writing, theatre, storytelling, circus and street arts, puppetry, music, dance, multidisciplinary forms, song), the cultural institutions that welcome foreign artists in residence. This information is available on the website of the association.

The French experience regarding arts administration and cultural policy is also valued by the organisation of Meetings Malraux (*Rencontres Malraux*, sending of French experts abroad) and of study trips (reception of foreign delegations and organisation of meetings with experts in France), which both respond to the request of countries that wish to benefit from French expertise and advice in various cultural domains (heritage policies, museums, archives, cinema, visual arts, performing arts, books). The Meetings Malraux, created in 1994, are organised together with the foreign authorities (Ministry of Culture or equivalent body) and with the cultural department of the embassy of France in the host country. The material organisation is run by the host country authorities, and the French Ministry of Culture provides the costs for experts and travelling costs.

By 2012, 74 Meetings Malraux were organised in 48 countries:

Albania (2004), Argentina (in 1996, 2001), Bahrain (2005), Bosnia and Herzegovina (1997), Brazil (in 1995, 2009), Bulgaria (in 2003, 2007), Canada (1997), Chile (1995), China (1998), Colombia (in 1995, 1997, 2003, in 2005), South Korea (1996), Croatia (in 2002, 2007, 2009), Spain (2004), Estonia (2003), The United States (2008) Georgia (1999), Guatemala (1998), Hungary (in 1996, 2004), Iran (2009), Israel (in 1997, 2000), Italy (1999), Latvia (2008), Lebanon (2002), Lithuania (2001), Macedonia (in 1997, 2004), Morocco (1995), Mexico (in 2004, 2007), Montenegro (2001), Norway (in 2002, 2009), Palestine (1995), Panama (2000), Paraguay (1998), Portugal (2008), Dominican Republic (1999), Czech Republic (1998), Romania (in 2006, 2009), the United Kingdom (2002), Senegal (1997), Serbia (in 2007, 2008), Seychelles (2001), Slovakia (2001), Singapore (2012), Switzerland (2003), Syria (2004), Taiwan (in 1995, 1996, 2001, two in 2002, 2006, 2008), Thailand (2004), Ukraine (in 1997, 2005), Venezuela (1994).

In the field of heritage, the Ministry of Culture launched a project of lifelong learning on material and immaterial heritage for the French-speaking / Francophone countries, in partnership with the Academic Agency of La Francophonie ( AUF) and the World Francophone Digital University (*Université Numérique Francophone Mondiale*, UNFM: <http://www.unfm.org>): the *E-patrimoines* programme, which proposes training units on various themes (fight against the illicit traffic of cultural property, preventive conservation...)

The Chaillot School (created in 1887) is the department of training of the *Cité de l'architecture et du patrimoine* (National Establishment of Architecture and Heritage). The School provides training courses for architects' abroad (Bulgaria, Syria, Morocco...) and brings its support to the regional training centre for heritage professions in Cambodia, to train Laotian, Cambodian and Vietnamese architects about heritage, on the site of Angkor.

The National Institute of Heritage (*Institut national du patrimoine*, INP), which is an academy for the heritage professions, organises, in partnership with the Ministry, a series of European Heritage Meetings, on themes such as: the major restoration sites in Europe, Venice and the Mediterranean Sea, Heritage and immaterial economy, digitalisation of the written heritage, for a global approach to heritage. The INP also leads international actions through its two training departments: department of Curators and department of Restorers.

The General Directorate of Heritage of the Ministry regularly organises a seminar on African heritages, in Paris. The notion of African heritages covers at the same time: built elements of architecture, heritages that are not kept in museums (family heritage), manuscripts in Arabic in the "city-libraries" (Mauritania, Mali and Niger in particular), photographic archives, oral heritage (oral tradition, musical recordings), monetary heritage, etc. In 2012, the seminar dealt with the heritage of African kingdoms and empires: between public and private heritage; in 2011 the theme was African cities and their heritages and in 2010 the theme was "Forgotten Heritages in Africa". Following the earthquake of 2010 in Haiti, the General Directorate designed a programme entitled "Heritages for Haiti" to recover built heritage, museums and archives.

### ***Cooperation between institutions and establishments***

The major heritage institutions such as the museums (Louvre, Guimet, Quai Branly) share their expertise with their foreign partners, and also contribute to the advocacy of foreign cultures in France by the organisation of high-profile exhibitions. In the field of visual arts, Centre Pompidou and CNAP (National Centre for Visual Arts) are closely linked to numerous partners.

There is a specific inter-ministerial cooperation agreement with Canada to establish and maintain privileged and long-lasting links between Canadian and French museums, to improve the professional skills thanks to the exchange of good practices, and to foster the

implementation of joint projects (see the page on the site of the French Committee of the ICOM).

A new stage in the internationalisation of establishments is the project Louvre Abu Dhabi: the realisation and the development of a universal museum, designed by Jean Nouvel, which will open in Abu Dhabi in 2014. France and United Arab Emirates signed, in 2007, an intergovernmental agreement, which organises this operation of cultural cooperation over 30 years. The France Museum Agency was created to conduct the project. The agency associates twelve French cultural public institutions and intervenes in the following domains:

- the definition of the scientific and cultural project;
- global assistance including for museography, signage and multimedia projects;
- organisation of loans from French collections and temporary exhibitions;
- advice on the constitution of a permanent collection; and
- the definition of the audience policy.

When it opens, and for a period of 10 years, the Louvre Abu Dhabi will receive on loan some works from French public collections (300 in the first years, then 250 and 200). Besides that, for fifteen years, French partners will supply annually the Louvre Abu Dhabi with four exhibitions. Finally, French partners will assist the museum in constituting its own collection, in order to progressively replace the works lent by the French museums. Twenty works were already acquired. The United Arab Emirates agreed to pay about a billion EUR over thirty years, which will benefit to the *Musée du Louvre* and to the other partner museums in the operation.

The major institutions of performing arts (National Opera, Comédie Française, Odéon, Cité de la Musique, etc.) regularly invite troupes and orchestras from all over the world and organise tours abroad.

In 2008, ONDA (see chapter 3.4.2) launched the programme Space (Supporting the Performing Arts Circulation in Europe), to fight against the persistent imbalance between countries, regions, artists, disciplines and places of circulation of performing arts. The different objectives of the programme are:

- on-line publishing of Travelogue, an instrument to link and share data on international performing arts touring that are collected by institutions all over Europe, so as to support the circulation of performing arts in Europe;
- organise training sessions and exchanges, in particular for young professionals; and
- support the institutional capacity building of the stakeholders from performing arts, particularly in Central and Eastern Europe.

The programme is developed in collaboration Vlaams Theatre Instituut (Brussels), Theatre Instituut Nederlands (Amsterdam), ITI (Berlin), New Institute of the Theatre (Riga), the British Council (London), Graft Teatrale Italiano (Rome), Pro Helvetia (Zurich), the Red House (Sofia), and the Institute of the Arts and the Theatre (Prague). The programme benefits from a financing by the European Union.

Institutions of higher education under the supervision of the Ministry of Culture (higher schools of architecture, art, cinema, academies of dramatic art, music and dance) welcome numerous students and foreign professors, whose networking fosters French cultural influence in the world.

In the field of broadcasting, the National Centre for Cinema (CNC) and the National Institute of Broadcasting (*Institute national de l'audiovisuel*) lead international actions. In the field of the cultural industries, institutions like the National Book Centre (*Centre national du livre*, CNL) or the National Library (Bibliothèque Nationale de France, BNF)



are also particularly active at international level. In 2010, the National Library donated 500 000 French-speaking works to Biblioteca Alexandrina to reinforce the partnership between both institutions. These institutions work closely with international-focused sectorial organisations: Unifrance Films, *Bureau international de l'édition française* (International bureau of French publishing), Bureau export for music (see chapter 3.4.2).

### ***Inter-professional networks***

The international networks considerably multiplied in the last years and constitute essential tools for the durability of cooperation policies in the cultural domains.

The Ministry of Culture favours new initiatives, or participates directly in several international projects and networks, some of which are also supported by the European Union, by the Council of Europe or UNESCO: Culture-Action-Europe, International network for contemporary performing arts (IETM), Trans Europe Halles (European Network of Independent Cultural Centres), International Network on Cultural Policy (INCP), Banlieues d'Europe, Les Rencontres, CIRCLE-Cultural information and Research Centres Liaison in Europe, ENCACT-European network of Administration Training Centres, etc.

In the field of heritage, various networks or platforms exist, like the European Heritage Network (HEREIN), the European Heritage Heads Forum (EHHF), the European Heritage Legal Forum (EHLF), the Europae Archaeologiae Consilium (EAC), the Alliance of Cultural European Cities (8 French cities members or associated), or the European Forum for Architectural Policies, etc.

The Ministry of Culture also supports professional organisations that can increase the influence of French culture in the world and advocate cultural diversity: International Council of museums (ICOM), International Council on Monuments and Sites (ICOMOS), International Council of Archives (ICA), International Union of Architects (IUA), International Commission of Francophone Theatre (CITF), etc.

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

The European territorial authorities situated in border areas (cities, regions, provinces, intercommunalities, urban areas and conurbations, etc.) developed numerous networks and cooperative projects with their counterpart authorities located on the other side of the border, which led to the formation of groupings and organisations commonly named "euroregions". These dynamics were, on the one hand, encouraged by the policies of the Council of Europe in favour of cross-border cooperation (in particular the Madrid Convention in 1981 and its additional protocols) and, on the other hand, they were supported by the financing of the regional policy of the European Union (INTERREG programmes in particular).

In France, eleven regions, out of the twenty two mainland regions, share a border with a foreign country: Belgium, Luxembourg, Germany, Switzerland, Italy, Spain, Andorra and Monaco. The cross-border relations are thus numerous and are often linked to cultural, historic and linguistic reasons that illustrate the evolution of the frontiers between European States through history (Flanders, Alsace-Lorraine, Bavaria, Swiss and Italian Alps, Catalonia, Pyrenees...).

French overseas regions and *départements* are also involved in cross-border areas, as for example in the transnational programmes of the European Union for the Caribbean Area (French West Indies and Guiana) or for the Indian Ocean Area (Réunion and Mayotte). In 2011, an Inter-Guiana Cultural Festival was jointly organised by French Guiana, Suriname and Guyana, to celebrate the Inter-American year of Culture in Suriname (within the framework of the Organisation of American States).



According to a study on cross-border cultural cooperation (*La coopération culturelle transfrontalière. Une étude sur les projets culturels transfrontaliers dans le programme Interreg III A*, by Michael Stange, Relais Culture Europe and Mission Opérationnelle Transfrontalière: [http://www.espaces-transfrontaliers.org/document/semculture\\_etude.pdf](http://www.espaces-transfrontaliers.org/document/semculture_etude.pdf)), in France cultural projects represented 17% of the budget and 15% of the projects within the cross-border programmes INTERREG for 2000-2006. More widely, one study commissioned by the European Commission (*Study on the contribution of culture to local and regional development – Evidence from the Structural Funds*: [http://ec.europa.eu/culture/key-documents/contribution-of-culture-to-local-and-regional-development\\_en.htm](http://ec.europa.eu/culture/key-documents/contribution-of-culture-to-local-and-regional-development_en.htm)) estimated that the cultural projects represent 6 billion EUR within the whole EU regional policy for 2007-2013, that is 1.7% of the funds allocated to this policy.

We can distinguish three main dimensions in the mobilisation of arts and culture euroregional organisations:

- Historic-heritage-dimension, which refers to common historical and heritage cultural features that can be different from the "national" ones of the State (for instance in the Basque Country, Catalonia, Savoy, Alsace and Lorraine, the Flemish North, County of Nice, etc): touring exhibitions and projects on the common heritage and history, promotion of regional languages and cultures that are shared on both sides of the border.
- Event-dimension, in the perspective of territorial marketing. The cross-border events can be diverse, with in particular festivals: literary festival along the Jura mountains border, festival of the Romantic routes and cross-border Paminale Festival in the Upper Rhine, dance festival in the Basque Eurocity Bayonne-San Sebastian, festival *Transphotographiques* on the French-Belgian border, and collaboration between festivals in Girona and Perpignan on the French-Spanish border. Other types of events are literary or artistic prizes, or occasional events: concerts, exhibitions, and all sorts of cultural operations that allow for the communication and promotion of the euroregional partnership.
- Networking-dimension, which refers both to the constitution of professional and sectorial networks strictly speaking and, more generally, to the networking between authorities, institutions and audiences: official cultural declaration and conferences in the euroregion of the Upper Rhine; artistic residences and tours; structures and places such as the cross-border park Pamina-Rhine, the cross-border *École du spectateur* between France and Belgium, the cross-border dance studio of Biarritz, the Orchestra of *Grande Région*, Youth Orchestra of the Catalan countries, and, also, cross-border cultural routes. Networking tools exist like cross-border passes for museums or libraries (Upper-Rhine museum pass for example), digital platforms and web sites (site LEAD-Linked Euroregion Arts Development between Kent, Nord-Pas-de-Calais and Belgian regions), and common cultural guides. There are also cross-border television programmes, such as those that were developed by France 3 since the 1980s in the regions Alsace and Lorraine, Aquitaine and Poitou-Charentes, Brittany and Pays de Loire, Nord-Pas-de-Calais.

For the period 2007-2013, territorial cooperation became a mainstream objective of EU regional policy and benefited from an increased budget. A legal status was created in 2006 in EU law to allow a better structuring of partnerships in a common and single entity, and a stabilisation of the cooperation: the status of European Grouping of Territorial Cooperation (EGTC). The Council of Europe launched a similar instrument in 2009 in the third additional protocol of the Madrid Convention: the Euroregional Cooperation Grouping (ECG).

Several euroregions illustrate a certain impact of these evolutions on cross-border cultural cooperation. Since its creation in 2004, the euroregion Pyrenées-Méditerranée on the French-Spanish eastern border placed cultural and artistic initiatives in its main lines of action: launching of specific calls for projects, creation of an internet cultural portal, support to cultural networks and routes, adoption of the status of EGCT, which allowed for mutualisation of the budget of the cross-border cultural projects. The *Grande Région* (Greater Region), that comprises the great-duchy of Luxembourg, the French region Lorraine, the German *Länder* of Rhineland-Palatinate and Saar, and the Belgian federal entities of Wallonia, was fully associated with the city of Luxembourg as European Capital of Culture in 2007. It became the first cross-border European cultural capital and in 2008, the members of the euroregion decided to create a specific and permanent body dedicated to cultural cooperation: the *Espace culturel Grande Région*. The emerging euroregions Alpes-Méditerranée (French-Italian border) and Aquitaine-Euskadi (Western French-Spanish borders), emphasise cultural policy in their projects of cooperation.

In the framework of the forthcoming EU programmes for 2014-2020, new initiatives are surely going to further advance the cultural and territorial construction of Europe.

### **3.4.6 Other relevant issues**

Section currently not relevant

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

In 2016, the law on freedom of creation, architecture and heritage is promulgated (loi n° 2016-925 du 7 juillet 2016). It is an ambitious act that concerns all the fields of cultural policies (see chapter 5.2). The main objectives of the 119 law articles are to assert and guarantee the freedom of creation and the cultural diversity, to advocate the role of artists within society, to foster a better and wider cultural access for all, and to reinforce and modernise heritage protection.

### 4.1 Main cultural policy issues and priorities

#### *Cultural democratisation and cultural democracy*

Since the creation of the Ministry of Culture, two mainstream and crosscutting objectives have oriented and motivated cultural policies in France.

On the one hand, the objective of cultural democratisation, which characterises the policy of the Malraux Ministry, aims at widespread access to a conventional offer that is considered to be representative of high culture, of heritage and artistic excellence: opening of *Maisons de la Culture* (community culture and arts centres) in the 1960s, low or free entrance fees to the national cultural institutions, and actions to expand cultural audiences. One example from 1963 is when the Greek tragedy *The Persians* by Aeschylus was broadcasted on public television at peak viewing time. More recently, in 2009 the Ministry of Culture granted free entrance to the permanent collections of national museums and national monuments, for all persons under 26 living in European Union.

On the other hand, from the 1970s-1980s, this approach that could be considered to be restrictive and sometimes elitist, was complemented by the cultural democracy approach, which expands the content and the consideration of the artistic and cultural expressions and requests, in all their diversity, a non-hierarchical approach: widening of the ministry's scope of activities, support to emerging practices or creative disciplines that could previously have been considered to be "minor art", like street and circus arts, comics, fashion and decorative arts, jazz, "contemporary or non-classical music" [*musiques actuelles*].

In this context, cultural development refers to the search for balance between these two regimes of cultural policy, with no elitism or demagoguery, in order to reconcile high standards and openness and to develop audiences and participation.

#### *Decentralisation, devolution and agreement-based cooperation* (see chapter 2.1 and 3.3)

In the 1980s, the French State introduced a territorial decentralisation policy that increased the devolution of responsibilities to autonomous territorial authorities with elected governing assemblies: municipalities, *départements* and regions. Since the constitutional revision law of 28 March 2003, the first article of the Constitution states that France "shall be organised on a decentralised basis". Territorial authorities developed their own cultural policies. In parallel, the Ministry of Culture set up its own decentralised departments (*services déconcentrés*), the Regional Directorates of Cultural Affairs (DRAC). The DRAC became the common and regular level of management of ministerial policies.

The joint action of the decentralised State departments and of the territorial authorities gave rise to territorialised and cooperative cultural governance. Public actors articulate their interventions within the framework of a whole range of multi-level agreement procedures: cultural development agreements, "City Contracts" and "Major Urban Projects", "State-Region Project Contracts", etc. In general, the State focuses on the circulation / diffusion policies and major institutions, and on the implementation of the ministerial orientations in the regions, with a view to achieving balanced territorial cultural

planning / organisation (*aménagement culturel du territoire*). Territorial authorities ensure the maintenance of the institutions that they supervise, advocate their cultural identity (in a broad sense), and support creation in its local and international dimensions. The decentralisation is also effective through an increase in autonomy of the public institutions and establishments that are supervised by the Ministry of Culture. This trend is also realised within the framework of contracts with objectives that aim, for example at developing audiences, special actions towards youth or the disabled, diversifying sources of funding, etc. Since 2012, the Ministry wants to reactivate the Council of Territorial Authorities for Cultural Development (*Conseil des collectivités territoriales pour le développement culturel*, CCTDC), in particular in a context of territorial reform that could impact the respective responsibilities and interventions of the different levels of territorial authorities.

### **Arts and cultural education** (see chapter 8.3)

Official statements regularly reaffirm that arts and cultural education is a priority of cultural policies, which allow the fostering of individual self-fulfilment, and the broadening of cultural practices, participation and audiences. Since the 1970s many schemes and devices have reinforced arts and cultural education in and out of schools, the educational mission of the cultural institutions, and also the professional training for arts and culture occupations. In 2000, the ministers of Culture and of Education launched a five-year plan for the development of arts and culture in schools: the Lang-Tasca Plan. In 2005 this policy was revived, with in particular the installation of a High Council of the Arts and Cultural Education (*Haut Conseil de l'éducation artistique et culturelle*). In 2008, the history of art was added to the compulsory curricula from primary and secondary schools. In 2012, the Minister of Culture Aurélie Filippetti launched a national consultation to develop a new national scheme for arts and cultural education (Bouët-Desplechin report *Pour un accès de tous les jeunes à l'art et à la culture* : <http://www.culturecommunication.gouv.fr/content/download/60251/463625/version/2/file/Consultation+nationale+EAC.pdf>).

### **Temporary performing artists and technicians (*intermittents du spectacle*)** (see chapter 4.2.9)

Artists and technicians working in the performing arts or audiovisual and entertainment industries (cinema, television, etc.) can have specific social security coverage, derogatory to the national Unemployment Provision Convention, designed for people without regular activity or steady employment, or multiple employers. For about ten years, the Ministry of Culture has to face the question of the preservation of this exceptional status. Every new round of negotiation between the social partners provokes marches and strikes: in 2003, 2014 and 2016 several festivals were troubled, sometimes cancelled, theatres were occupied. In 2014 the Prime Minister appoints a conciliation board (*mission « Archambault-Combexelle-Gille »*, names of the coordinators) to redefine the *intermittence* regime in a more stable and secure way. In April 2016, the social partners of the concerned sectors came to an agreement that maintains the regime while modifying some points (increasing participation of employers to the financing, for instance). Moreover, in September 2016 year the Government set up a national fund to support durable employment in performing arts, the Fonpeps.

### **Cultural diversity**

Cultural diversity is an asset of globalisation. Respecting this diversity is an identity and cultural requirement. France was particularly active in this debate, which was introduced within the framework of the European Union and of the World Trade Organisation in the 1990s, with at first the idea to protect a "cultural exception" (*exception culturelle*) within free trade agreements. This idea does not mean that a certain culture is exceptional

compared to another, but that culture and cultural goods and products must be considered to have an "exceptional" status, which distinguishes them from current consumption goods and which must be somehow guaranteed by public support and specific rules, derogatory to free trade rules. French Ministers of Culture have advocated this approach for twenty years: asserting the "exceptional" character of culture responds, paradoxically, to an economic requirement, that is the promotion of European cultural industries in their pluralistic diversity. So the debate on the exception of cultural goods and products within trade agreements resulted in the question of the advocacy of cultural diversity on an international scale. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted in 2005 and came into effect in 2007. Advocating cultural diversity is also one of the major policy lines of the International Organisation of La Francophonie (see chapter 3.4.2). In 2013, 17 Ministers of Culture, and 15 European Film Agencies, including France, officially asked that cultural and audiovisual sectors be excluded from the project of free trade agreement between the EU and the USA (Transatlantic Trade and Investment Partnership), with the *leitmotiv* "culture is not an ordinary commodity".

### ***Economic dimension and impact of culture – cultural economy***

In 1982 Jack Lang, in its speech in Mexico City during a world conference of Ministers of Culture, said the famous phrase "economy and culture, same fight" (« *Économie et culture, même combat* »). This phrase underlines the importance of cultural activities as factors of economic development - which prefigured the notion of a creative economy that is popular since the end of the 1990s, and emphasises at the same time that creation and the arts cannot be reduced to only economic and financial terms.

### ***Digital transition, information and communication technology, cultural economy*** (see chapter 4.2.11)

The development of digital technologies notably transformed information and communication devices, which impacts on many domains of cultural life: cultural consumption, participation and practices, creative processes, and protection of heritage. One of the recent steps in this evolution was the development of interactive sites (Web2.0), smartphones and the open data movement, by which public information must be freely accessible and available for use.

From 2009 to 2011, the Statistics, Planning and Studies Department of the Ministry (DEPS) realised prospective studies on the future of cultural policies in the age of digital technology. They are presented in the reports *Culture and Media 2020* and *Culture and Media 2030* (see chapter 9.1). At an operating level, since 2002 some instruments have been set up to foster multimedia and digital artistic creation: DICRéAM (*Dispositif pour la Création Artistique Multimédia*, system for multimedia artistic creation), New Media Projects Fund.

The question of digital transition entails two main issues:

(First issue) To regulate free access to creative works and protect copyright on the internet, a dedicated public body was created in 2009, the *Haute Autorité pour la Diffusion des Œuvres et la Protection des droits sur Internet* (HADOPI: High Authority for Transmission of Creative Works and Copyright Protection on the Internet). However, the regulation of the cultural economy in the digital era is a difficult and complex task for public authorities, as the rapid technological evolution constantly modifies the questions and the problems at stake. In this context, in 2012 the ministry set up the commission Culture-acte2 to renew the system of cultural policies in the era of digital technology (<http://www.culture-acte2.fr>). The report by this commission recommends, among others, to suppress the HADOPI and to transfer its missions to the CSA (French Broadcasting

Authority, see chapter 4.2.6), and to create a tax of 1% on tablets and Smartphones to finance the development of the cultural and creative activities. Moreover, the departments of the ministry developed a "Guide for data on culture", which proposes to cultural actors and stakeholders simple and relevant legal tools to diffuse and re-use their digital public data.

After six years of legal battle, Google and the National Union of Publishers (Syndicat national des éditeurs) signed in 2012 an outline agreement on the digitalisation of the works free of rights, and on the referencing of the works. The Ministry of Culture encouraged the legal action of the SNE. Another conflict with Google had to do with the remuneration for referencing press articles and in February 2013, President Holland and Éric Schmidt, the executive chairman of Google, came to an agreement, unprecedented in the world, which plans a 60 million EUR fund to facilitate the digital transition of the press sector. Another agreement was signed in 2013 between Google and Sacem (which collects and redistributes the income from authors', composers' and music publishers' rights) about the platform YouTube. In 2016, French justice launched a judicial inquiry on Google France to investigate about tax fraud and money laundering.

(2<sup>nd</sup> issue) At the same time, the majority of cultural institutions set up digital devices to facilitate access to arts and culture and attract the largest audiences: on-line visits, digitalisation of heritage and library collections, museum collections, etc. The majority of these devices are available on the portal Culture.fr (see chapter 9.2), which proposes a unique access point to more than 44 heritage databases, the annual schedules of more than 2 000 cultural sites and institutions and 900 festivals, articles and bibliographical resources, multimedia productions, interactive sites on French language, etc.

In September 2013 the Minister organised the first edition of the "Digital Autumn" (*Automne numérique* (<http://automnenumérique.tumblr.com>)): series of events to promote digital practices in artistic creation and education, opening of the "Silicon Valois" that is a co-working space at the Ministry (located *rue de Valois* in Paris), partnerships with Microsoft, Creative Commons, Open Knowledge Foundation or the national research centre on computational science (INRIA). The Ministry proposes a database on digitalised heritage, in collaboration with the European catalogue Michael. They also launched several call for projects to support the digitalisation of heritage and creation, or to develop innovative digital cultural services.

## **4.2 Specific policy issues and recent debates**

### **4.2.1 Conceptual issues of policies for the arts**

Support to artistic creation is one of the major axes of cultural policy, along with heritage policies and the arts and cultural education. The main issue of the policies for the arts is to give to the creators and the artists the means to freely exercise their activity, while keeping the right to supervise and control public expenditure, following the principle of democratic transparency. These policies also have to benefit the largest number of citizens.

Traditionally, public authorities (State, territorial authorities, public institutions) play an important role in France to support artists and creators, including through the acquisition of artworks. For example, public libraries can stimulate the book economy, and the commissions of the National Fund and the Regional Funds of Contemporary Art (FNAC and FRAC, see chapter 8.1.2) support creation. At the same time, the French State acts to encourage private sponsorship (cf. the creation of a sponsorship taskforce within the Ministry of Culture). A charter for the development of sponsorship was signed in 2005



between the Ministry and the Assembly of the French Chambers of Commerce and Industry and the agreement was renewed in 2009 for five years.

Paralleling the emergence of the Welfare State, public authorities tried to improve the social status of artists and creators, in order to allow them to work in the best conditions: creation of the *Caisse nationale des Lettres* in 1956 (nowadays the National Centre of Books and Literature), the Copyright Law of 1957, social security for artists-authors in 1964. A specific social security regime for temporary and occasional workers (*intermittence*) was set up in 1936 for technicians of the cinema industry and from 1969, performing artists and interpreters were also covered, and then the technicians of the performing arts. This regime, named *intermittence du spectacle*, allows these workers to have a particular and stable social security coverage, and professional training, despite discontinuity in their employment, which is a recurrent situation in these occupations (see chapter 4.2.9 and chapter 5.1.4).

Besides, policies for the arts have to adapt themselves to the specificities of creative processes, to the constant evolution of aesthetic forms and artistic practices. For example, at the beginning of the 2000s the ministry commissioned a report on the "New territories of art" (*Nouveaux territoires de l'art*), which refers to the interdisciplinary and alternative places of creation situated generally in former industrial sites, in the urban periphery, outside the traditional cultural institutions (<http://www.culture.gouv.fr/culture/actualites/reports/lextrait/lextrait.htm>). Measures to support these activities were set up in association with territorial authorities and other ministries. The scheme "*Le Temps des arts de la rue*" ("Street Arts Time"), initiated in 2005, promotes these emerging expressions, and especially the structuring of the sector with the introduction of national street arts centres (*Centres nationaux des arts de la rue*, CNAR) in partnership with territorial authorities (<http://www.tempsrue.org>). In the same way, the launching in 2002 of the DICRéAM takes into account the evolution of the aesthetic languages (see chapter 4.2.11). The institutionalisation of the emerging or innovative artistic practices also questions the limits of administrative supervision of creative activities, which is a recurring debate of cultural policies.

In 2015 the Minister officially launched the project *Médicis Clichy-Montfermeil*. The objective is to create a renewed form of artistic residence, a cultural and artistic incubator in the suburbs of Paris to accommodate and support youth creation and diversity. In 2016 a new National Council for Visual Arts in Public Space was created to advise and help the action and decisions of the Ministry in this domain (public commission artworks for instance).

The 2016 law on freedom of creation, architecture and heritage (loi n° 2016-925 du 7 juillet 2016) consecrates the principle of freedom of creation and asserts the importance of protecting and guaranteeing cultural diversity (see. chapter 5.2). This legislative act occurred in a specific context: the aftermath of the terrorist attack against the press magazine Charlie Hebdo in January 2015.

#### 4.2.2 Heritage issues and policies

Heritage is the first sector of cultural participation in France after broadcasting. The interest in heritage was qualified as a "major French passion", which is illustrated by the audience success, every year, of the Heritage Days that were created in 1984 by the French Ministry of Culture and became in 1991 the European Heritage Days. Since the 1980s, thousands of heritage associations are concerned with the protection, preservation and promotion of the cultural heritage at local level. They are partners of territorial authorities. The frequentation of heritage sites, in particular the major Parisian museums, underlines the importance of heritage to cultural tourism, as shown by the 2014 figures: more than 9

million visitors, of which 70% are foreign visitors, to the Louvre (including the Louvre-Lens branch), which consolidates its world first place; 7,7 million entrances at Versailles (80% of foreigners); around 3,5 million to Beaubourg, including about 40% foreign visitors; and 3.5 million visitors to the Musée d'Orsay. Moreover, it has been underlined that arts and heritage can play a powerful role in times of crisis, with also fewer holiday departures abroad for French audiences that may refocus on heritage and more affordable activities at a national level.

However, foreign tourist visits decreased because of the terrorist attacks of November 2015 in Paris and July 2016 in Nice. This evil context has very direct consequences on the frequentation of cultural sites, in particular the museums in Paris. The Louvre is expected to have lost 20% of attendance rate in the first semester of 2016 compared to 2015. A special revival plan and a emergency economic committee on tourism were launched under the aegis of the Ministry of Foreign affairs. The Ministry of Culture also set up a specific support scheme for the summer festivals in 2016.

Like creation, heritage is a constantly evolving sector. The objective of heritage policies is not a general “state of heritage” (*patrimonialisation*) to have time suspended, but rather to offer an access opportunity to historic knowledge to better know the origin and construction of the identities. The ministry pays particular attention to the heritage of the 20th century, to emphasise the social dimension of the country and its diversity of origins. In 1999, the Ministry launched the label “Heritage of the 20th century”.

The Centre of Architecture and Heritage (*Cité de l'architecture et du patrimoine*) was opened to the public in April 2007 in the *Palais de Chaillot*, in Paris-Trocadéro. In 2010 the Ministry of Culture launched the plan “Museums in the regions”, endowed with about 70 million EUR over three years to support 79 museographic or architectural projects on the whole territory. A new building complex for the National Archives was opened in January 2013, in Pierrefitte-sur-Seine in the Paris region, to complement the existing archives centre in Paris and Fontainebleau. It is equipped with contemporary technologies and will include 220 stores of archives distributed on eleven levels, representing 320 kilometres of shelves.

Another striking evolution is the recent opening of decentralised major museums or branches of major national museums: Centre Pompidou / Beaubourg-Metz in Lorraine in 2010, Louvre-Lens Museum in region Nord-Pas-de-Calais in 2012, the Museum of Civilisations from Europe and the Mediterranean (MuCEM) opened in Marseille in June 2013, during the event of European Capital of Culture. This evolution took an international dimension with the planned opening in 2014 of the Louvre Abu Dhabi in the United Arab Emirates (see chapter 3.4.4).

La loi relative à la liberté de création, à l’architecture et au patrimoine de 2016 (Loi n° 2016-925 du 7 juillet 2016) concerne plusieurs aspects des politiques patrimoniales et réaffirme le rôle de l’État dans ces domaines. En particulier, la loi renforce les moyens de lutte contre le trafic des biens culturels, fait entrer le patrimoine mondial de l’Unesco dans le droit français et introduit le label unique de « site patrimonial remarquable » en lieu et place de différents labels existants (cf....).

The 2016 law on freedom of creation, architecture and heritage (loi n° 2016-925 du 7 juillet 2016) concerns several aspects of heritage policies and reaffirms the role of the State in these domains. In particular, the law consolidates the struggle against illicit traffic of cultural goods, incorporates Unesco World Heritage system into French law and introduces a single label “site patrimonial remarquable” to replace several previously existing labels (see chapter 5.2).



The question of intangible heritage renewed the approaches to heritage policies. It is a particular issue for local and regional actors, notably in territories that have a strong geo-historic identity capital (Alsace, Brittany, Corsica for example). Among the French cultural expressions registered on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity are: Compagnonnage, a network for on-the-job transmission of knowledge and identities (2010); Gastronomic meal of the French (2010); le Cantu in paghjella, a secular and liturgical oral tradition of Corsica; the falconry, a living human heritage (2010, shared with the United Arab Emirates, Belgium, Czech Republic, South Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain and Syria); and the fest noz (2012), a traditional feast in Brittany. The site <http://www.patrimoinevivantdelafrance.fr>, dedicated to the intangible Cultural heritage of France, was set up in 2010 by the regional branches of the television channel France 3 in partnership with the Ministry of Culture and under the patronage of the French National Commission for UNESCO. In 2011 the Ministry of Culture created the French Centre of Intangible Cultural Heritage, situated in Vitré in Brittany within the Documentation Centre on World Performances, which is linked to the World Cultures Institute (*Maison des Cultures du Monde*) (see chapter 3.4.2). These policies proceed from the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage ("chapter III Safeguarding of the intangible cultural heritage at the national level").

Heritage policies face the challenges of digitalisation, which multiplies the potential of distribution, transmission and promotion of the material and intangible heritage: ancient manuscripts, maps, plans, paintings, drawings, movies, stories and songs, etc. About 5 million documents were digitised and more than 2 000 hours of sound documents. The Bibliothèque Nationale de France (BNF, national library) set up in 1997 the digital library Gallica, which in 2010 reached over a million digitised documents. The BNF was one of the founding partners of Europeana, the European numerical library launched in November, 2008 by the European Commission. The French National Audiovisual Institute (Institut national de l'audiovisuel, INA) also plays an important role to preserve and diffuse broadcasting and audiovisual digital archives, in particular via its website. Since 2000, the Ministry of Culture and Communication also supports projects of digitalisation initiated by territorial authorities or civil bodies, associations.

A great deal of research work was carried out to improve digitalisation processes, document indexing and digitised content. The adoption of rules governing the description of documents is aimed at guaranteeing the compatibility of different information systems. As the internet is a world-wide network (half of the connections to the paintings database Mona Lisa are from outside France), there is a need for a firm policy on the multilingualism of the sites that diffuse digitised cultural heritage documents.

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

In 1982 Jack Lang, in his speech in Mexico City during a world conference of Ministers of Culture, said the famous phrase "economy and culture, same fight" (« *Économie et culture, même combat* »). This phrase underlines the importance of cultural activities as factors of economic development and diversity - which prefigured the notion of a creative economy that is popular since the end of 1990s, and emphasises at the same time that creation and the arts cannot be submitted to only economic and financial terms. In this context, the State intends to support and regulate cultural industries for the sake of diversity and creativity.

The French phrase "cultural industries" commonly refers to the content industries that produce goods and provide services based on prototypes and which are reproducible, and to the transmission and distribution industries: publishing (books, press, records, computer games,...), broadcasting (cinema, video, television, radio) and information departments of news agencies.

This notion differs from the English notion of cultural industries, which encompasses a slightly broader range of activities that the ESSnet-Culture network defined, at European level, as follows (cf. "Concepts for the Statistical Framework on Culture", *Culture-Méthode* n° 2011-3, DEPS-Ministry of Culture):

- a "culture industry" (CI) defines an independent economic segment within the culture sector;
- this economic segment groups together all businesses and independent traders that are involved in the creation and distribution of artistic products and services in the market;
- cultural businesses and self-employed artists are either market-oriented or commercial in nature because they are predominantly financed by the market, by selling their works, products or services at market-driven prices;
- the CI are represented by commercial or market-oriented sub-sectors of the culture sector in each of the 10 cultural domains: heritage, archives, libraries, books and press, visual arts, performing arts, audiovisual and multimedia, architecture, advertising, and crafts;
- self-employed artists and those working in the CI occupy a special position because they often interchange between market and non-market-oriented activities and can therefore be stakeholders in both profit and non-profit markets; and
- the CI do not include non-profit businesses, organisations or associations, which are predominantly funded by public authorities or private donors (civil society). The main purpose of these institutions is not fetching market-driven prices or generating income to ensure their existence.

Moreover, because several conceptions of the cultural industries exist in the world, and in order to avoid confusion over the similar terms and their different conceptions, the network also proposes that all the cultural economic activities in the framework of ESSnet must be called the "cultural sector".

In 2013, different works measured the economic weight of cultural activities:

- a study by DEPS- Ministry of Culture (updated in 2016), based on the statistical nomenclature defined by ESS-net (cf. "European statistical Works on Culture, ESSnet-Culture Final report, 2009-2011" Culture Études n°2011-8), measured that the direct economic impact of culture in the French economy (relationship between the added value of cultural industries and that of all industries), is 2.3%. This impact is decreasing and comes close to its 1995 level, after having culminated at 2,6% in 2003. The employment is also decreasing (-5%), with a particularly marked decline in book and press industries: <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques/Publications/Collections-de-synthese/Culture-chiffres-2007-2016/Le-poids-economique-direct-de-la-culture-en-2014-CC-2016-1>
- according to a joint report by the General Inspection of Finances and General Inspection of Cultural Affairs, cultural activities represent 57.8 billion EUR of added value, that is 3.2% of national GDP and 2.5% of active employment. Contrary to the DEPS study, this report also takes into account the indirect or induced economic benefits resulting from cultural activities: <http://www.culturecommunication.gouv.fr/Ressources/Rapports/L-apport-de-la-culture-a-l-economie-en-France>;
- a study commissioned by the group France Créative (cf. chapter 8.1.4), shows that the nine cultural and creative industries (music, cinema, television, radio, performing arts, press, publishing, video games, and the visual arts represent nearly 75 billion EUR of direct and indirect contribution in the nation's economy (2.8% of GDP) and more than 1.2 million jobs (5% of employment), which ranks these industries ahead of luxury

goods and near the telecommunications industry:  
<http://www.francecreative.fr/presentation-en/>;

- a study commissioned by the National Centre of Cinema (CNC) on the social and economic impact of the industries supported by the CNC, measured that cinema, audiovisual production, and video games account for an added value of 0.8% of France's GDP and 1.3% of employment, with an economic weight of cinema that is twice as high as in United Kingdom for instance:  
<http://www.cnc.fr/web/en/publications/-/ressources/4269467>.

At a European scale, a report commissioned in 2005 by the European Commission had already underlined the economic weight of the cultural and creative sector:

- the sector turned over more than 654 billion EUR in 2003, and contributed to 2.6% of EU GDP in 2003;
- the overall growth of the sector's added value was 19.7% in 1999-2003; and
- in 2004, at least 5.8 million people worked in the sector, equivalent to 3.1% of the total employed population in Europe.

Even though these works adopt different approaches, perimeters and methodologies for their analyses, which can make the figures and outcomes presented all the more relative, they can help in comprehending a certain reality of the economic dimension of cultural activities in France.

In France, public policies must consider all the economic and social reality of cultural industries. Cultural industries are ruled within the general legal regime of firms, but some specific arrangements are planned in some sectors, in particular concerning direct support and the tax system:

- tax incentives: reduced VAT on the press, books, cinema and broadcasting, phonograms; tax credits for film and video games for example;
- establishment of a fixed book price (1981) including, since a specific law in 2011, digital books; and
- regulatory measures such as broadcasting quotas for French language productions.

National bodies were created to support the economy of the cultural industries through a system of tax-redistribution, as for example the National Book Centre (Centre national du livre), the National Centre for Cinema (Centre national du cinéma et de l'image animée) or the National Centre of Song, Popular Music and Jazz (Centre national la chanson, des variétés et du jazz). These bodies manage special accounts fed by levies and fees on purchases, entrances, or others: National Book Fund, State Support Fund for the Cinematographic Industry and Broadcasting Industry, and the Support Fund for Song, Popular Music and Jazz. These funds support measures in these sectors (either selective or automatic such as, for example, "advance on takings" financing (*avance sur recettes*) to support films that are ambitious from an artistic standpoint, but facing difficulties in finding funding. In 1983 the *Institut pour le financement du cinéma et des industries culturelles* was created (IFCIC, <http://www.ifcic.fr>). This non-departmental public body, attached to the Ministry of Culture and the Ministry of Finances, facilitates access to bank credit for cultural industries. Also in 1983, the CNC and the Ministry impulsed the founding of the agency for the regional development of cinema (ADRC, <http://www.adrc-asso.org>), to help maintaining a dense and diversified network of cinema theatres all over the country. The CNC also backs the territorial authorities expenses for cinema and broadcasting, based on agreements signed between these authorities and the State (DRAC). Such agreements involve 40 territorial authorities and from 2004 to 2015 the financing reaches 684,24 million euros: 518,04 million euros from territorial authorities and 166,20 million euros from CNC.

There are also specific aids (DRAC, territorial authorities) for small local or national cultural industries that have little commercial activity. This is the case for small labels, of contemporary or "current music" (*musique actuelle*). It is also the case for small booksellers, small publishers, for the cinema of art and the local theatres in medium and small cities, or rural areas. Local authorities often complement the national instruments and set up their proper support schemes and structures: around twenty Regional Centres of Literature (*Centres régionaux des lettres*, CRL) that coordinate their actions within the Interregional Federation of Book and Reading (FILL: <http://www.fill.fr>); around forty regional and local film and cinema agencies (*commissions régionales et locales du film*), which are set up for the purpose of attracting, co-producing and circulating films shot in the regions, and are federated in the network Film France (<http://www.filmfrance.net>).

In 2013, the Ministry published a guide about the different schemes that can support the creation and development of enterprises in the cultural industries (<http://www.culturecommunication.gouv.fr/content/download/67306/515895/file/130516web-2.pdf>), and set up a database on the different public measures in favour of media and cultural industries at local, national and EU level (<http://deps2.customproject.fr>).

The culture industries have undergone a series of major changes over the last twenty-five years. The range of products is continually expanding (books, records, films, then video, compact discs, CD-ROMs, DVD, online or e-products...). Their production and distribution has become more centralised and internationalised, and trading policies have become much more sophisticated. In the face of highly competitive markets, government initiatives aim to guarantee diversity with a broad range of cultural productions and to distribute them as widely as possible.

But the French system of support to the cultural industries is regularly criticised and controversial. The European Commission regularly points out the non-compliance of this system with the principle of free competition within the single market, even though the Commission generally validates the French public support system to cinema. Even at the national level, certain devices are sometimes questioned: an increase in VAT on books in 2012, cancelled again in 2013; and debates on the suppression of the book fixed price since 2008. Some comments regularly denounce the high production costs of French cinema, which is largely financed by the system of redistribution. The aids to the press are also regularly criticised for being obsolete and not adapted. Nonetheless, the Ministry of Culture regularly launches new aids to the press, in particular to foster the modernisation of the sector in the context of digital transition.

Moreover, these debates are not cut short. Concerning public support to cinema, many observers underline that, on the one hand, the European Union advocates the principle of cultural diversity and on the other hand, the support to French cinema partially conditions the vitality of the cinematographic industry, including the European industry. Indeed French producers, who benefit from the support system, finance many European productions and contribute to the development of European cinema.

The National Centre of Cinema also proposes, in partnership with the French Institute, a fund "Cinema of the World" (Fonds Sud Cinéma) to favour international coproductions that contribute to advocating cultural diversity. This fund allowed for instance the financing of seven films that were presented at Cannes Festival in 2012, with coproductions with Mexico, Colombia, Morocco, Bosnia Herzegovina, Algeria, and Iran.

The negotiation on the free trade agreement between the EU and the USA (Transatlantic Trade and Investment Partnership) rekindled the debate on the specificity of cultural industries. In 2013, 17 Ministers of Culture, and 15 European Film Agencies, including France, officially asked that cultural and audio-visual sectors be excluded from the trade agreements, with the *leitmotiv* "culture is not an ordinary commodity".

Besides, after six years of legal battle, Google and the National Union of Publishers (Syndicat national des éditeurs) signed in 2012 an outline agreement on the digitalisation of the works free of rights, and on the referencing of the works. The conflict had begun when Google had started to digitise thousands of French works, without the permission of the authors or the publishers. From now on, each publisher can decide whether to sign a bilateral framework agreement with Google, as Hachette Livre did in 2011. The Ministry of Culture encouraged the legal action of the SNE. Another conflict with Google had to do with the remuneration for referencing press articles, after Google had threatened to stop indexing the French press articles if the referencing would be taxed. In February 2013, President Holland and Éric Schmidt, the executive chairman of Google, came to an agreement, unprecedented in the world, which plans a 60 million EUR fund to facilitate the digital transition of the press sector. At the beginning of 2013, the Minister of Culture confirmed the objective to revise and consolidate the aids to the press, in order to protect this sector as an essential asset of democracy. Another agreement was signed in 2013 between Google and Sacem (which collects and redistributes the income from authors', composers' and music publishers' rights, see chapter 8.1.4) on the platform YouTube. This new commercial framework, which is valid for three years, was difficult to achieve as it comprehends major issues. According to a study by HADOPI (see chapter 5.1.7), music videos represent 13% of all the content of the YouTube platform, but generate more than 50% of its advertising income. In 2016, French justice launched a judicial inquiry on Google France to investigate about tax fraud and money laundering.

#### 4.2.4 Cultural diversity and inclusion policies

One of the major debates of French cultural policy concerns the question of cultural minorities, national or foreign, present on its territory. The notion of foreigner is based on the criterion of nationality: any person is foreign who does not have French nationality. Certain persons can acquire French nationality during their life. They become then "French by acquisition" (*Français par acquisition*) as opposed to "French by birth" (*Français de naissance*). The definition of an immigrant was established by the *Haut Conseil de l'intégration* in 1992. An immigrant is a foreign born person, born in another country, but who lives in France. Thus the study of the immigrant population is based on two criteria: the place of birth and the nationality at birth. An immigrant can become French or remain foreign according to his aspiration and to the available possibilities.

The Constitution declares in *Article 1* that "France shall be an indivisible, secular, democratic and social Republic. It shall ensure the equality of all citizens before the law, without distinction of origin, race or religion. It shall respect all beliefs. It shall be organised on a decentralised basis". Therefore minorities in France do not have any particular cultural status (or other: legal, pertaining to worship, economic...) and all citizens have equal rights. French law cannot accord specific rights to given "groups" defined by their community of origin, culture, beliefs, language or ethnicity. The French Republic does not recognise the notions of cultural "community" or "minority". It only considers citizens (individuals) or associations (of citizens). In this way, in 2007 the Constitutional Council rejected a government bill relative to the control of immigration, the integration and right of asylum, which planned measures allowing the enumeration of groups based on ethnic and racial origins. Nonetheless, non-compulsory surveys can still collect ethnic or religious information. Furthermore, many works that are realised by national bodies, in particular the censuses of population by INSEE, allow a rather precise vision of the diversity of composition of the French population.

**Table n°1: foreign and immigrant population by sex and age in 2013 (en %)**

	Foreign	Immigrants
Men	50,5	48,7
Age :		
Less than 15 y.o.	16,8	4,8
15-24 y.o.	9,5	8,5
25-54 y.o.	48,7	54,4
55 y.o or more	25,0	32,3
Number (thousands)	4 084	5 835
Share in the overall population	6,2	8,9

Source : Insee, recensement de la population : <http://www.insee.fr>

Legal immigrants have the same rights as the French, with regard to education, health and social security. As foreigners they cannot vote (except EU citizens at local elections). However, they profit from cultural rights within the framework of the *Law on Associations* (1901) which was open to all residents in October 1981: this law allows any foreigner or immigrant living in France, under certain conditions, to create associations, including religious organisations, with the proviso of respecting the Constitution (secularity, equality, freedom of conscience, *etc.*).

The principal responsibility for immigration in France lies traditionally with the Ministry of the Interior. The ministerial policies are assisted and implemented by the *Office français de l'immigration et de l'intégration* (French Office of immigration and integration, OFII), which, since 2009, is the single State body in charge of the integration of migrants during the first five years of their stay in France. The OFII pilots the Observatory of Statistics of Immigration and Integration. There is also a French Office for protection of refugees and stateless: *Office français de protection des réfugiés et apatrides OFPRA*.

**Table n°2: foreigners in France by nationality in 2013**

	Breakdown (%)	Numbers
Europe	39,6	1 615 409
UE 27	34,8	1 420 399
Spanish	3,4	138 672
Italian	4,3	177 171
Portuguese	12,7	519 500
British	3,8	153 608
Other UE 27 nationalities	10,6	431 448
Other European nationalities	4,8	195 010
Africa	40,3	1 647 252
Algerian	11,7	476 470
Moroccan	10,9	443 379
Tunisian	4,0	161 451
Other African nationalities	13,9	565 952
Asia	13,9	566 606
Turk	5,3	216 423
Cambodian, Laotian, Vietnamese	0,9	38 557



	Breakdown (%)	Numbers
Autres pays d'Asie	7,6	311 626
American and Oceanian nationalities	6,2	254 590
Total	100,0	4 083 857

Source : Insee, recensement de la population : <http://www.insee.fr>

For a long time, France has been a country of cultural diversity and lives in a time of globalisation. French culture is enriched by many origins and traditions, rooted in history: regional cultures, overseas territories, cultural interactions inherited from European history and from colonisation, from the French-speaking cultural area, *etc.* Public authorities thus attempt to promote cultural integration within the limits envisaged by its Republican laws. France's legal and administrative texts avoid naming populations according to their ethnic origin, but this does not exclude recognition of an individual's social activities or lifestyle. Several national, regional or local organisations and associations supervise and assist in the regulation of this policy, for example:

- the *Défenseur des droits* (Defender of Rights), which fights against discrimination and protects equality;
- national bureaus: *agence nationale de Lutte contre l'Illettrisme* (ANLCI, fight against illiteracy), *commissariat général à l'Égalité des Territoires*, (CGET, in charge of territorial equity), creation in 2017 of a national agency for French Language Bureau for Social Cohesion, *agence de la Langue française pour la Cohésion sociale* ;
- the *Commissions départementales d'accès à la citoyenneté* (CODAC, committee for access to citizenship in each *département*), the observatory of diversity and parity in the Ministry of Interior and the observatory of diversity in the Broadcasting Authority;
- the 2016 law on freedom of creation, architecture and heritage plans the creation of an observatory on artistic creation and cultural diversity;
- besides, a *Commissariat à la diversité et à l'égalités des chances* (Commission on diversity and equal opportunity) was appointed at the service of the Prime Minister from 2008 to 2012. This body produced reports and recommendations.

Many non-governmental organisations complete the action of public authorities, among which: *Observatoire des inégalités* (Observatory on Disparities), *Mouvement contre le racisme et pour l'amitié entre les peuples* (MRAP, Movement against racism and for friendship between people), *SOS Racisme* (Anti-Racist Organisation), *Agence de développement des relations interculturelles pour la citoyenneté* (ADRIC, Agency for the development of intercultural relations for citizenship), *Fondation Cultures et Diversité*, observatory on discriminations (Université Paris I Panthéon Sorbonne), association *République et Diversité*, among others.

Numerous cultural actions provide support for immigrants, in particular concerning their knowledge of the French language. Courses are organised by associations to favour integration and naturalisation, and are assisted in this particular pedagogy by public bodies in charge of social action. One third of all immigrants have a poor command of spoken French and 46% cannot write well. In 2011, the label "*Français langue d'intégration*" (French language of integration, FLI) was created. This label is delivered by the State authorities to the training institutions that respect various criteria to guarantee the quality of the teaching of the French language, according to a specific framework of reference (*référentiel*). In parallel, a series of official diplomas validate a French language proficiency at different levels: *Diplôme initial de langue française* (Initial Diploma in the French Language, DILF), *Diplôme d'études en langue française* (Diploma of Studies in the French Language, several levels, DELF), *Diplôme approfondi de langue française* (Superior Diploma of French Language, DALF). Since 1 January 2012, the language prerequisite to acquire French nationality is the level B1 of the Common European

Framework of Reference for Languages: for example, a labelled certificate FLI, or the DELF, can attest this level.

The General Delegation (Division) of the French Language and Languages of France (DGLFLF) of the Ministry of Culture contributes to diversity and inclusion policies and advocates cultural and artistic knowledge of the French language. In partnership with academic actors, the DGLFLF publishes lexicons, glossaries and dictionaries in various languages (French, English, German, Spanish...) for foreigners in different fields such as audio-visual, music, cinema, economy and finance, history of art, data processing and the Internet, etc. The Delegation organises exhibitions and performances that promote the Francophone artistic expressions (which concern approximately 60 countries or regions in the world). Many municipal libraries or media libraries have books in the native languages of the immigrant population (Arabic, Portuguese, Asian languages, languages of Central Europe, Gypsy and Roma languages, etc.).

The *Maison des Cultures du Monde* (World Cultures Institute) was established in 1982 in Paris with the support of the Ministries of Culture and Foreign Affairs, to welcome, host and promote all sorts of foreign cultural events and performances. Public authorities decided in 1990 to dedicate the National Theatre of the *Odéon-Théâtre de l'Europe* to the promotion and circulation of European theatre (see chapter 3.4.2).

Many festivals and events celebrate foreign cultures everywhere in France: Banlieues bleues for jazz and Afro-American music, festival *Rio Loco* in Toulouse, *Festival d'Automne* in Paris, thematic film festivals (African, Asian, Iranian), subtitled theatre plays, exhibitions, and music concerts. It is estimated that 5 000 festivities and events relate to the issue of immigration, but are systematically open to everyone, according to the French law and conception of citizenship. The *Cité nationale de l'histoire de l'immigration* (national centre of the history of immigration), opened in 2007 in Paris, is the only national museum dedicated to the history and cultures of immigration in France. The *Cité* organises artistic and cultural programming in connection with its museological mission. Also in 2007, the Fund *Images de la diversité* was set up, jointly managed by the CNC and the CGET. This fund proposes complementary aid to films, broadcasting and multimedia works that contribute to a better representation of cultural diversity in France and to the promotion of equal opportunities.

More widely, beyond the diversity of the cultural communities that compose the French nation, public authorities consider the issue of diversity in its multiple dimensions: diversity of the cultural offer, of the cultural expressions and practices, and audience diversity. The Observatory of Disparities reminds us that social category and standard of living still impact on participation in cultural practices). In 2016, report from *Fondation Jean-Jaurès* also points the unequal access to culture between the different socio-professional categories (see chapter 8.2.1).

The Ministry created in 2004 a specific taskforce Mission Vivre ensemble, which gathers 32 cultural institutions to work for the inclusion and participation of unfamiliar audiences to culture (<http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Developpement-culturel/Mission-Vivre-ensemble>). In 2015 a State Senior Official for diversity was appointed to the Ministry to foster a broader access to cultural activities and practices, and also to cultural professions.

Following several attacks in France from 2015, which were claimed by the terrorist organisation ISIS, the Ministry of Culture launched a specific programme “Culture and Citizenship”, based on four axes: culture for citizenship, culture and youth education, access to culture for all, assertion of cultural diversity and plurality. In 2016 the State launched a national training programme “Republic Values and Secularism” for the operators of the urban, youth and sport policies.



#### 4.2.5 Language issues and policies

French is the only official, national, administrative and daily language of the French Republic, as stated in the article 2 of the Constitution. In 1994, the law n 94-665 relative to the use of the French language, the "*Toubon Law*", was promulgated to protect the French linguistic heritage, with three main objectives:

- enrichment of the language;
- obligation to use the French language; and
- advocacy of French as the language of the Republic.

French, the official language of the French Republic, acts as a cohesive element throughout France but is also an international communication language. In 2014, a report to the President of Republic (<http://www.elysee.fr/assets/Uploads/Rapport-Jacques-Attali-la-francophonie-conomique.pdf>) estimates that there are 211 million French-speaking people living in the countries where French is an official language and in the countries where at least 20% of the population can read, speak and write French. French-speaking people living in non French-speaking countries represent 16 million people. Thus, the French-speaking community (*Francophonie*) ranks as the 6th geopolitical space in terms of population and could become the 4th one around 2050. In total, French-speaking countries and Francophile countries represent 16% of world GDP with an average growth rate of 7%, and hold around 14% of the world mining and energy reserves. In the face of the mainly English-speaking globalisation, the advocacy of the French language and its on-going use as an international language, allows for the promotion of multilingualism and cultural diversity. Accordingly, the Toubon law advocates the use of French terms instead of English ones. Some French-speaking communities are particularly active in this domain, such as the Province of Quebec in Canada. A *Semaine de la langue française et de la francophonie* (Week of French language and Francophonie) takes place every year in France around 20th March, the International Day of the Francophonie. It gives the public the opportunity to celebrate the French language in its diversity and richness.

The place of regional and foreign languages has become an issue of cultural diversity, which is supported by France and OIF. This diversity is a fundamental rule of everyday life: diversity of current consumption goods (food, clothes, design), and diversity of populations and the public. The amount of foreign works and products is considerable - in music, cinema, visual arts, literature, etc. Diversity in the "atmosphere" (*ambiance*) of a district or a marketplace can also be an asset from which the whole city can benefit, in particular from a tourism point of view.

These social evolutions led France to reconsider a historically firm position on the exclusive place of French as the official language of the Republic, which originated with an edict of King François Ier in 1539, the Ordinance of Villers-Cotterêts. Today public authorities favour the learning of the regional languages (of mainland France and overseas territories), and of the foreign languages relative to immigration (Arabic, Portuguese, Italian, Spanish, languages of Asia or Central Europe for example). These languages are taught in the various levels of education and can be programmed in the exams of the *Baccalauréat* (end of secondary education diploma) (see chapter 8.3.3). In spite of the rather supplementary role of these languages in the public primary and secondary education system, there is a dynamic in higher education (with specific academic chairs and research), in associative or private schools that can be subsidised, in the circles of scholars or specialists: regional channels, *calendettes* (Occitan schools), Corsican and Breton schools, teaching of overseas languages, etc.

The main body that conducts linguistic policy in France is, within the Ministry of Culture, the General Delegation for the French Language and Languages of France (DGLFLF). Its missions are to:

- guarantee French citizens the use of the French language;
- enable the French language to serve social unity;
- enrich and modernise the French language;
- promote linguistic diversity; and
- promote and enhance the languages of France.

The DGLFLF assists the *Conseil supérieur de la langue française* (CSLF, Supreme Council of the French Language) which, as in several French-speaking countries, is in charge of advising the government on the questions linked to the French language. The Council is chaired by the Prime Minister. The DGLFLF also supports and co-ordinates the various bodies that participate in the establishment of neologisms (*Commission générale de terminologie et de néologie*, *Académie française*, specialised committees, partner ministries, etc.) and is responsible for making them available to the public. It collaborates with the departments of the Ministry of Culture, in particular with the General Directorate of Media and Cultural Industries (DGMIC) that comprises the department of Books and Reading. The Regional Directorates of Cultural Affairs contribute to awareness-raising activities, in particular as regards multilingualism and the welcoming of foreign tourists.

The Public Information Library at the Georges Pompidou Centre, in Paris, proposes learning methods in more than 120 languages. Major media libraries in the regions also have such devices. *Radio France Internationale* (RFI) also proposes devices of French learning, in French and in the language of the learners.

A large number of festivals, meetings or forums of languages take place every year on the whole territory. Cultural feasts supported by the territorial authorities and the Regional Cultural Affairs Directorates, activities on literature, cinema and digital technology, live performances, exhibitions of visual arts and architecture, heritage exhibitions, allow a better encounter of cultures.

In 2011, the Ministry set up Wikilf: this web-device that can be accessed via the portal Culture.fr and allows any Internet user to participate in the enrichment of the French language.

### ***Languages of France***

Amongst the hundreds of languages present in France, the languages of France refer to those languages that have been spoken by French citizens on French soil for long enough to belong to the common heritage, and which are not the official language of any other State, including « regional » languages such as Flemish, Basque, Corsican, Creole and Tahitian, and non-territorial minority languages such as the Arabic dialects, Romany, Berber and Yiddish.

In this framework, one can distinguish between regional and non-territorial languages:

- regional languages are languages that have been spoken in some parts of the country longer than French; and
- non-territorial languages are languages associated with immigration, but have for a long time been in use by significant numbers of French people. They include in particular dialects of Arabic, western Armenian, Berber, Judeo-Spanish, Romani and Yiddish. In addition to these, there is LSF or French sign language. To be recognised as "languages of France", these non-territorial languages must not have any official status in any other country.

According to the 1999 census, 26% of adults living in France learned a language other than French from their parents (often at the same time as French). In half of these cases, the languages concerned are regional; the other half is languages of immigrants. Scarcely 35% of these adults have passed this second language on to their own children: the languages of

France are only rarely transmitted through families today. So their dynamism depends especially on their teaching and on their creativity in the artistic domain today.

In 1999, France signed 39 articles of the European Charter of Regional or Minority Languages, of the 98 of the text, but without ratifying them because the Constitutional Council considered that this charter contains incompatible clauses with the article 2 of the Constitution. Furthermore, France accompanied its signature of a Declaration that stipulates the obligatory use of the French language by all government departments, public services and users, that the teaching of regional and minority languages be optional, and that all official versions of legislative texts be published in French. However, the constitutional revision in 2008 added article 75-1 of the Constitution which recognises the patrimonial value of regional languages: "regional languages belong to the heritage of France".

In the optics of this article 75-1, General States on Multilingualism Overseas (*États généraux du multilinguisme dans les outre-mer*) was organised in Cayenne in December, 2011 on the initiative of the Ministry of Culture and the Ministry in charge of overseas territories. The Declaration of Cayenne that was adopted on this occasion aims at setting up a linguistic and training offer to meet the expectations of the populations and to value their cultural resources.

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

In France there is public service of broadcasting as well as many private broadcasting companies.

The French television sector considerably expanded since the abolition of the State monopoly on TV channels in the 1980s, and the multiplication of thematic or local channels on the cable and satellite networks. There are more than 200 broadline and thematic channels today, compared to three public channels in 1980. The transition to digital terrestrial television, which was achieved at the end of 2011, did not notably increase the diversity of free-access media. Many new channels are subsidiaries of the main existing channels and broadcast a great number of reruns.

In the field of radio, the law of 29 July 1982 ended the public monopoly and allowed the multiplication of radio stations (the first ones were named "independent radio stations"). There are 1 200 radio operators in France today, including about 600 associative radios. A Fund of support for radio expression (Fonds de soutien à l'expression radiophonique, FSER), created in 1982 and allocated by the Ministry of Culture and Communication, helps these associative radios with installation, functioning and equipment.

The French Broadcasting Authority (*Conseil supérieur de l'audiovisuel*, CSA) is the independent authority in charge of regulating broadcasting (television and radio only). It is composed of nine members; three members are renewed every two years. In every renewal, one member is appointed by the President of the Republic (who also appoints, every six years, the member who chairs the CSA), another one by the President of the Senate and the third by the President of the National Assembly. The CSA is responsible for ensuring the quality and diversity of programming, the development of national television production and creation, and to defend and promote the French language and French culture. It can formulate proposals on the improvement of the quality of programmes, and manages the quotas on the distribution of French-speaking programmes and music, the quotas on the speech time during the elections, *etc.* In 2007, the CSA set up a working group on diversity and an Observatory of Diversity, which assist the CSA on all the questions relative to diversity in the media. Every year, the CSA reports to the Parliament on the representation of diversity of French on television. Besides, a committee *Médias et Diversité* worked within the framework of the Commissionship on diversity and equal

opportunity that existed from 2008 to 2012 (see chapter 4.2.4), and produced a report in 2010, containing proposals and recommendations.

In 1997 media and entertainment professionals created Club Averroès to promote diversity in the media. This Club has 400 members. Since 2006, the Club publishes every year a report on ethnic diversity in the French media sector. The advocacy action of the Club contributed, for example, to the adoption in 2009 by the CSA of a measure for the inclusion of a compulsory clause on diversity in the specifications of television channels. In 2010, France Télévisions, the CNC (National Centre of Cinema) and the ACSÉ (*Agence nationale pour la Cohésion sociale et l'Égalité des chances*, which merged in 2014 with the CGET *commissariat général à l'Égalité des territoires*, commission for territorial equity) set up the France Télévisions Prize for Diversity, which rewards 3 television films on the theme of diversity, proposed by authors having already written or realised a work of fiction (short film, television fiction, full-length film): the first prize is endowed with 20 000 EUR; the second 15 000 EUR and the third 10 000 EUR.

### **Public service broadcasting**

- France Télévisions: the group gathers 5 national channels (France 2, France 3, France 4, France 5 and France Ô) and an overseas network: the Network *Outre-mer lère* and a radio network. It is the first French broadcasting group;
- Radio France which manages radio stations (France Inter, France Info, France Culture, France Musiques, FIP, Mouv' and the France Bleu network of regional radios), and musical formations: the *Orchestre national de France*, *Orchestre Philharmonique de Radio France*, *Chœur de Radio France* and *Maîtrise de Radio France*;
- Arte France, which broadcasts, in association with the German company Arte Deutschland GmbH, the programmes of the French-German and European-oriented TV channel Arte;
- the society France Médias Monde, which federates *Radio France Internationale* (RFI) and its arabic-speaking branch Monte Carlo Doualiya, and France 24, a news TV station that is broadcasted on three different channels in French, English and Arabic;
- France Médias Monde is also a shareholder with 12.58% of TV5 Monde, a French-speaking multilateral world television channel (France Télévisions 49%, Arte France 3.29%, National Audiovisual Institute 1.74%), which is developed with Belgian, Swiss and Canadian partners. Broadcasted in more than 207 million homes and more than 200 countries, TV5 is one of the five bigger world TV networks; and
- the *Institut national de l'audiovisuel*, (INA, National Audiovisual Institute), which handles the conservation and promotion of the broadcasting and audiovisual archives;
- France Télévisions, Radio France, France Médias Monde and INA associated to create France Info, a public ongoing news channel.

The public licence fee on broadcasting (*Contribution l'audiovisuel public*) is the main resource of public service broadcasting. In 2011, it represents 84.4% of the public resources allocated to public broadcasting. The amount of this fee in 2016 is EUR 137 in mainland France and of EUR 87 in French overseas territories.

Generally speaking, public channels are responsible for broadcasting public cultural programmes (also with sponsorship), whereas private channels lean more towards entertainment (with naturally some cultural programmes as well). Attempts are made to ensure that public channels transmit their cultural programmes at prime times and all year round, rather than later at night and only in the summer.

A reform of the public broadcasting in 2008-2009, conducted by President Sarkozy, appeared to be quite controversial, in particular on two points:

- direct appointment of the directors of public broadcasting by the President of the Republic. This measure was deeply criticised with regard to the independence of the public service. The group of experts commissioned by the European Commission to analyse the pluralism of the media in Europe underlined in 2012 that such a decisional concentration "is not a good example for Europe". Following the election of President Holland in 2012, a new reform of public service broadcasting has been announced, with notably a return to the appointment of the directors by the CSA, and the suppression of the intervention of the President of the Republic in the appointment of members of the CSA; and
- suppression of advertising in the evening on public channels, and compensation of the loss of income with taxes on private operators. Yet the European Commission wants France to suppress these taxes because of a distortion of competition between private and public actors, and a legal process is ongoing. Moreover, actors of the public service denounced the fact that these taxes are insufficient to guarantee a balanced budget. In 2014, the CEO of France Télévisions evoked the re-establishment of advertising in the evening and the Minister Fleur Pellerin indicated in the press that this issue was not an "absolute taboo" and that her main concern is to ensure a continued financing of public broadcasting.

### ***Content diversity and cultural globalisation***

In 2001, Hollywood held 80% of the market share of film at international level, and 70% for TV programmes (Toby Miller (and al.), *Global Hollywood*, London, British Movie Institute, 2001, p.7). In 2011, American films represent 61.4% of the market in the European Union, European movies 28.5% and other countries 1.6% (source European Audiovisual Observatory). In 2014 in France, American movies share 46% of the cinema entrances, 45% are French (DEPS, see chapter 9.1).

In the field of music, after the merging at the end of 2004 of Sony Music Entertainment and BMG Entertainment, and the purchase of EMI Group by Universal Music Group in November 2011, three firms control the major part of the world market of music.

In the publishing field, even though French literary production is successful, among the ten novelists most translated in the world, nine are written originally in the English language. The transatlantic cultural flows are unbalanced and standardisation can be a threat. This issue is important not only for the cultural industries, but also for all creative activities, as standardisation of mass production has negative effects on artistic creation and diversity.

The DEPS published in 2012 the results of three studies on the measure of diversity and its evolution in the publishing, music and cinema industries (collection *Culture Études*, English version available online, see chapter 9.1). These unprecedented studies bring results and elements of analysis on the relatively recent evolution of the diversity of the works that are produced and consumed in these industries, the existence of long tail effect, or a comparison of the diversity of films in theatres in different European countries. Moreover, these results contribute to the reflections, renewed recently by UNESCO, on the indicators of diversity in the cultural and media domains. A complex question is how to respond to the mass production of the cultural industries while preserving the possibility of distributing cultural and contemporary creativity? Culture and creation are factors of identity, but also of attractiveness. They allow advocating an identity in a standardised world.

At European level, France is actively involved in many initiatives aimed at a better advocacy of the diversity of identities and cultures in a constructive dialogue: the Europeana project of a European digital library; the programme "Heritage of Europe" (aids to surtitling, albums of architects and landscape painters, European bookshops, mutualisation of resources for musical industries); MINERVA project, (Ministerial

Network for Valorising Digitisation Activities); MICHAEL project of a multilingual inventory of European cultural heritage, European Museum Information Institute - Distributed Content Framework, groups ESSnet-Culture for European cultural statistics , etc.

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

The recognition of cultural identities and intercultural dialogue are major challenges for France and Europe.

While France was, since the middle of the XIXth century, one of the main immigration countries in Europe, it took time to include this fact in the national collective narrative. The mainly social approach to immigration identified it with the problems of the cities' disadvantaged districts and outskirts. However, identity thematics, based on ethnic or religious features, emerged and developed. Yet the religious dimension of intercultural dialogue is not relevant for French public authorities: since the separation of Church and State in France in 1905, the principle of secularism strictly conditions public action, and the religious affairs are limited to the private sphere. Following a series of attacks in France from 2015, which are claimed by the terrorist organisation ISIS, the State launched a training programme for the operators of urban, youth and sport policies on the theme "Republic Values and Secularism".

Moreover, the specific regime of the concordat of 1801 between the State and the Roman Catholic Church, is always effective in the eastern *départements* of Haut-Rhin and Bas-Rhin. The State has some obligations in these territories concerning the recognition and organisation of the Catholic, Lutheran, Reformed and Jewish religions, the religious education at primary and middle school, the State remuneration of the clergy, the appointment of bishops, etc. Furthermore, Islam is today the second religion of the country, and the *Conseil français du culte musulman* (French Council of the Muslim Religion) was created in 2003, with the support of the government. This association represents the interests of the Muslims in France, in particular in their relations with public authorities. A specific foundation, the *Fondation des œuvres de l'islam en France*, was also created in 2005 to finance the CFCM. In 2016, to improve and organise with better transparency the financing of muslim cult in France, the State announced the relaunching of this Foundation after many years of inactivity. According to the new scheme, and as the law forbids any State funding for cult activities, the Foundation will focus on the dissemination of islam culture and literature (conferences, events, researches) and an independent and non public-funded association will finance cult related projects: building operations, religious training programmes, etc.

From the 1990s the interministerial programme "*Cultures, villes et dynamiques sociales*" (Cultures, cities and social dynamics) was implemented. It is summarised in two issues of the journal *Culture et Recherche* of the Ministry of Culture (see chapter 9.1):

- "*Démocratisation culturelle, diversité culturelle, cohésion sociale*" (Cultural democratisation, cultural diversity, social cohesion"), n°106-107, December, 2005; and
- "*De la diversité culturelle au dialogue interculturel*" (From cultural diversity to intercultural dialogue), n°114-115, winter 2007-2008

The opening of the *Cité nationale de l'histoire de l'immigration* (National Centre of the History of Immigration) in 2007 aims at a better knowledge of the contributions of immigration to national culture, and at a wider access of the French population to this richness.

One of the challenges of intercultural dialogue is also, in the context of European construction, to strengthen a feeling of common European identity among the citizens, on

the basis of shared values. The action of the European organisations contributed to enhance the issues of intercultural dialogue within French society: the European year of intercultural dialogue of the European Union in 2008, intercultural Dialogue programme of the Council of Europe, the White paper on intercultural dialogue "Live together as equals in dignity", produced in 2008, and the joint action of the Council of Europe and European Union for 2008-2013 "Intercultural cities: governance and policies for diverse communities".

During the year 2008 many events were organised in France, which involved many ministries, territorial authorities and non-governmental organisations:

- cultural and artistic events;
- colloquiums and conferences;
- research groups on intercultural practices; and
- a publication scheme (paper and online).

The launching conference was organised in March, 2008 in UNESCO in Paris by the *Cité nationale de l'histoire de l'immigration*, in partnership with the Ministry of Culture and Communication. The final conference took place in November, 2008 in the Centre Pompidou. From 1 July 2008, the European year of intercultural dialogue took place within the framework of the French Presidency of the Council of the European Union. A new cultural initiative was launched: the "European Cultural Season". France invited its partners in the European Union to present the best of their heritage and their creation, and to highlight the creative vitality of European cultures, as well as the identity strength of a largely common heritage. Hundreds of events and performances occurred everywhere in France.

In 2011, following the work of 2008, the research group "*Institutions patrimoniales et pratiques interculturelles*" (patrimonial institutions and intercultural practices and participation, IPAPIC <http://www.ipapic.eu>) was set up under the aegis of the Ministry of Culture. This body works around two axes:

- recognition of the diversity of cultural forms of expression, the multiplication and diversification of exchanges in the contemporary world, the complexity of societies and the changes in cultural participation;
- the challenge of heritage and of the processes of "patrimonialisation" due to the extension of the notion of heritage, and to the demands of social and political recognition that it conveys; and

Calls for research projects were launched on these thematics in 2013 and 2014.

At the end of 2015 a State Senior Official for diversity is appointed to the Ministry of Culture. She works for cultural diversity and against discrimination, regarding access to cultural practices, works and occupations. She manages a specific board "*Collège de la diversité*", composed of administrative and professional cultural representatives and socio-economic stakeholders.

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

The *Ministère de la Ville* was created in 1990 to deal with urban affairs and problems. It implements the "Politique de la ville" - which defines inter-ministerial projects to be carried out in the districts, the cities or the municipalities, or even in an entire *département* such as the Seine Saint-Denis (93). At the core of this policy is cultural development, which has been supported by the Ministry of Culture and Communication and its Regional Directorates. Since 2002 however, their interest has been decreasing with new emphasis placed on social assistance and social housing construction.



Yet, the role of culture as a factor of social cohesion is recognised as an essential fact in the cultural policies led in France at all territorial levels. For example in May, 2011 the Ministry of Culture launched a call for projects to accompany the development of new modes of artistic practices and expressions of the populations in particular when they contribute to strengthening social cohesion, and also to encourage innovation by mixing techniques of popular education, solidarity and amateur practice. This experiment supported 74 projects. We also find these concerns in the involvement of very many territorial authorities in the implementation of Agenda 21 for Culture (see chapter 4.3).

Through these policies, the social cohesion issue of culture is considered in urban areas ("intercultural cities") and in rural ones. More widely, these actions are very often linked to the advocacy of cultural diversity and intercultural dialogue (see chapter 4.2.7).

#### 4.2.9 Employment policies for the cultural sector

Paralleling the emergence of the Welfare State, public authorities tried to improve the social status of artists and creators, in order to allow them to work in the best conditions: creation of the *Caisse nationale des lettres* in 1946 (nowadays the National Centre of Books and Literature), the Copyright Law of 1957, and social security for artists-authors in 1964. A specific social security regime for temporary and occasional workers (*intermittence*) was set up in 1936 for the technicians of the film industry and from 1969, performing artists and interpreters were also covered, and then the technicians of the performing arts. With this regime, named "*intermittence du spectacle*", performing artists and technicians benefit from the presumption that they are salaried: consequently, they have access, despite discontinuity in their employment to various measures for social security coverage (health insurance, unemployment benefit, insurance for incapacity and death, retirement pensions, housing aid, etc.) and professional training.

More widely, the notion of cultural employment covers a broad field: salaried and non-salaried employment, commercial and non-commercial sectors as well as different sectors of the Ministry of Culture and Communication e.g. books and publishing, visual arts, cinema and audiovisual arts, performing arts, architecture and cultural heritage: creation, production, distribution and circulation, broadcasting and transmission, marketing, mediation, documentation, administration. One must also distinguish between cultural professions (which do not only exist in the cultural sector) and salaried employees of the cultural sector (which do not all occupy a cultural profession).

In 2013, in mainland France, 579 500 persons held a "cultural profession" as their main occupation, representing 2% of the working population: 1/3 of these occupations are in the visual arts and arts crafts (*métiers d'art*), about 30% in broadcasting and performing arts, and 15% in literature and publishing occupations.

As regards the salaried employees of the cultural sector in 2013, they were 645 400 in 2009. Compared with the other salaried employees in France (2,5 % of working population). They have specific features: more flexible jobs, more short-term contracts, more scattered remunerations. More employers are of a modest size and are based in Paris region. The salaried-employees are younger and more often male.

For about ten years now, although the Ministry of Culture it is not involved in the joint management of the Unemployment Provision Funds, the Ministry has had to face the question of the preservation of the regime of *intermittence du spectacle*. A conflict began in 2003 when annexes 8 and 10 of the *Convention de l'assurance chômage* (Unemployment Provision Convention) that organises this regime, had to be revised. During the summer of 2003, important strikes provoked the cancellation of major festivals: Montpellier, Aix-en-Provence, Avignon, and La Rochelle (Francofolies). In 2012, a report from the *Cour des comptes* (Court of Audit) estimates the cost of the regime to reach one



billion EUR. However in 2013 a parliamentary commission estimated the cost at 320 million EUR, considering the benefits that the temporary workers could claim if they were affiliated to the general system of unemployment-insurance. In 2014-2016, the launch of a new round of negotiation between social partners about the Unemployment Provision Convention disrupted several summer festivals, theatres were occupied. The Prime Minister appointed a conciliation board to redefine the statute of *intermittence*. In 2016 a study by DEPS shows that performing arts are, after cinema and broadcasting, the second cultural sector in terms of economic weight. The social partners came to an agreement in 2016, which maintains the regime while introducing modifications (increasing financing from employers, for instance).

This problem is not limited to the reform of the *intermittence* regime. It conveys broader issues about the development of cultural employment, and its reinforcement, within the framework of a knowledge economy, of a "cognitive-cultural" capitalism, in which creativity is an asset, not to say a driving force. We find such issues within the Europe 2020 Strategy "for a smart, sustainable and inclusive growth" and in 2011, the Council of the European Union indicates the contribution of culture to the implementation of the strategy (réf. 2011/C 175/01, <http://eur-lex.europa.eu>)

In France, the increase in the number of employed people in the performing arts sector was ten times higher than that of the whole of the working population between 1982 and 1990, and from 1990 to 2010 the number of artists and technicians in the audiovisual and performing arts sectors doubled, even though the upturn in the workforce coincided with a long-term downward trend for activity and incomes (cf. Marie Gouyon, Frédérique Patureau, "Employment Trends in the Entertainment Industry", *Culture-Chiffres* n° 2014-2). Pierre-Michel Menger, professor at Collège de France, measured that between 1986 and 2007, the volume of working hours multiplied by 2.7, but meanwhile the number of temporary workers (*intermittents*) multiplied by 3.7 and the number of contracts by 12. This trend indicates an unbalanced growth of the labour market for temporary workers. (source: *Communication du groupe de travail sur le régime de l'intermittence dans le secteur culturel*, commission de la Culture et commission des Affaires sociales du Sénat, 3 July 2013).

In September 2016, the Government set up a national fund to support durable employment in performing arts (*Fonpeps: Fonds national pour l'emploi pérenne dans le spectacle*) and endowed it with 90 million euros for a full year. The fund is managed by the Ministry of Culture and addresses the performing arts and recorded music enterprises and their personnel. The fund supports concrete measures to stabilise and reinforce durable employment in the sectors, like for instance: creation of permanent contracts, extension of fixed-term contracts, aids to childcare, aids to first occupational integration for the youth.

Besides, the Ministry of Culture and the Ministry of Culture and Communication endeavours to control, in the European context and that of the world market, author's rights within the framework of the *Conseil supérieur de la propriété littéraire et artistique* (High Council on Literary and Artistic Property). These issues were at the heart of the recent discussions on the implementation of the HADOPI (High Authority for Transmission of Creative Works and Copyright Protection on the Internet, see chapter 5.1.7), and on the legal conflicts between Google and the National Union of Publishers, or the press (see chapter 4.2.3).

#### 4.2.10 Gender equality and cultural policies

In 2005, male over-representation was a little more marked within the cultural occupations than in the whole of the occupied working population (58% against 54%).

However, the situation reveals greater disparities. Certain professions have a strong male domination: literary authors (73%), architects (76%) and photographers (74%). Others are mainly female dominated, such as technical management of documentation and conservation (87%), and arts professors (58%).

A similar situation is observed about salaried employees in the cultural sector: in 2009, women represent only 40% of salaried employees in the performing arts sector, but they are particularly present in the press where they represent 53% of employees, and also in book publishing (63%). On the contrary, broadcasting remains male dominated (42% of women).

Gender equality is one of the priorities of the current French government formed in 2012: for the first time in the history of the Fifth Republic, of 34 government members, half are women. A *Haut Conseil à l'égalité entre les femmes et les hommes* (High Council for equality between women and men) was set up in 2013, to take back the missions of the Observatory of Parity created in 1995 by Jacques Chirac, and of the *Commission nationale contre les violences envers les femmes* and the *Commission sur l'image des femmes dans les médias*. The High Council is attached to the Prime Minister, to follow up and dynamise the policies on women's rights and on the disparities between women and men in political, economic, cultural and social domains. In 2013 the Ministry of Culture installed an observatory on gender equality in culture and communication, which produces an annual report on the matter <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Egalite-entre-femmes-et-hommes/L-Observatoire>. A specific taskforce also prepares the application of the Ministry to the national label *Diversité et Égalité* that is assigned by the national organisation for standardisation (AFNOR).

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

The development of digital technologies transformed information and communication devices, which impacts on many domains of cultural life: cultural consumption, participation and practices, creative processes, and protection of heritage. One of the recent steps in this evolution was the development of interactive sites (Web2.0) or smartphones. The digital world has created new professions such as web designers, internet writers, curators of on-line or virtual museums and galleries – and new markets. With the open data movement, public information must be freely accessible and available for use.

The cultural industries are confronted with digital technologies, which have modified the economy, distribution, diffusion, the collection of authors' and artistic copyright, and the profitability of the investments in production. This change takes place in a sharp competitive framework (internationalisation) open to sectors associated to the cultural industries (telecommunications, electronics, information technologies, and software design). It generates new behaviours and patterns of production and consumption. Such change requires public policy and also has an impact on cultural employment.

These new developments have an impact on all of the sectors under the responsibility of the Ministry of Culture and its public partners (territorial authorities), including cultural heritage, audience policies, international cultural policies, etc.

From 2009 to 2011, the Statistics, Planning and Studies Department of the Ministry (DEPS) realised prospective studies on the future of cultural policies, to tackle the strategic questions of the future of culture and the media, and of State cultural policies, at a moment marked by the impact of the digital revolution on the offer, practices and participation, by a transition in the process of globalisation and by profound social transformations. These works allowed a diagnosis, scenarios of evolution and the definition of strategic orientations for cultural policies. They are presented in the reports *Culture and media 2020* and *Culture and media 2030* (see chapter 9.1).

During the French presidency of G8-G20 in 2011, the forum "e-G8" gathered for the first time in Paris the Heads of States of the G8 and the main world leaders of information technologies and the Internet - such as the executives and directors of Google, Wikipedia, Facebook, and Microsoft - to discuss the issues of this economy and advocate the vision of a "civilised Internet". In parallel, the Cultural Summit of G8-G20 organised by the Ministry of Culture in Avignon was dedicated to the issues of the future of creation in the digital era.

At the operating level, since 2002 there is a specific financing system to support the development, production and transmission of innovative or experimental works in the field of the multimedia and digital artistic creation: the DICRéAM *Dispositif pour la Création Artistique Multimédia*, (system for multimedia artistic creation). This fund is co-managed by the CNC, departments of the Ministry and the National Centre of Books and Literature. Since 2007 the CNC also has a special fund for new media projects, which supports innovative broadcasting and audiovisual works that integrate the specificities of the Internet and / or the mobile screens into their artistic approach and their transmission.

To regulate free access to creative works and protect copyright on the internet, a dedicated public body was created in 2009, the *Haute Autorité pour la Diffusion des Œuvres et la Protection des droits sur Internet* (HADOPI: High Authority for Transmission of Creative Works and Copyright Protection on the Internet). This creation results from a long legislative process (see chapter 5.1.7).

However, the regulation of the cultural economy in the digital era is a difficult and complex task for public authorities, which can bring debates and conflicts as, for example, between Google and the National Union of Publishers (Syndicat national des éditeurs) (see chapter 4.2.3). The ministry set up in 2012 the commission Culture-acte2 to renew the system of cultural policies in the era of digital technology (<http://www.culture-acte2.fr>). The report issued in May 2013 by this mission recommends, among others, to suppress the HADOPI and to transfer its missions to the CSA (French Broadcasting Authority, see chapter 4.2.6), and to create a tax of 1% on tablets and Smartphones to finance the development of cultural and creative activities.

At the same time, the majority of the cultural institutions set up digital devices to facilitate access to arts and culture and attract the largest audience: on-line visits, digitalisation of heritage and library collections, museum collections, etc.

From 1998 until 2008, the Ministry of Culture supported the implementation of *Espaces culturels multimedia* (multimedia cultural spots) in cultural institutions and establishments. Furthermore, the departments of the ministry developed a "Guide to data of culture", that proposes to cultural actors and stakeholders simple and relevant legal tools to diffuse and re-use their digital public data.

In 2011, Google opened at its European site in Paris a Cultural Institute, the mission of which is to protect and to promote culture online, with projects such as the digitalisation of the Dead Sea Scrolls, the Nelson Mandela Centre of Memory, the project of 3D visits of Versailles Palace, digital views of Paris in 2020, or *La France en relief*, detailed relief maps of XVIIth century French sites into 3D models.

Many cultural digital devices are available on the portal Culture.fr (<http://www.culture.fr>): access to databases, documents, articles and images, educational resources, cultural agendas and programming, linguistic corpus on French language, etc.

In September 2013 the Minister organised the first edition of the "Digital Autumn" (*Automne numérique* (<http://automnenumérique.tumblr.com>)): a series of events to promote digital practices in artistic creation and education, the opening of the "Silicon Valois" that is a co-working space at the Ministry (located *rue de Valois* in Paris), partnerships with

Microsoft, Creative Commons, Open Knowledge Foundation or the national research centre on computational science (INRIA).

### **4.3 Other relevant issues and debates**

#### ***Tourism and culture***

The development of international tourism is increasing. The total number of incoming international tourists in the world exceeded a billion in 2012, according to the Barometer of the World Tourism Organisation. It is a major issue for France because it is one of the first world tourist destinations, with 84.5 million incoming foreign tourists in 2015. Tourism represents 7% of the GDP, and 2 millions of direct and indirect employment. The cultural dimension of this tourism is essential: museums, monuments and sites, festivals and cultural events attract every year millions of French and foreign visitors.

In this context, the question of the interactions between tourism and culture is regularly discussed: not only issues of cultural tourism, but also the limits and the differences between tourism and cultural promotion. At a national level it requires inter-ministerial collaborations (see chapter 3.3) that are implemented by decentralised bodies (Regional Directorates of Cultural Affairs, tourism offices, etc.). Most of the territorial authorities also conduct actions in favour of cultural tourism: labelling of patrimonial sites, support to the collaboration between cultural operators and local tourism agencies, etc.

In 2010 the site, France.fr: <http://www.france.fr> was launched. It is a multilingual reference tool about France that targets the international public. It promotes France through three main contents: tourism, culture and the economy. In 2014, following the National Convention on Tourism organised by the Ministry of Foreign Affairs, five poles of touristic excellences were identified to adapt and improve France touristic offer: pole “wine tourism”, pole “savoir-faire tourism”, pole “night tourism”, pole “ecotourism” and pole “summer mountain tourism”. An annual Conference of Tourism was also created to gather representatives and professionals, with the mission to follow up France touristic strategy, with the objective to reach 100 million international visitors in 2020.

These issues are all the more salient that the series of terrorist attacks in France from 2015, in particular in very emblematic touristic places like Paris or Nice, had bad consequences on the foreign touristic frequentation (-7% in 2016). In this evil context, the Ministry of Foreign Affairs launched an emergency economic committee on tourism to respond the difficulties of the tourism industry.

#### ***Culture and sustainable development***

Sustainable development is an increasingly more important concern of cultural policies, following the recommendations of Agenda 21 for Culture that advocates the notions of cultural diversity, of crosscutting approaches to culture and participative democracy. A balance on the implementation of Agenda 21 on Culture in France was realised in 2008 (<http://www.agenda21culture.net>). This report indicates that in June 2007, 18 French territorial authorities were registered by CGLU as territorial authorities that use the Agenda in their urban policies. It also indicates that the public policies of French local governments should strengthen innovation and look for new initiatives adapted to the new paradigms of cultural policies.

In November 2012, the Ministries in charge of cultural affairs of France and Quebec co-organised in Paris an international colloquium "Culture and sustainable development", to advocate innovative practices, foster partnerships and reflect recognition and development strategies to reinforce the link between culture and sustainable development. This event responds to the Strategy of Sustainable Development that was adopted in 2011 by the

Ministry of Culture within the framework of the National and Inter-ministerial Strategy of Sustainable Development 2010-2013. A State Senior Official (*Haut fonctionnaire*) for sustainable development was appointed in every ministry to encourage and follow up the implementation of this strategy.

***Access for the Disabled***

The Ministry of Culture favours better access to culture and to artistic practices, and to the devices of information and communication. A Culture-Disability committee was created in 2001 to be an authority on dialogue and consultation between the Ministries responsible for culture and for disabled people, the associations representing the disability community, disabled people themselves and the cultural and artistic sector. It must propose measures in all related domains, in particular access to cultural and artistic equipment, practice, training and occupations. In 2009, the European Heritage Days in France were organised on the theme "accessible heritage for all". In 2011 the prize "Heritage for all, heritage for each" was launched to distinguish patrimonial institutions that develop an excellent, global and long-lasting approach to generalised accessibility, whatever type of disability is concerned, physical or mental.

## 5. Main legal provisions in the cultural field

All of the legislation of the French Republic is available online at: <http://www.legifrance.gouv.fr/>

The site has many translations to different languages: <http://www.legifrance.gouv.fr/Traductions>

### 5.1 General legislation

#### 5.1.1 Constitution

The preamble to the Constitution of the V Republic (of 4 October 1958) quotes the preamble of the Declaration of Human and Civic Rights (*Déclaration des droits de l'homme et of citoyen*, August 1789), and the preamble of the Constitution of 27 October 1946. The 1946 preamble states that "The Nation shall provide the individual and the family with the conditions necessary to their development" (§ 10); "It shall guarantee to all, notably to children, mothers and elderly workers, protection of their health, material security, rest and leisure" (§ 11); and "The Nation guarantees equal access for children and adults to instruction, vocational training and culture" (§ 13). This foundational legal statement is part of the current Constitution.

The 1958 Constitution underlines that the conception of citizens' rights and duties, and the conception of the State, of political power and representation, has remained stable in France despite the evolution of international and European laws. We can notice that the first article of this Constitution makes irrelevant any "community" feature (ethnic, religious...) of French citizens and citizens living in France.

#### 5.1.2 Division of jurisdiction

The Parliament (*Assemblée nationale* and *Sénat*) holds the legislative power. It prepares and promulgates the laws, which can sometimes proceed from a *Government Bill*.

The government holds the statutory power. However the territorial authorities "shall have power to make regulations for matters coming within their jurisdiction" (art. 72 of the Constitution), and the *autorités administratives indépendantes* (AAI, non-governmental administrative and independent public bodies) also have a statutory power to achieve their missions: French Broadcasting Authority (*Conseil supérieur de l'audiovisuel*, CSA), Commission on Information Technology and Liberties (*Commission nationale de l'informatique et des libertés*, CNIL), etc. The Constitutional Council enforces conformity to the laws and some regulations.

In the cultural sector, the Ministry of Culture is the State operator for legislative and regulatory matters. The Legal Department is attached to the General Secretary of the Ministry, but each Directorate of the Ministry has its own office for legal affairs that is specialised, as authors' rights and tax systems can vary in the different subsectors (cinema, literature, performing arts, broadcasting, etc.).

#### 5.1.3 Allocation of public funds

In the framework of "generalised contractualisation of cultural policy", most of the public subsidies and grants are bound by specific agreements between territorial authorities, between the authorities and cultural institutions, in particular the institutions that hold a special title (see chapter 2.1 and chapter 3.3). Nonetheless, many subsidies like grants to artists (to projects, to creation, etc.) do not require specifications or agreements (agreement is compulsory for any subsidy greater than 23 000 EUR). The legal conditions of the allocation of public funds pertain to different legislative and regularity fields.



Concerning public expenditure, French law makes a major distinction between the authority that approves the expense (*ordonnateur*) on the one hand, and the management accounting authority (*comptable*) on the other hand. This principle was updated and reaffirmed by decree no 2012-1246 of 7 November 2012 on the budget and public management accounting. The approving authority, which is the executive authority of the budget (mayor, president of regional or county council, minister, director of institution or department, *etc.*), agrees to undertake expenditure and collect receipts, but cannot have access to public funds. The public accountant carries out the orders but is not subordinated to the requesting authority. The accountant is personally responsible for these operations and is a State civil servant from the staff of the Accountants of Treasury (*comptables du Trésor*).

#### 5.1.4 Social security frameworks

Civil servants have a specific social security regime, salaried workers are managed by the Social Security Office and independent workers have their own sectoral social security offices.

Paralleling the emergence of the Welfare State, public authorities tried to improve the social status of artists and creators: with the creation of the *Caisse nationale des lettres* in 1946 (nowadays the National Centre for Books and Literature), the Copyright Law of 1957, social security for artists-authors in 1964 (see for instance: law n° 75-1348 of 31 December 1975 on social security for artists, authors of literary and dramatic, musical and choreographic, audiovisual and cinematic, graphic and visual works; article L.382-1 and following with the Social Security Code).

A specific social security regime for temporary and occasional workers (*intermittence*) was set up in 1936 for the technicians of the cinema industry and from 1969, performing artists and interpreters were also covered, followed by technicians in the performing arts. With this regime, named "*intermittence du spectacle*", performing artists and technicians benefit from the presumption that they are salaried: consequently, they have access, despite discontinuity in their employment, to various measures for social security coverage (health insurance, unemployment benefit, insurance for incapacity and death, retirement pensions, housing aid, *etc.*) and professional training. The question of preserving this exceptional regime has to be regularly addressed, partly because of its cost and of certain abuses that can be observed (see circular of Prime Minister of 6 August 2003 on the mobilisation of State departments relating to the economic and social situation in the audiovisual, cinema and performing arts sector). In 2003, 2014 and 2016 several festivals were troubled, sometimes cancelled, theatres were occupied. Following the work of a conciliation board (*mission « Archambault-Combexelle-Gille »*, names of the coordinators), the social partners of the concerned sectors came to an agreement in April 2016, to maintain the regime while modifying some points (increasing participation of employers to the financing, for instance) (see chapter 4.2.9).

#### 5.1.5 Tax laws

There is no general tax legislation for culture, but many special measures operate in the different domains. More information is available on <http://www.culture.gouv.fr/culture/infos-pratiques/fiscal/index.htm>.

Tax laws for culture pertain to five major sectors:

- artistic and literary creation;
- preservation of cultural heritage;
- promotion of culture;
- cinema, broadcasting and the music industry; and



- press and publishing.

*Law n° 2003-709* of 1 August 2003 on sponsorship, associations and foundations aimed at enhancing the tax regime in these areas.

The main tax laws concern tax exemptions, wealth tax or also the implementation of specific VAT rates. There are several VAT rates in France (some are specific to Corsica and overseas territories):

- normal rate 19.6%
- intermediary rate 7%;
- reduced rate 5.5%; and
- particular rate 2.1%.

The normal rate applies to the majority of goods and services.

The intermediary rate applies to cinemas, feasts and funfairs, and the entrances to zoos, museums, monuments, exhibitions and cultural sites.

In 2013, the VAT rate (changed from 5.5% to 7% in 2012) was restored to 5.5% for:

- books (paper and digital) and book rental activities; and
- ticket-selling for the performing arts: theatre, cabaret, circus, concerts and shows (except in establishments where food and drinks are served).

The particular rate of 2.1% applies to press publishing, to the public licence fee for broadcasting and to ticket prices for the first 140 performances of newly created or newly staged theatres works.

From 1 January 2014, the main VAT rates will be modified by article 68 of *Law n° 2012-1510* of 29 December 2012, the third corrective finance act of 2012:

- the reduced rate will be lowered from 5.5% to 5%;
- the intermediary rate will be raised from 7% to 10%; and
- the normal rate will be increased from 19.6% to 20%.

### **5.1.6 Labour laws**

A specific social insurance regime applies to authors and to "artists-authors" (writers, music composers, film and television authors, software authors, choreographers, photographers, visual artists, graphic artists, etc.), by which they can benefit from social coverage under the same conditions as salaried workers.

Artists and technicians working in the performing arts or audiovisual and entertainment industries (film, television, etc.) can have specific social security coverage designed for people without regular activity or steady employment, a regime commonly called the *intermittence du spectacle* (see chapter 4.2.9 and chapter 5.1.4).

### **5.1.7 Copyright provisions**

France is part of the Berne Convention for the Protection of Literary and Artistic Works of 9 September 1886, which is currently followed by the World Intellectual Property Organisation (WIPO).

At national level, the Intellectual Property Code regulates copyright provisions. French law distinguishes between:

- patrimonial rights, which are the economic rights that proceed from the exploitation of works (art. L.122-1 and following of the Intellectual Property Code); and

- moral rights that protect the link between the author and his / her work (art. L.121-1 and following this, the Intellectual Property Code).

French law makes the creator the central element: "The author of a work of the mind shall enjoy in that work, by the mere fact of its creation, an exclusive incorporeal property right which shall be enforceable against all persons. This right shall include attributes of an intellectual and moral nature as well as attributes of an economic nature". This property does not concern the tangible artefact in which the creative process is embedded, but the creation itself. This system is different from the Anglo-Saxon system of copyright.

70 years after the death of the author, the work becomes public. It can be freely used in respect of the moral rights of the authors. The Intellectual Property Code also recognises the "neighbouring rights" of performing artists, music and video producers and broadcasting companies.

The authors' rights and neighbouring rights policy of the Ministry of Culture responds to two challenges: the globalisation of exchanges and the development of networking digital technologies. Since 1997 it is based on two constant principles: works of the mind are not commodity goods and creation is not a mere economic process of production.

Authors' rights and neighbouring rights can be managed by dedicated societies (see chapter 8.1.4). Following some controversies and complaints about the functioning of some of these societies, a commission was set up in 2001 to supervise their activity (accounting, auditing). In 2016, the law on freedom of creation, architecture and heritage installs a Music Mediator (*Médiateur de la musique*) who is in charge of regulating the disputes between artists-performers and producers.

In 1985, a law sets up a commission of private copying levies (*commission pour la rémunération de la copie privée*). 75% of the collected sums are allocated to the beneficiaries, and 25% to cultural actions. In 2008, 43 million EUR were allocated for aids to creation, circulation of the performing arts, training actions for artists and cultural events such as the Avignon Festival, the *Francolies* of La Rochelle or the *Quinzaine des réalisateurs* of Cannes (Cannes Directors' Fortnight).

For years, the question of authors' rights has been involved in different conflicts and controversies: opposition between authors' rights and copyright conceptions in the framework of the WTO or the EU, a debate about library loans, creation of the HADOPI (High Authority for Transmission of Creative Works and Copyright Protection on the Internet), launching of the mission Culture Acte2, legal conflicts between Google and the press and publishing unions, etc. (see chapter 4.2.3).

In order to adapt authors' rights to the evolution of digital technologies, a *Conseil supérieur de la propriété littéraire et artistique* (High Council for artistic and literary property) was installed in the Ministry of Culture. In order to regulate free access to creative works and to protect copyright on the internet, the French government created a dedicated public body in 2009: the *Haute Autorité pour la Diffusion des Œuvres et la Protection des droits sur Internet* (HADOPI: High Authority for Transmission of Creative Works and Copyright Protection on the Internet). This creation results from a long legislative process that started with the law of 1 August 2006 on authors' rights and neighbouring rights in the information society, which itself proceeds from the European directive 2001/29/CE of the European Parliament and of the Council on the harmonisation of certain aspects of copyright and related rights in the information society. HADOPI was created by law n°2009-669 of 12 June 2009 promoting the distribution and protection of creative works on the internet, commonly known as the Creation and Internet law. The Constitutional Council demanded a revision of the constitutional validity standards of this law, especially regarding the disciplinary power of HADOPI, and a second law was

necessary to comply with this demand and then finalise the HADOPI system: the law of 28 October 2009 on the penal protection of artistic and literary protection on the internet, called the HADOPI 2 law.

### 5.1.8 Data protection laws

- Law n° 78-17 of 6 January 1978, called the "IT and Liberty Act" (*Loi informatique et libertés*). This law was modified in 2004 so as to transpose directive 95/46/ of 24 October 1995 on the protection of individuals with regard to the processing of personal data and on the free movement of such data into French law;
- Law n° 2000-230 of 13 March 2000 adapting the law of evidence to information technology and on the electronic signature;
- Law n° 2004-575 of 21 June 2004 called the "Confidence in digital economy Act" (*Loi pour la confiance dans l'économie numérique*).

In 1978, an Independent administrative authority (non-departmental public body) was installed to follow up the application of the "IT and Liberty Act": the *Commission nationale de l'informatique et des libertés* (CNIL, Commission on Information Technology and Liberties).

In 2013, the departments of the Ministry drew up a "Culture Data Guide" to help cultural actors to choose from the various available legal instruments in building a digital strategy for the circulation and reuse of their data: <http://www.culture.fr/Professionnels/Reutilisation-de-ressources-Culture/Guide-Data-Culture>.

### 5.1.9 Language laws

The major legal milestones concerning the use of the French language as the one and only official language of the French Republic are:

- Ordinance of Villers-Cotterêts of 1539;
- Law of 2 Thermidor, An II (25 September 1792);
- Constitutional Law of 25 June 1992;
- Law of 4 August 1994 relative to the use of the French language; and
- Decree of 3 July 1996 relative to the enrichment of the French language.

The *Constitution* (Article 2) specifies that the national, administrative and daily language of the Republic is French, while remaining open to the use of other languages. Translations of official legal, administrative or financial texts can be made, but they cannot have any constitutional or legal dimension. Nonetheless, a constitutional revision in 2008 introduced in the *Constitution* Article 75-1 that recognises the heritage dimension of regional languages: "Regional languages are part of France's heritage".

### 5.1.10 Other areas of general legislation

Currently no relevant information

## 5.2 Legislation on culture

The majority of the legal provisions relative to cultural policies are in the following codes:

- Cinema and Animated Images Code (Code du cinéma et de l'image animée);
- Architecture Deontological Code (Code de déontologie des architectes);
- Education Code (Code de l'éducation);

- General Code of the Territorial Authorities (Code général des collectivités territoriales);
- Heritage Code (Code du patrimoine);
- Intellectual Property Code (Code de la propriété intellectuelle);
- Research Code (Code de la recherche);
- Social Security Code (Code de la sécurité sociale); and
- Labour Code (Code du travail).

Many other texts that relate to cultural policies pertain to other codes or legal provisions, as we can see in chapter 5.3.

The law on freedom of creation, architecture and heritage (Loi n° 2016-925 du 7 juillet 2016) modified several of these codes. The 119 articles of this law form an ambitious act on cultural policies, with for instance:

#### ***Artistic creation***

- affirmation of the principle of freedom of creation (similar to freedom of expression or freedom of the press) and the principle of free cultural programming
- relation between artists-performers and producers, creation of a music mediator to regulate disputes
- transparency of the production and operating accounts of cinema works
- restructuring and clarification of the remit of the stakeholders of artistic and cultural higher education
- access to culture and the arts for all, including the disabled
- new rules to encourage musical diversity in broadcasting
- creation of an observatory on cultural diversity and artistic creation

#### ***Heritage and architecture***

- legislative consecration of the fonds régionaux d'art contemporain (FRAC), cf. chapitre 8.1.2
- creation of a single label "remarkable heritage sites" (site patrimonial remarquable) to replace the three existing labels secteurs sauvegardés, aires de mise en valeur de l'architecture et du patrimoine (AVAP) and zones de protection du patrimoine architectural, urbain et paysager (ZPPAUP)
- reinforcement of the fight against illicit traffic in cultural goods
- inclusion of the Unesco World Heritage into the Heritage Code
- possibility to have limited and controlled derogations to urbanism rules for architectural creation projects and creation of experimentation zones dedicated to architects.

## **5.3 Sector specific Legislation**

### **5.3.1 Visual and applied arts**

The obligation to use artworks to decorate public buildings, commonly named "1% for Arts" Commission, established in 1951, is a special body created for visual artists. It is based on the principle that 1% of the total amount spent on the construction, renovation or extension of a public building must be reserved for a contemporary artwork specially conceived for the building in question. This obligation now applies to both territorial and State governments. This system allowed the creation of more than 12 300 artworks over 60 years (1951-2011).

The executive and operational framework of the "1% for Arts" system is defined by decree n°2002-677 of 29 April 2002 (modified), which applies to *Article 71 of the Public Contracts Code (Code des marchés publics)*. The circular of the Minister of Culture and Communication of 16 August 2006 specifies the procedure involved.

There is also a Charter of Public Service Mission for Contemporary Art Institutions (*Charte des missions de service public pour les institutions d'art contemporain*, circular of 27 November 2000). The Charter specifies the respective responsibilities of the State, the territorial authorities and the institutions to favour creation and cultural decentralisation.

### 5.3.2 Performing arts and music

- *Ordinance n°45-2339* of 13 October 1945 (modified) on shows and performances, which regulates the professional activity of performing arts entrepreneurs and defines conditions under which licences are allocated (*licence d'entrepreneur du spectacle vivant*);
- *Labour Code*, articles L7122-1 and following ; articles D7122-1 et R7122-2 and following;
- *Decree n°72-904* of 2 October 1972 on the contracts for decentralisation of support to drama (*contrats de décentralisation dramatique*);
- *Decree n°2013-353* of 25 April 2013 on the National Council of Performing Arts Professions (*Conseil national des professions of spectacle*);
- *Charter of the Public Service Missions for Performing Arts* of 1998: specifies the principles of State action in favour of the performing arts;
- Circular of Prime Minister of 6 August 2003 on the mobilisation of the State departments on the economic and social situation in the audiovisual, cinema and performing arts sectors;
- *Circular of 4 March 2004 on the installation of regional bodies for social dialogue in the performing arts sector*: the regional committees of the performing arts (comités régionaux des professions of spectacle, Coreps);
- *Circular n°2007/006* of 5 March 2007 on public financing and employment in the performing arts;
- *Circular of 28 January 2010 on the implementation, for performing artists and technicians, of the provisions of the Economic Modernisation Act* of 4 August 2008 (loi de modernisation de l'économie) that created the statute of "auto-entrepreneur" (this is a specific status for independent and self-employed workers (like some artists, creators, performers...) who can benefit from reduced taxes and charges);
- *Note-Circular of 31 August 2010 (modified) relative to the national titles and networks in the performing arts* – implementation of the partnership-based policy of the State; and
- *Administrative order (arrêté)* of 20 December 2012 that applies the Labour Code (regulatory part) regarding the licence of performing arts entrepreneur (*licence d'entrepreneur du spectacle vivant*).

### 5.3.3 Cultural heritage

The legislative and regulatory provisions in French law regarding heritage and some cultural services are contained in the *Heritage Code*.

This Code gives a broad definition of cultural heritage, covering all public and private buildings and movable property of historical, artistic, archaeological, aesthetic, scientific or technical interest (article L1).

The Code is divided into seven thematic books (book II to VI) and crosscutting books (books I and VII):

- book I: common legal provisions for the whole sector;
- book II: archives: different services and competences for public archives;
- book III: libraries (see chapter 5.3.4);
- book IV: museums, in particular, definition of the statute "*musée de France*";
- book V: archaeology: creation, statute and missions of the National Institute for Preventive Archaeology (*Institut national de recherches archéologiques préventives*); creation and functioning of the National Council for Archaeological Research...;
- book VI: historical monuments, protected spaces and sites: there are two levels of protection of historical monuments: a monument can be "classified" (*classé*) or "registered" (*inscrit*) on the list of historical monuments, the highest level of protection is the classification (*classement*); and
- book VII: specific provisions for overseas territories.

Furthermore, there is a specific scheme: the general inventory of cultural heritage (*inventaire général du patrimoine culturel*), which is in charge of the inventory, study and promotion of the heritage elements with a cultural, historical or scientific interest. An inventoried element does not systematically become an historical monument. Created in 1964, this body was progressively devolved to the regions from 2004 onwards, even though the State holds authority for the coordination and control of the inventory operations:

- Article 95 of the law n° 2004-809 of 13 August 2004 relative to local liberties and responsibilities;
- *Decree n° 2007-20* of 4 January 2007 that specifies the definitive transfer process of the regional departments of the general inventory of cultural heritage to the regional councils; and
- Administrative order (arrêté) of 17 February 2009 on the scientific and technical norms and standards to conduct the general inventory of cultural heritage.

### 5.3.4 Literature and libraries

- *Decree n°94-3* of 3 January 1994 creating the *Bibliothèque nationale de France* (French National Library): it is the successor of the royal collections that were constituted since the end of the Middle-Ages and the major library of France;
- *Decree n° 76-82* of 27 January 1976 creating the *Bibliothèque publique d'information*, main Parisian library; and
- Administrative order (arrêté) of 9 May 1989 (modified) creating the Scientific National Council of Public Libraries (Conseil national scientifique du patrimoine des bibliothèques publiques).

#### ***County libraries (Bibliothèques départementales de prêt, notably in charge of reading in rural areas)***

- *Law n°83-8* of 7 January 1983 about the repartition of competences between communes, *départements*, regions and the State; and
- *Heritage Code*, book III, title II: articles L320-1 to L320-4 and R320-1 to R320-2

#### ***Technical supervision of the State on territorial libraries***

- *Heritage Code*, articles L310-1 à L310-6 et R310-1 à R310-3, R310-9 à R310-10; and
- *General Code of Territorial Authorities*, articles L1421-4 and L1421-5, articles R1422-9 and R1422-10 and article D1421-4.

### ***Statute of the personnel of libraries (State or territorial civil servants)***

- Decree n°92-26 of 9 January 1992 that specifies the different statutes and grades of library curators (*conservateurs des bibliothèques, conservateurs généraux des bibliothèques*), modified by decree 2010-966 of 26 August 2010;
- Decree 2011-1140 of 21 September 2011 on the staff of specialised library assistants (*bibliothécaires assistants spécialisés*);
- Decree 2007-655 of 30 April 2007 (art. 33 and 34) modifying decree 88-646 of 6 May 1988 on the statute of the personnel for collection management (*magasinage spécialisé des bibliothèques*); and
- Decree n°91-841 of 2 September 1991 on the staff of territorial library curators (*conservateurs territoriaux de bibliothèques*).

### ***Fixed book price***

- Law n° 81-766 of 10 August 1981 relative to book prices;
- Judgment of the Court of Justice of the European Communities of 10 January 1985 (declares that the law of 10 August 1981 conforms to the European treaties); and
- Law n° 2011-590 of 26 May 2011 relative to the digital book prices.

### ***Authors' rights protection***

- Law n° 95-4 of 3 January 1995 completing the Intellectual Property Code and relating to the collective management of reproduction and reprography rights (articles L.122-10 to L.122-12 of the Intellectual Property Code); and
- Law n° 2003-517 of 18 June 2003 relative to the remuneration proceeding from library loans, and to the reinforcement of the social protection of authors (articles L.133-1 to L.133-4 of the Intellectual Property Code). Two sources of financing are used to support the social insurances of these professions: a 6% tax on the buying price of library books, an annual fixed payment from the State, which is indexed on the amount of registrations in the library.

## **5.3.5 Architecture and spatial planning**

- Law n° 77-2 of 3 January 1977 modified, on architecture, which intends to preserve and promote architectural quality, with the creation in each *département* of a council of architecture, urbanism and environment. The preamble of the law states: "Architecture is an expression of culture";
- Article L 431-1 of the Urbanism Code, proceeding from law n° 77-2 of 3 January 1977, sets a general rule: any architectural or construction project that requires planning permission must engage a professional architect;
- Decree n° 2005-734 of 30 June 2005 relative to architecture studies;
- Decree n° 2007-436 of 25 March 2007 relative to the accessibility of buildings for disabled people;
- Decree n°2003-447 of 19 May 2003 creating a National Council for Parks and Gardens (*Conseil national des parcs et jardins*): promotes the knowledge, the creation and the renovation of parks and gardens in France, with in particular the title "Jardins remarquables"; and
- Administrative order (*arrêté*) of 5 July 2005 that specifies the mission and the composition of the National Council for Artistic and Historical Towns and Areas (*Conseil national des villes et pays d'art et d'histoire*), with the titles "ville d'art et d'histoire" or "pays d'art et d'histoire".



### 5.3.6 Film, video and photography

- the *Cinema and Animated Images Code* regulates the specific system of support to the French cinema and broadcasting industries: system of taxation / redistribution, regulation of competition, advocacy of diversity, *etc.* (see chapter 4.2.3); and
- European Convention of 2 October 1992 on Cinematographic Co-production, signed by France on the 19 March 1993.

Examples of decrees relative to cinema:

- *Decree n° 90-174* of 23 February 1990 modified, on the classification of cinematographic works;
- *Decree n° 98-750* of 24 August 1998 modified, on financial support to the diffusion of certain cinematographic works in cinemas and on financial support to create and modernise cinemas;
- *Decree n° 99-130* of 24 February 1999 modified, on financial support to the cinema industry; and
- *Decree n° 2002-568* of 22 April 2002 modified, defining and classifying the establishment of auteur cinema (*cinéma d'art et d'essai*).

Photography pertains to:

- Intellectual property rights: a photograph can be a creative work of the mind in the sense of article L. 112-2 2° of the *Intellectual Property Code*; and
- Image rights: proceeding from article 9 of the Civil Code "Everyone has the right to respect for their privacy"; also articles 23 and 39bis of the law of 29 July 1881 on the Liberty of the Press, articles 226-1, 226-2 and 227-23 of Penal Code, *etc.*

### 5.3.7 Mass media

Public authorities are involved at three levels:

- regulation of the overall sector via the allocation of frequencies by the French broadcasting authority: the *Conseil supérieur de l'audiovisuel* (CSA, see chapter 4.2.6);
- funding of public television (via licence fees) and licensing guidelines;
- regulatory measures: quotas on the music content of radio broadcasts and the programming of films on television; and
- regulation of the press sector and support to the press companies in their actions of modernisation and development.

#### *Freedom of expression*

- *Law of 29 July 1881 on the Liberty of the Press*: foundational legal statement on freedom of the press and freedom of expression, inspired by article 11 of the Declaration of Human and Civic Rights of 26 August 1789: "The free communication of ideas and of opinions is one of the most precious rights of man. Any citizen may therefore speak, write and publish freely, except what is tantamount to the abuse of this liberty in the cases determined by Law."

#### *Protection of sources*

- *Code of criminal procedure*: articles 56-1, 56-2, 60-1, 100-5, 326 and 437.

#### *Children and youth publications*

- *Law n°49-956* of 16 July 1949 on publications aimed at youth.

#### *Press agencies*

- *Ordinance n°45-2646* of 2 November 1945 regulating press agencies.

## ***Distribution***

- *Law n°47-585* of 2 April 1947 relative to the statute on newspapers and periodicals' distribution and delivery companies.

## ***Aids to the press***

- *Post and Electronic Communications Code*: articles L.2, L.4, D.18 and following, R.1-1-17 and R.1-1-26;
- *General Tax Code*: articles 39 bis A, 81, 298-7 to 298-13;
- Annex III to the General Tax Code: articles 72, 73 and 73-0 A;
- *Decree n°98-109* of 6 November 1998 on the support fund for press delivery;
- *Decree n°2004-1312* of 26 November 2004 on the support fund for regional and local weekly press, modified by decree n°2010-1214 of 13 October 2010;
- *Decree n°2002-629* of 25 April 2002 creating aid for the daily distribution of the national political and general information press;
- *Decree n°86-616* of 12 March 1986 creating aid for the national political and general information dailies that have few advertising resources, modified by decree n°2008-1192 of 17 November 2008;
- *Decree n°2012-484* of 13 April 2012 relative to the reform of the aids to the press, and to the strategic fund for press development (in particular, digital transition)
- *Decree n° 2015-1440* of 6 November 2015 relative to the State support to press pluralism

Aids to the press were reformed in 2016 to reinforce press pluralism, encourage the creation of new media and support innovation. The decree n° 2016-1161 of 26 August 2016 plans:

- the creation of a Fund for emergence and innovation in the press: creation of new press companies for printed and online press, call for projects to favour innovative schemes (incubators, research programmes, consultancy and training)
- the enlargement of the beneficiaries of the Strategic Fund for press development, notably to online knowledge press and to all the general and political information press
- the generalisation of the aids to the local press

## ***Journalists***

- *Labour Code*: articles L.7111-1 and following, R. 7111-1 and following;
- *Social Security Code*: articles L.311-2 and L.311-3, articles L.382-1 and following; and
- *Intellectual Property Code*: articles L.121-8 and L.132-35 and L.132-45.

## ***Audiovisual and broadcasting***

- *Law n° 86-1067* of 30 September 1986 on the liberty of communication, called the "Léotard Act", last modified on 3 February 2012: legal framework of the communication services (functioning and missions of the Audiovisual High Council, recognition of free radio stations, deregulation of the sector, allocation of frequencies, communication services online, responsibilities and identification of web providers, right of reply, press offences, etc.);
- *European Convention on Transfrontier Television* of 5 May 1989, signed by France on 12 February 1991;
- *Decree n° 95-110* of 2 February 1995 modified, relative to State support to the audiovisual programmes industry;
- *Law n° 2004-575* of 21 June 2004 called the "Confidence in digital economy Act": French Internet Law that transposes European directive 2000/31/CE of 8 June 2000 on electronic commerce and some provisions of the European directive of 12 July 2002 on privacy and electronic communications; and

- *European directive 2007/65/EC* of 11 December 2007 amending Council Directive 89/552/EC on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the pursuit of television broadcasting activities ("Audiovisual media services" Directive).

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

- *Law n° 2002-6* of 4 January 2002 relative to the creation of public establishments of cultural cooperation (*établissements publics de coopération culturelle*, EPCC, see chapter 3.3);
- *Law n°88-20* of 6 January 1988 relative to arts education, codified in the Education Code, legislative part;
- *Circular n° 98-153* of 22 July 1998 on arts and cultural education from infant school to university;
- *Circular n° 2001-010* of 23 March 2001 on the Five-Year Plan for Arts and Cultural Education ("Lang-Tasca Plan");
- *Guidance Circular* of 3 January 2005 on the policies of the Ministries of Education, of Higher Education and Research and of Culture and Communication, about arts and cultural education;
- *Interministerial Circular n° 2007-090* of 12 April 2007 on the resources for the arts and cultural education (*pôles de ressource pour l'éducation artistique et culturelle*, PRÉAC, see chapter 8.3.1); and
- *Interministerial Circular n° 2008-059* of 29 April 2008 implementing the Arts and Cultural Education Development, following four lines:
  - teaching of art history;
  - development of in-school and out-of-school artistic practices and participation;
  - meeting with artists and artworks, visit to cultural institutions for all the pupils;
  - spread of the arts and cultural education.

## 6. Financing of culture

### 6.1 Short overview

Due to the wide diversity of the sources available and the differences between the modes of calculation that are used, the figures and data on the financing of culture in France are given here *for informative and indicative purposes*.

The main sources used are:

- *Loi de finances initiale 2016*, Ministry of Culture and Communication
- Effort financier de l'État dans le domaine de la culture et de la communication, Annex to the State Finance Bill for 2016
- *Chiffres clés 2016*, DEPS, Ministry of Culture and Communication:
- Jean-Cédric Delvainquière, François Tugores, Nicolas Laroche, Benoît Jourdan, *Les dépenses culturelles des collectivités territoriales en 2010*, *Culture-Chiffres* n° 2014-3;
- *Le mécénat d'entreprise en France*, a biennial survey from l'ADMICAL-Carrefour du mécénat d'entreprise

#### *State financing*

In 2016, the State expense in the domain of culture and communication reaches 7,3 billion EUR:

- 2.9 billion EUR for culture and research
- 3,9 billion EUR for public broadcasting
- 0,5 billion EUR for press, radio diversity, book and cultural industries

Among these expenses, the budget of the Ministry of Culture and Communication represents 3,4 billion EUR.

The funds allocated to the "advance account for public broadcasting" (*compte d'avances sur l'audiovisuel public*) are not taken into account in the comparative presentation of the expenditure of the Ministry of Culture (see chapter 6.2). These funds, 3,8 billion EUR in 2016, are advanced to the public broadcasting institutions which reimburse them to the State once they have collected the audiovisual licence fees (*redevance audiovisuelle*) that households are due to pay every year.

If we add this fund to the direct State expenditure for Culture and Communication (including all Ministries), the expenditure represents around 11 billion EUR. When adding the fiscal expenditure and allocated taxes, the overall State expenditure for Culture and Communication reaches 13 billion EUR, so a slight increase compared to 2015.

#### *Territorial authorities*

The study on the cultural expenditure of territorial authorities in 2010 indicated a total of around 7.6 billion EUR of consolidated expenditure, that is after deducing the transfers or subsidies between the different levels of territorial authority proceeding from cross financing:

- communes (municipalities) of more than 10 000 inhabitants: 4.55 billion EUR;
- inter-communal groupings (EPCI) : 988 billion EUR;
- *départements* (counties): 1.4 billion EUR; and
- regions: 691 million EUR.

Thus, 76% of territorial cultural expenditure is allocated at communal level (communes + EPCI).

A survey of the Association of French Regions indicates that the cultural expenditure of the regions in 2012 reached 706 million EUR (cf. <http://www.arf.asso.fr/observatoire-des-politiques-regionales/observatoire-des-politiques-regionales-autres>).

From 2006 to 2010, territorial cultural expenditure increased by almost 10%, i.e. an annual increase of 2.3% in mainland France. More or less keeping pace with inflation (+1.4% per year), the volume of the communes' cultural expenditure has remained fairly static, whereas the number of inter-communal groupings active in the cultural sphere increased and their cultural expenditure increased by 6% per year. Cultural expenditure for the *départements* and the regions has continued slightly above inflation for the *départements* (+1.8% per year) and more significantly so for the regions (+ 4.5% per year) which is mostly down to strong growth at the start of the period. The drive to promote culture within *départements* and regions then diminished due to a strong increase in total expenditure, linked to transfers of competency.

### **Private expenditure**

The main part of private expenditure on culture is household expenditure. It is estimated to have been around 22,3 billion EUR in 2014. The expenditure on related services and goods (devices, material, subscription, etc.) reached 20 billion EUR in 2014 (representing 1,8% of total expenditure).

Private expenditure also encompasses cultural corporate sponsorship: around 500 million EUR in 2015 (see chapter 6.3). Firms also contribute to financing culture and communication with their publicity and advertising expenses, which reached 7,4 billion EUR in 2014, so a 6% decrease compared to 2014: nearly 2.68 billion EUR for the press, 3.22 billion EUR for television, 726 million EUR for radio, 81 million EUR for cinema and 656 million EUR for the internet.

The exportation of cultural goods reached 2.6 billion EUR in 2014 (books, press, phonograms, videos, sheet music and instruments, artefacts...). The receipts from the transfer of rights of French film for exportation abroad (for cinema, TV and video), including films in coproduction, reached 194 million EUR in 2014. The theatre entrances for French film abroad represented 685 million EUR.

## **6.2 Public cultural expenditure**

### **6.2.1 Aggregated indicators**

Note: It is not possible to obtain an aggregated total of the financing of culture because of the existence of transfers between the different sources.

**Table 3: Overview of cultural expenditure in million EUR**

<i>State (budget and taxes) voted 2016</i>	
Ministry of Culture (without advance to broadcasting)	3 433
Other ministries	3 743
Advance fund for public broadcasting	3 802
Allocated fiscal taxes	707
Fiscal taxes	1 365
<b>Total State</b>	<b>13 050</b>
<i>Territorial authorities (2010)</i>	
Communes (more than 10 000 inhabitants)	4 550,9
Inter-communal groupings	988,6
<i>Départements</i>	1 413,3

Regions*	691,2
<b>Total territorial authorities</b>	<b>7 644</b>
<b>Private expenditure</b>	
Household expenditure (2014)	22 315
Cultural corporate sponsorship (2015)	500
Advertising and publicity expenditure (2014)	7 455
<b>Total private expenditure</b>	<b>30 270</b>
<b>GENERAL TOTAL</b>	<b>50 964</b>

Sources: DEPS / Ministère de la Culture - *Chiffres clés Statistiques de la culture ; Effort financier de l'État dans le domaine de la culture et de la communication*, Annex to the State Finance Bill for 2016.

\* A survey of the Association of French Regions indicates that the cultural expenditure of the regions in 2012 reached 706 million EUR (cf. <http://www.arf.asso.fr/observatoire-des-politiques-regionales/observatoire-des-politiques-regionales-autres>).

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

Table 4: Public cultural expenditure, in million EUR, 2010 and 2015

<b>NATIONAL LEVEL</b>	
<b>Ministry of Culture and Communication (voted 2016)</b>	
Culture and cultural research	2 872
Medias, book and cultural industries (without advance to broadcasting)	561
<b>Other ministries (voted 2016)</b>	
National Education, Higher Education and Research	2 775
Foreign Affairs and International Development	751,0
Defence	79,7
Interior	4,1
Economy, Finance, Industry and Digital	12,1
Sports, Youth, Popular Education and Associations	102,5
Prime Minister Departments	5,0
Overseas	1,4
Justice	4,3
Women Rights	nc
Ecology, Sustainable Development and Energy	8,0
<b>LOCAL AND REGIONAL (expenditure in 2010)</b>	
Communes (more than 10 000 habitants)	4 550,9
Inter-communal groupings	988,6
Départements	1 413,3
Régions*	691,2

Sources: DEPS / Ministry of Culture - *Chiffres clés 2016 / 2016 Key Figures; Effort financier de l'État dans le domaine de la culture et de la communication*, Annex to the State Finance Bill for 2016.

\* A survey of the Association of French Regions indicates that the cultural expenditure of the regions in 2012 reached 706 million EUR (cf. <http://www.arf.asso.fr/observatoire-des-politiques-regionales/observatoire-des-politiques-regionales-autres>).

In 2014, the General Inspection of Cultural Affairs delivered two reports that analyse the financial interventions and cultural policies at regional level:

- <http://www.culturecommunication.gouv.fr/Ressources/Rapports/Analyse-des-interventions-financieres-et-des-politiques-culturelles-en-region-Phase-1>; and
- <http://www.culturecommunication.gouv.fr/Ressources/Rapports/Analyse-des-interventions-financieres-et-des-politiques-culturelles-en-region-Phase-2>.

The reports show that the total amount of expenditure from the Ministry, and its affiliated operators in the regions, is almost 3.8 billion EUR. Among the regions, the Île-de-France

receives 66% of the whole intervention credits, due in particular to the concentration in Paris of most of the cultural public bodies and institutions, of the associations and structures with national scope, of the central ministerial administration, etc.

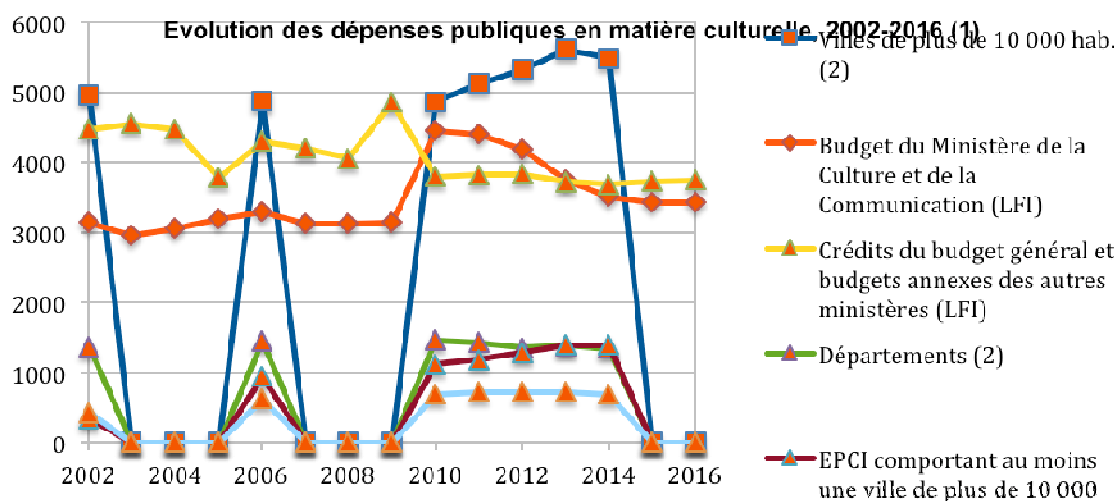
### 6.2.3 Sector breakdown

**Table 5: Budget of the Ministry of Culture, nomenclature of the State budget – Overview and evolution, in million EUR, 2015 and 2016**

	Million EUR (provisioned credits)		%
	2015	2016	2016
<b>Mission culture</b>	<b>2 596,2</b>	<b>2 750,2</b>	<b>80,1</b>
Programme 175 Heritage	752,3	869,8	25,3
Programme 131 Creation	736,1	747,4	21,8
Programme 224 Knowledge transmission and democratisation of culture	1 107,8	1 133,0	33,0
<i>including : titre 2 (personnel expenses and operating expenses)</i>	<i>662,1</i>	<i>668,7</i>	<i>19,5</i>
<b>Mission research and higher education</b>	<b>117,2</b>	<b>122,4</b>	<b>3,6</b>
Programme 186 Cultural and scientific research	117,2	122,4	3,6
<b>Mission medias, books and cultural industries</b>	<b>714,9</b>	<b>561,0</b>	<b>16,3</b>
Programme 180 Press	256,4	255,3	7,4
Programme 334 Book and cultural industries	268,9	276,5	8,1
Programme 313 Broadcasting and radio diversity	189,6	29,2	0,9
<b>Total</b>	<b>3 428,3</b>	<b>3 433,6</b>	<b>100,0</b>

Source : DEPS / Ministry of Culture - *Chiffres clés 2016 Statistiques de la culture*

**Graph n°1 : Evolution of public cultural expenditure, 2002-2016**



Source : DEPS / Ministry of Culture - *Chiffres clés 2016 Statistiques de la culture*



**Table 6: Cultural expenditure of territorial authorities, in million EUR, 2010**

	Communes	EPCI*	Départements	Regions**	Total
<b>Conservation and diffusion of heritage</b>	<b>36</b>	<b>38</b>	<b>59</b>	<b>23</b>	<b>39</b>
<i>Libraries</i>	18	23	14	n.d.	n.d.
<i>Museums</i>	11	12	14	n.d.	n.d.
<i>Archives</i>	2	1	13	n.d.	n.d.
<i>Maintenance of cultural heritage</i>	5	2	19	n.d.	n.d.
<b>Artistic expression and cultural activities</b>	<b>61</b>	<b>60</b>	<b>38</b>	<b>76</b>	<b>58</b>
<i>Opera and Dance</i>	18	29	n.d.	n.d.	n.d.
<i>Theatres</i>	10	9	n.d.	n.d.	n.d.
<i>Cinema and other auditorium</i>	4	5	n.d.	n.d.	n.d.
<i>Visual arts and other artistic activities</i>	4	4	n.d.	n.d.	n.d.
<i>Cultural action</i>	24	13	n.d.	n.d.	n.d.
<b>Other</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>3</b>
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

Source: Jean-Cédric Delvainquière, François Tugores, Nicolas Laroche, Benoît Jourdan, *Les dépenses culturelles des collectivités territoriales en 2010, Culture-Chiffres* n° 2014-3.

\* Inter-communal groupings (*Établissements publics de coopération intercommunale*) with proper tax system and comprising at least a commune of more than 10 000 inhabitants.

\*\* A survey of the Association of French Regions indicates that the cultural expenditure of the regions in 2012 reached 706 million EUR (cf. <http://www.arf.asso.fr/observatoire-des-politiques-regionales/observatoire-des-politiques-regionales-autres>).

### 6.3 Trends and indicators for private cultural financing

The NGO *ADMICAL Carrefour du mécénat d'entreprise*, founded in 1979, releases a survey on corporate sponsorship in France every two years. According to the 2016 survey, cultural sponsorship concerns 24% of companies and represents 12% of the overall sponsorship budget, so around 500 million EUR.

The sub-sector that receive the the most important part of the cultural sponsoring budget are build and landscape heritage conservation, music and museums/ exhibitions. The main motivation to engage in cultural sponsorship is to contribute to the attractiveness of a territory/place (40%). Other important incentives are advocacy for culture inside the company (22%) and development of public relations (20%).

In 2014, the Parliament voted an article within the *Finance Bill 2015*, which commissions the government to deliver a report on the implementation of a special lottery on the European Heritage Days, the benefits of which would go to the Centre of National Monuments. After delivering the report, the Government showed a rather negative opinion on the project, mainly due to budgetary reasons (income decrease, legal principle of budgetary universality, among others).

## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies & strategies

The French model of cultural policy is characterised by:

- the importance of public intervention; and
- the institutionalisation of a territorialised cultural governance based on partnership and agreement.

Even if the role of the State and the Ministry of Culture remains essential, the responsibility of the territorial authorities (municipalities, *départements*, regions) gradually increased following, in particular, the various phases of the devolution process: in 1982-83, in 2003-2004, and since 2009 a new step to devolution has been announced (see chapter 2.1, chapter 3.3 and chapter 6.2).

The cooperation between the institutions of cultural policy is based on multi-level partnership and agreement procedures: at all levels, it expresses itself by contractual procedures: between State departments (inter-ministerial agreements), between territorial authorities and State departments, between the different territorial authorities themselves, between public authorities and cultural institutions and structures.

Public institutions are more and more autonomous. This modifies the supervision process conducted by central State administration, with the development of agreements that link the allocation of resources to the achievement of certain objectives (*contrats d'objectifs*), in particular any increase in matching funding. It is the case, in particular, for the great national institutions like *Musée du Louvre*, Georges Pompidou Centre, *Musée d'Orsay* or Versailles Palace.

The State cultural institutions are concentrated in the region of Paris (Île-de-France) for historical reasons. They are encouraged to open decentralised branches, in France (Louvre-Lens in the region Nord-Pas-de-Calais, Georges Pompidou Centre in Metz in the region Lorraine, Museum of Civilisations of Europe and the Mediterranean in Marseille...) and abroad with for instance the project Louvre Abu Dabi (see chapter 3.4).

The institutions that belong to territorial authorities face the same issues: increase in matching funding objectives, decentralised actions in order to foster the cultural animation of the territories.

Another trend is the multiplication of labels that are assigned by the national, regional and local authorities in all the domains of cultural life: *maison des illustres* ("house of the renowned", *jardin remarquable* ("remarkable garden"), *patrimoine du XXe siècle* ("heritage of the XX century"), *ville et pays d'art et d'histoire* (cities and regions of art and history), *grands sites* ("great sites"), *scènes nationales*, *scènes des musiques actuelles*, *centre des arts de la rue*, etc. Many observers notice that labelling can be a guarantee of quality and visibility, and sometimes excellence, but at the same time this trend can reveal a certain financial disengagement. Indeed labelling does not necessarily lead to an important financial contribution and can simply be a marketing operation.

In 2014 the Ministry set up a Communal Statistical Database on Cultural Facilities (*Base statistique communale des équipements culturels*), available online: <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques/Les-statistiques-culturelles/Base-statistique-communale-des-equipements-culturels>

The database lists the main cultural facilities in 2012, in the following domains: Historical Monuments (classified and registered), Museums (labelled *Musées de France*), Theatres and performing arts venues, Cinemas, Libraries, Schools and Academies.

It must be regularly updated and expanded to other cultural domains.

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

**Table 8: Cultural institutions financed by public authorities, by domain**

Domain	Cultural institutions (subdomains)	Number (year)	++ to --
<b>Cultural heritage</b>	Cultural heritage sites	- 14 070 classified national heritage sites " <i>monuments historiques classés</i> " (2012) - 28 938 registered national heritage sites (2012) - 119 483 classified movable objects (2011) - Around 100 national heritage sites, State property (2013) - 38 Unesco World Heritage Sites (2013) - 163 sites labelled " <i>villes et pays d'art et d'histoire</i> " (2011) - 373 distinguished gardens " <i>jardins remarquables</i> " (2011) - 111 sites labelled " <i>maison des illustres</i> / residence of renowned" (2011)	
	Museums	- 1 220 Museums of France (2011)	
	Archives (of public authorities)	- 3 sites of the National Archives and 11 401 254 digitised documents (2010) - 26 regional archives services (2010) - 101 departmental ( <i>county</i> ) archives services and 263 142 digitised documents (2010) - 1 National Institute of Broadcasting (audiovisual archives)	
	Intangible heritage	- 11 practices and expressions registered on the UNESCO Lists of Intangible Cultural Heritage (1 "in Need of Urgent Safeguarding")	
<b>Visual arts</b>	Public art galleries / exhibition halls	- 1 National Centre of Visual Arts that runs the National Fund for Contemporary Art (2013) - 23 Regional Funds for Contemporary Art (2013) - 50 Contemporary Art Centres in 19 regions (2012) - 1 244 private art galleries (2011)	
	Higher Education	- 45 Art Schools in 58 sites (2013)	
<b>Performing arts</b>	Symphonic orchestras	- 4 orchestras of Radio France : <i>orchestre national de France, orchestre philharmonique de Radio France, chœur de Radio France, maîtrise de Radio France</i> (2013) - 24 regional orchestras (2011)	
	Music schools	- 298 communal or intercommunal <i>conservatoires</i> (2013) - 110 county <i>conservatoires</i> (2013) - 43 regional <i>conservatoires</i> (2013)	
	Higher education	- 10 music and dance academies (2011) - 11 training centres for music and dance teachers (2011) - 9 training centres for school music practitioners (2011) - 11 theatre academies (2013) - 3 circus academies (2013) - 1 puppetry academy (2013) - 2 performing arts academies (2013) - 1 training platform for street arts (2013)	
	Dramatic	- 5 national theatres (2013)	

	theatre	<ul style="list-style-type: none"> <li>- 40 national and regional dramatic centres (2013)</li> <li>- 178 State-approved and State-agreed theatres (<i>scènes nationales</i> and <i>scènes conventionnées</i>) (2013)</li> <li>- 12 national poles of circus (2013)</li> <li>- 9 national centres of street-arts (2013)</li> <li>- 627 subsidised drama companies (2010)</li> </ul>	
	Music theatres, opera houses	<ul style="list-style-type: none"> <li>- 1 national opera in Paris (2 venues: <i>Palais Garnier</i> and <i>Opéra Bastille</i>) (2014)</li> <li>- 1 <i>Opéra-Comique</i> (2014)</li> <li>- 13 regional operas (2014)</li> <li>- 1 <i>Cité de la musique</i> in Paris (2014)</li> <li>- 11 musical auditoriums in Paris (<i>salle Pleyel</i>, Louvre auditorium, Radio France auditorium, opening of the <i>Philharmonie de Paris</i> in 2015), Angers, Bourges, Bordeaux, Dijon, Lille, Lyon, Nantes (2014)</li> </ul>	
	Dance and ballet companies	<ul style="list-style-type: none"> <li>- 1 National Dance Centre (2013)</li> <li>- 19 choreographic centres and ballet companies (2010)</li> <li>- 10 centres for choreographic development (2013)</li> <li>- 258 subsidised dance companies (2011)</li> </ul>	
<b>Books and Libraries</b>	Libraries	<ul style="list-style-type: none"> <li>- 3 special-status libraries: <i>Bibliothèque nationale de France</i> (BNF), <i>Bibliothèque publique d'information</i> (BPI), <i>médiathèque</i> (multimedia library) of <i>Cité des sciences et de l'industrie</i> (2014)</li> <li>- 6 948 municipal libraries (2011)</li> <li>- 97 county libraries (2014)</li> <li>- 5 overseas county libraries and 1 Bernheim Library in New Caledonia (2014)</li> <li>- More than 1 400 academic libraries and resource centres involved in the collective catalogue of Higher Education and Research institutions (<i>Système Universitaire de Documentation</i>), corresponding to around 3 400 information and resource points/venues (2014)</li> </ul>	
	Other institutions	<ul style="list-style-type: none"> <li>- 1 National Centre for Book Industry (<i>Centre national du livre</i>) (2013)</li> <li>- 20 regional institutions for book policy (2011)</li> </ul>	
<b>Audiovisual</b>	Broadcasting organisations	<ul style="list-style-type: none"> <li>- France Télévision: 5 national mainland TV channels (France 2, France 3, France 4, France 5 et France Ô) and 1 overseas broadcasting network (TV and radio)</li> <li>- Radio France: 6 national stations (France Inter, France Info, France Culture, France Musiques, FIP, Le Mouv') and 1 network of local stations (France Bleu)</li> <li>- 1 Franco-German and European channel: Arte France</li> <li>- France Médias Monde: 1 international radio (RFI), 1 arab-speaking radio (Monte Carlo Doualiya), 1 international news channel (France 24), shareholder of 49% of the French-speaking world channel TV5.</li> </ul>	
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses	<ul style="list-style-type: none"> <li>- 1 460 "youth and culture centres" (<i>maisons des jeunes et de la culture</i>, MJC) and associated institutions, organised in 2 main unions (2013): <ul style="list-style-type: none"> <li>- <i>Fédération française des MJC</i>: 560 MJC</li> <li>- <i>Confédération des MJC de France</i>: 900 MJC</li> </ul> </li> </ul>	
<b>Other</b>		<ul style="list-style-type: none"> <li>- 5 heritage academies: <i>École du Louvre</i>, <i>École nationale des</i></li> </ul>	

		<p><i>Chartes</i>, National Institute of Heritage, <i>École de Chaillot</i>, National Academy of Information Sciences and Libraries.</p> <ul style="list-style-type: none"> <li>- 3 cinema and audiovisual academies: <i>École nationale supérieure Louis Lumière</i>, <i>Inasup</i>-audiovisual and digital techniques academy, <i>La Femis</i>-national academy of image and sound</li> <li>- 5508 cinemas in mainland France (2012)</li> <li>- around 300 artistic and cultural academic training courses in more than 50 universities: visual and applied arts, music and performing arts, cinema and audiovisual, arts management and administration, history of art, heritage and archaeology (2008).</li> </ul>	
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Sources : Site du ministère de la Culture : <http://www.culturecommunication.gouv.fr>  
 Statistiques culturelles du DEPS, ministère de la Culture : <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques/Les-statistiques-culturelles/>  
 ABES : agence bibliographique de l'enseignement supérieur <http://www.abes.fr>  
 Unesco, liste du patrimoine mondial et liste du patrimoine culturel immatériel de l'humanité : <http://www.unesco.org>  
 Onisep : Office national d'information sur les enseignements et les professions : <http://www.onisep.fr>  
 Association Art+Université+Culture : <http://www.auc.asso.fr>

### 7.3 Status and partnerships of public cultural institutions

The public cultural institutions can have various and heterogeneous legal status. However the activity of the institutions can determine which status is best suited:

- non-profit or charity institutions: associations (*associations loi 1901*) or foundations. The *association loi 1901* is a recurrent type of cultural institution and in 2011 there were 267 000 cultural associations, which represents around one fifth of the associations (see chapter 8.4.3);
- commercial activity: different statuses exist like the *société à responsabilité limitée* (SARL), *société anonyme* (SA), *sociétés coopératives et participatives* (SCOP), *sociétés coopératives d'intérêt collectif* (SCIC), *société d'économie mixte*; and
- public companies: direct public management, public management with financial autonomy, communal or intercommunal syndicate, mixed syndicate, "public institution" (*établissement public*)...

Partnership between public authorities (ministries, DRAC, territorial authorities, institutions) is, in most cases, the basic operating mode of the majority of public cultural institutions (see chapter 2.2 and chapter 3.3).

## 8. Promoting creativity and participation

### 8.1 Support to artists and other creative workers

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

The various authorities propose financial aids and advisory help (on professional, legal matters, etc.) to artists, in all disciplines, at all scales of public action: State (departments of the ministry, Regional Directorates of Cultural Affairs), municipal, departmental and regional cultural departments and offices. These aids or support can be either directly granted by the departments or through their operators (agencies, public institutions, etc.), for example:

- at national level: national and regional centres for books, Centre of information and resources for new music (*musiques actuelles*), National Centre for the Visual Arts (CNAP), National centre of cinema and animation (CNC), National office for contemporary performing arts circulation (ONDA), National centre of resources for street and circus arts; and
- at territorial level: departmental agencies for the development of music and dance, regional agencies for performing arts, etc.

Besides, artists in France can benefit from the help and assistance of many specialised professional networks, in particular the bodies that collect and redistribute copyright income (see chapter 8.1.4).

Private foundations and sponsors also contribute to supporting artistic and creative life: for example *Fondation Cartier*, *Fondation de France*, *Fondation Pierre Bergé-Yves Saint Laurent*, *Fondation Jean-Luc Lagardère*, *Fondation d'entreprise Hermès*, *Fondation Polignac*, and *Fondation Banque Populaire*. In 2009, culture was the main field of intervention for 22% of French foundations. This share remains quite stable as it was 21% in 2001. (see report on sponsorship, foundations, and cultural associations: *Mécénat et fondations, quelles options pour les associations culturelles ?* 2013 : [http://www.opale.asso.fr/IMG/pdf/cnar\\_culture\\_fondationsetmecenat\\_2012\\_maijuin2013.pdf](http://www.opale.asso.fr/IMG/pdf/cnar_culture_fondationsetmecenat_2012_maijuin2013.pdf))

The *Centre national des arts plastiques* (National Centre of Visual Arts) lists, in special guides available on-line, 140 private and public aids in favour of artists and 196 residences for artists, curators, art critics, art theorists and historians (<http://www.cnap.fr>).

#### 8.1.2 Special artists' funds

##### *Public Commissions*

Government Commissions have been set up for music, drama and the visual arts.

The "1% for Arts" commission, established in 1951, is a special body created for visual artists. It is based on the principle that 1% of the total amount spent on the construction, renovation or extension of a public building must be reserved for a contemporary artwork specially conceived for the building in question. This obligation now applies to both local and State governments. This system allowed the creation of more than 12 300 artworks over 60 years (1951-2011).

The National Fund for Contemporary Art (*Fonds national d'art contemporain*, FNAC), set up in 1976, provides funding for the acquisition, distribution and conservation of contemporary works in the fields of visual arts, photography, video and design. Acquisition policies are guided by three key objectives: to discover new young artists, to purchase outstanding works of artists who have attained maturity in their work, and to

represent international art movements. This collection gathers more than 90 000 pieces of visual arts, photography, decorative arts or design.

The Regional Funds for Contemporary Art (*Fonds régionaux d'art contemporain*, FRAC), set up in 1982 within the context of devolution policies, are now present in almost all French regions. Intended for the purchase of contemporary art works, these funds ensure regular publishing activity and educational initiatives and affirm the role of local and regional authorities in the field of contemporary art. Since their creation, the FRACs have set up rich and diverse collections of over 26 000 works, produced by 4 200 artists. The Regional Funds cooperate and develop concerted actions within the association Platform that is organising, in 2013, the celebration of the 30th anniversary of the creation of the Funds (<http://www.frac-platform.com>).

### ***Support to creation***

The different sectoral and / or specific funds that support creativity and creators are provided either by grants from the Ministry of Culture and Communication budget, from territorial authorities, or by taxes that are redistributed via public bodies. For example, the Centre national de la cinématographie (CNC) manages State government funds and subsidies for the cinema industry and audiovisual activities.

Aids and support are available in all domains, for instance:

- *theatre, performing arts, music and dance*: aid to theatre and dance companies, circus arts, major jazz and improvised music bands and groups, residences, etc.;
- *visual arts*: support for visual artists, graphic designers, designers and craft workers, enabling them to complete a specific project, to benefit from research stays and to participate in artists residences;
- *books, literature and reading*: grants and aids by the national and regional Centres of Books and Literature, to support the different activities of the sector: writing / creation, editing / publication, selling / distribution; and
- *cinema, audio-visual and broadcasting*: programmes and aids of the CNC, public support to the 40 film commissions installed throughout France, etc.

Concerning the action of the operating institutions, the centres d'art contemporain (Contemporary Arts Centres) for instance, support research and experimentation through their exhibitions, publications, and commissions to artists, also through residences for artists. In 2012, the Ministry titles and supports, in partnership with territorial authorities, 48 centres, among which two are located in Paris: the Jeu de Paume and the Palais de Tokyo.

### **8.1.3 Grants, awards, scholarships**

The number of artistic and cultural prizes in France is very high. They exist in all disciplines.

Several hundred operate in the field of literary creation, including the most famous - the "*rentrée littéraire*", the Goncourt prize (created in 1903), Femina (1903, exclusively female jury), Renaudot (1926 ), Interallié (1930) and Médicis (1958).

Among the most well known in the media are - Molière for the theatre, César for the cinema, the Palmes d'or at Cannes Film Festival, the Victoires de la Musique, the Grand Prix of dramatic writing to reward a work for theatre, and the awards of particular cities (Paris, Marseille, Strasbourg, etc). Besides the prizes of the academies of music, dance or dramatic art, contemporary musicians also receive prizes from diverse institutions.



Most of these prizes and awards are accompanied by research or creation grants and scholarships. Besides, numerous scholarships are also granted to students in the artistic and cultural education schemes.

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

The professional associations and artists' labour unions play an important role to represent the material and moral interests of their members and to negotiate the professional agreements that concern them. They often sit on the committees and commissions that allocate the funds and aids to creation, in partnership with the representatives of the concerned institutions. More than 2 000 associative professional structures of arts and culture sectors are grouped within the *Union fédérale d'intervention des structures culturelles* (Ufisc: <http://www.ufisc.org>).

Authors' rights management societies supply funds to support creativity, diffusion of live performances and artists' training schemes. These funds are composed of 25% of the income that is generated from private copying and from the works whose beneficiaries cannot be identified or located. The most known authors' rights management societies are:

- Société des auteurs et compositeurs dramatiques (SACD, Union of Authors and Playwrights);
- Société des auteurs, compositeurs et éditeurs de musique (SACEM, Union of Authors, Composers and Editors of Music);
- Société civile pour l'administration des droits des artistes et musiciens interprètes (ADAMI, Administration of Rights for Artists and Musicians);
- Société des producteurs de phonogrammes en France (SPPF, Union of Producers of Sound Recordings in France); and
- Société des droits de reproduction mécanique (SDPM, Union of Mechanical Reproduction Rights).

In 2013, some of these organisations grouped together into the platform France Créative ([www.francecreative.fr](http://www.francecreative.fr))

## 8.2 Cultural consumption and participation

### 8.2.1 Trends and figures

From the beginning of the 1970s, the Ministry of Culture and Communication regularly carries out a survey on cultural practices: *Enquête sur les Pratiques culturelles des Français*; which progressively become the main instrument of follow-up of the participation of French people in the field of culture and the media. The fifth edition of this Cultural Participation Survey dates from 2008, following those in 1973, 1981, 1988 and 1997 (see chapter 9.1). The survey scheme was identical each time: a poll with a representative sample of the population of metropolitan France aged from 15 years old, a sample stratified by regions and categories of urban area, with face-to-face interviews at the place of residence of the interviewee.

The survey covers the various forms of participation in cultural life, habits and consumptions (books and reading, listening to music, attendance at cultural establishments or events of amateur practices), while granting importance to the uses of traditional media (television, radio, press) and, since the 2008 edition, to the ICT linked to the development of digital technologies and devices.

Over a decade on from the 1997 results, those published in 2008 show the impact of ten years of change wrought by the booming digital and internet-based culture: the increasing power of screen culture, the declining popularity of television and radio among the

younger generations, declining daily newspaper and book readership and developments in content production and auto-production.

The comparison of the 2008 results concerning global attendance at cultural establishments, with those of the previous survey, confirms the remarkable stability of the behaviour regarding cultural visits and outings. The "cultivated" and subsidised outings (to theatre, dance performances, concerts of classical music, fine arts and contemporary arts museums and exhibitions, historical heritage monuments) remain the privilege of the most qualified social classes. In 2008, half of French people (51%) had not attended any live performance in a cultural establishment during the previous twelve months. About 60% of French people had not visited any exhibition or heritage site during the last twelve months.

Furthermore, according to a study of the INSEE (National Institute for Statistics and Economic Studies) in 2009, 61% of senior executives went to the theatre at least once in the year against 20% of workers. 81% of executives read at least one book against 28% of workers, which is 2.9 times less. According to a study of 2012, where heritage attracts a much bigger population, 67% of senior executives, against 20% of workers, visit museums or exhibitions (*La visite des musées, des expositions et des monuments*, CRÉDOC : Centre de recherche pour l'étude et l'observation des conditions de vie). The study also shows that levels of income determine cultural practices and participation. In January 2016, a report by *Fondation Jean-Jaurès* also underlines the unequal access to culture according to socio-professional categories (see J.M. Tobelem, *La culture pour tous. Des solutions pour la démocratisation ?* <https://jean-jaures.org> ).

These results are often interpreted as a certain failure of the policy of cultural democratisation, which is considered as a mainstream line of action of the Ministry of Culture since its creation (see chapter 4.1 and chapter 8.2.2). We can also see in these results a certain questioning of the books and reading policies, which need to be revised in the context of digital transition; and a threat to the future of concerts of classical music, which are losing audiences from generation to generation.

However, the retrospective analysis of the five editions of the survey also highlights a global increase in cultural practices and consumption: three French people out of ten have an artistic activity today, against 1.5 in the 1970s. We notice, for example, a massive increase in listening to music and amateur development of the practice (100% for drama, 300% for dance). There has also been an increasing prevalence of screen-based culture and globally an increased attendance at cultural establishments. In the field of heritage we also notice increasing audience participation. This concerns in particular the major Parisian sites, as shown by the 2014 figures: more than 9 million visitors, of which 70% are foreign visitors, to the Louvre (including the Louvre-Lens branch), which consolidates its world first place; 7,7 million entrances at Versailles (80% of foreigners); around 3,5 million to Beaubourg, including about 40% foreign visitors; and 3.5 million visitors to the Musée d'Orsay. However, foreign tourist visits decreased because of the terrorist attacks of November 2015 in Paris and July 2016 in Nice (see chapter 4.2.2.).

A study by DEPS about Online Cultural Practices in France and in Europe in 2014, shows that more than four out of five households have access to internet in France (83%), a bit more than the European average share (81%). France ranks 8<sup>th</sup> in Europe, after Northern countries (Luxemburg, Netherlands, Sweden, Finland, Denmark, UK, Germany). Online digital cultural usages concern about half of the European users (49%) and France is slightly below the average (47%). The most frequent usages are:

- online press and news reading,
- watching and downloading films, music and video games
- online radio listening.

The storage and sharing of cultural content via cloud systems remains a minority practice, concerning only one third of internet users.

### 8.2.2 Policies and programmes

The programmes and policies that foster cultural practices and participation follow two mainstream lines:

- cultural democratisation; and
- arts and cultural education.

The objective of cultural democratisation, which characterises the policy of the Malraux Ministry, aims at widespread access to a conventional offer that is considered to be representative of high culture, heritage and artistic excellence: opening of Maisons de la Culture (community culture and arts centres) in the 1960s, low or free entrance fees to the national cultural institutions, and actions to expand cultural audiences. For instance in 1961, the Greek tragedy *The Persians* by Aeschylus was broadcasted on public television at peak viewing time. More recently in 2009 the Ministry of Culture granted free entrance to the permanent collections of national museums and national monuments, for all persons under 26 living in the European Union. At the level of territorial authorities, cultural "cheques", "cards" or "passes", which are generally intended for young people, constitute a more recent device for cultural democratisation: in 2009 there were 18 regional schemes like this, 15 schemes set up by *départements* and 10 municipal or inter-municipal schemes, and about twenty more localised schemes. Unlike season tickets or subscriptions to a particular establishment, cultural cheques give access to diverse institutions (cinemas, theatres, museums, bookshops, etc.). The evaluation shows that these schemes are not only tariff tools, but that they allow a new relationship to cultural participation, based on the habituation to cultural institutions, on the development of customer loyalty, and on the extension of interests.

Official statements regularly reaffirm that arts and cultural education is a priority of cultural policies, which allow the fostering, from the early age, of individual self-fulfilment, and broadening of cultural practices, participation and audiences (see chapter 8.3).

## 8.3 Arts and cultural education

### 8.3.1 Institutional overview

Arts and cultural education at school addresses three objectives:

- allows all pupils to constitute a rich and coherent personal culture throughout their school curriculum;
- develops and strengthen their artistic practice; and
- allows pupils to meet artists and see artworks, and to attend cultural institutions.

Arts and cultural education is *par excellence* the domain of cooperation between the Ministry of Culture and the Ministry of Education. Since the 1970s many schemes and plans were implemented to strengthen arts and cultural education during school and out-of-school, to develop artistic and cultural professional training as well as the educational mission of the cultural establishments. In 2000, the ministers of Culture and of Education launched a five-year plan for the development of arts and culture at school, called the Lang-Tasca Plan from the names of the ministers of Culture and Education. In 2005 this policy was revived, with in particular the installation of a High Council of the Arts and Cultural Education (*Haut Conseil de l'éducation artistique et culturelle*). In 2007 the authorities installed the *pôles de ressources pour l'éducation artistique et culturelle*

(PRÉAC), that is poles of resources for the arts and cultural education. These bodies articulate their action around two dimensions:

- territorial dimension: each body coordinates the action of the stakeholders of arts and cultural education at regional level (regional centres of educational documentation, schools of education, cultural institutions, etc.); and
- thematic dimension: each body is specialised in a specific artistic and cultural domain (theatre, music, photo, heritage, archaeology, etc.).

In 2008, history of art was added to the compulsory curricula from primary school to high school. In 2012, the Minister of Culture Aurélie Filippetti launched a national consultation on arts and cultural education that resulted in the report Bouët-Desplechin *Pour un accès de tous les jeunes à l'art et à la culture* : <http://www.culturecommunication.gouv.fr/content/download/60251/463625/version/2/file/Consultation+nationale+EAC.pdf> ). The 26 proposals from this report have several objectives:

- Reinforce territorial governance and set up efficient operational instruments for territorial policies
- Update the doctrine of arts and cultural education
- Give more initiative and responsibility to stakeholders and users: youth, teachers, parents and artists
- Foster the professional training of the main stakeholders
- Promote universities as cultural infrastructures
- Create spaces for exchange between the stakeholders of arts and cultural education

Since 2014, a reform of the national school time organisation introduced more extracurricular activities, including cultural activities.

Arts education at school is the responsibility of the Minister of Education, which supervises art teaching and schemes. The out-of-school activities are mainly supervised by the territorial authorities, which cooperate to animate and support the arts academies and schools (music, dance, theatre), with the help of the State services (expertise and educational inspection, interventions of professionals and artists, etc.)

In the regions and *départements*, local schemes for arts and cultural education assess resources and organise the cooperation between the services of the Ministries of Culture (Regional Directorates) and Education (Local Education Authorities), and the territorial authorities (municipalities, *départements*, regions).

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

#### *Common and compulsory teaching*

Arts and cultural education is based on the following system:

- visual arts and music education at primary school (*école élémentaire*) ( 6-11 years);
- visual arts and music education at secondary school (*collège*) (11-15 years);
- exploration courses, optional courses and speciality courses in various artistic domains at high school (*lycée*) (15-18 years); and
- history of art from primary school to high school.

#### *Additional cultural and artistic activities*

Many specific actions and schemes can be set up to complete compulsory courses: classes with artistic and cultural projects (*classes à projet artistique et culturel*), art workshops, artists' residences, heritage classes (*classes du patrimoine*), etc. In some primary and secondary schools, there are classes with specific schedules to allow pupils to strengthen

art education in music, dance or theatre: *classes à horaires aménagés*. All these schemes have precise specifications that are defined nationally.

In the field of education on film, for about twenty years now the schemes *École et cinéma*, *Collège au cinéma* et *Lycéens au cinéma* (School and cinema, Secondary school and cinema and High school pupils and cinema) have allowed pupils to discover patrimonial and contemporary movies, chosen with the CNC (National Centre of Cinema) and with partner cinema theatres. The schemes include discussion and analysis in class of the movie. In 2010-2011, these three schemes benefited about one and a half million pupils.

Schools also develop partnerships with cultural institutions, in close collaboration with departments of the Ministry of Culture, at national and local levels. These "twinning" allow pupils to experience works of heritage and creation. At local level, each school development plan (*projet d'établissement*) must contain an artistic and cultural strand. In every high school, a culture referee insures coherence, follow-up and implementation of this cultural strand.

An Internet platform was created in October, 2010 and then widened in March, 2012 under the name of *Culture-lycée* (<http://www.culturelycee.fr>), in partnership with *France Télévisions* and the National Centre of Educational Documentation. This platform allows high school pupils to organise sessions on projection and gives them access to about one hundred and fifty masterworks of film heritage in original version. About sixty dance, music, opera, theatre and visual arts works are also available in partnership with the National Opera of Paris, Arte, the National Audiovisual Institute and the Union of National Museums.

### 8.3.3 Intercultural education

Intercultural education does not exist as such in France. Nevertheless, cultural diversity is entirely present in all cultural training and schooling, and many institutions, bodies and programmes are specialised in the cultural and artistic expressions of the world (see chapter 3.4). Many associations promote the arts and cultures of the world, with the support of local, national and European public authorities.

Furthermore, different specific curricula, available in some public schools, encourage the reinforcing and deepening of knowledge and practice of foreign languages and cultures.

#### ***International sections (Sections internationales SI)***

Since 1981, international sections (special sections within regular schools) welcome French and foreign pupils, in primary, middle and high school. They exist for the following languages: German, American, English, Arabic, Chinese, Danish, Spanish, Italian, Japanese, Dutch, Norwegian, Polish, Portuguese, Russian and Swedish. The foreign teachers, who are usually assigned by their home State authorities, work in their native language for specific courses: mainly history, geography and literature of the concerned country, but also in mathematics. The curricula are established in dialogue with the educational authorities of the concerned country. Diplomas (*brevet* at middle school and *baccalauréat* at high school) bear the indication "international option". In the school year 2012, 88 international sections were opened in primary schools, 141 in middle schools and 139 in high schools.

#### ***Binational sections (Sections binationales)***

It is possible to sit two high school diplomas simultaneously: Abibac (*baccalauréat* and German "Abitur"), Bachibac (*baccalauréat* and Spanish "Bachiller"), Esabac (*baccalauréat* and Italian "Esame di Stato"). In these sections (available in some regular schools) the pupils have a specific curriculum that is developed with the partner country. In 2012-2013, 72 French schools and 68 German schools prepared students for the AbiBac.

Besides, since the fortieth anniversary of the treaty of Élysée in 2003, 22nd January is celebrated as "French-German Day". Schools in France and Germany are invited to organise multidisciplinary activities around the language of the partner.

***European sections or Oriental languages sections (Sections européennes ou de langues orientales, Selo)***

The European and Oriental languages sections propose, in middle and high schools, a strengthened learning programme of a foreign language and culture. The European sections are proposed in 7 languages: German, English, Spanish, Italian, Dutch, Portuguese, and Russian. The Oriental languages sections exist in Arabic, Chinese, Japanese and Vietnamese. About 5 800 sections are distributed all over the territory, representing 275 000 pupils in 2010-2011. The high school diploma *baccalauréat* bears the indication "European section" or "section of oriental language".

***Teaching of native languages and culture (Enseignements de langue et de culture d'origine Elco)***

This programme is based on bilateral agreements with foreign countries, which proceed from a European directive of 25 July 1977 aimed at the schooling of children of migrant workers. The teaching of native languages and culture is provided between 6 and 18 years, three hours per week, to pupils on the request of their families. Algerian, Croatian, Spanish, Italian, Moroccan, Portuguese, Serbian, Tunisian or Turkish teachers can teach the courses and are assigned by their respective governments. In 2010-2011 this system involved more than 86 000 pupils.

### **8.3.4 Higher arts education and professional training**

The higher arts and culture education is characterised by its institutional diversity, and is conducted by different private and public institutions and establishments. The Ministry of Culture is responsible for education in the fields of architecture, heritage, visual arts, performing arts, cinema and broadcasting. In certain domains, such as archaeology, books or arts management and administration for example, courses are held at universities. Private schools run courses in graphic arts, interior design, technical occupations of the performing arts, cinema and broadcasting, press, video games and multimedia.

In 2009, more than 600 establishments run higher education curricula in visual arts, theatre, dance, music, cinema, heritage, archaeology or architecture, 80 establishments more than in 1999 (+ 15.1%). 112 000 students are registered on these courses: 35.7% are registered in an establishment that is supervised by the Ministry of Higher Education and Research, 23.2% by the Ministry of Culture and 18.4% by the Ministry of Education. The share of students registered in private institutions is higher in arts and cultural education (28.6%) than in the whole of higher education (17.3%).

In 2010-2011, the arts and cultural superior training supported by the Ministry of Culture operates in 125 institutions, in the following domains: visual arts, performing arts, architecture and landscape, heritage, cinema and broadcasting. These institutions welcome 34 000 students, nearly half of whom are registered in the schools of architecture and landscape, and nearly a third follow courses in the visual arts. Women represent 59% of the registered students. Most of the curricula and diplomas are compatible with the three-cycle framework of qualifications of the European Higher Education Area, in France: *Licence-Master-Doctorat*. In 2014, the occupational integration rate was good: 86 % of the graduates are employed three year after their graduation, which represents a slightly higher share than the whole graduates from higher education.

In 2009, 1.7% of the students registered at university follow an arts or cultural training course, that is 38 500 students. While the number of universities proposing at least one of

these courses increased from 52 to 62 between 1999 and 2009, that is a 19.2% increase, the number of students decreased by 22.9%. In 2008, the *Art+Université+Culture* association lists about 300 artistic and cultural curricula at university level, leading to degree and master diplomas in the fields of fine arts, visual arts and decorative arts, performing arts and music, cinema, audiovisual, and broadcasting, arts and culture management and administration, history of art, archaeology and heritage. University education is distributed on the whole territory: in 2009, the Parisian universities served 24.4% of the students on these curricula.

Besides, about 175 public and private institutions propose, in 2010-2011, superior technical diplomas in many specialities of applied and decorative arts and crafts: interior design, decorative arts, ceramic arts and textiles, graphic arts and broadcasting technologies, etc.

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

The out-of-school arts and cultural education is mainly conducted within the framework of public academies (*conservatoires*) that are subsidised by territorial authorities, in partnership with the State departments, mainly the Ministry of Culture, which is in charge of the educational supervision of these establishments. The *conservatoires* run music courses, while many also run courses in dance and drama. The status of these academies can be diverse. Since the law of decentralisation of 1 August 2004, the State wished to harmonise the classification of the different establishments, according to their audiences and their activities. In 2013 there are:

- 298 municipal or intermunicipal academies (*conservatoires à rayonnement communal / intercommunal*, CRC or CRI);
- 110 county academies (*conservatoires à rayonnement départemental*, CRD); and
- 43 regional academies (*conservatoires à rayonnement régional* CRR).

Curricula are organised in three cycles that are validated by final exams, which represent 8 to 14 years of studies:

- the first two cycles, in CRC, CRD, or CRR, constitute the phases of initiation and development;
- third cycles, in CRD or CRR, can be directed either to the continuation of amateur practice, or towards the preparation of diplomas for professional qualifications, opening the way to artistic higher education; and
- an early-learning / discovery cycle, for the youngest, is also sometimes available.

In 2008-2009, the average enrolment was 1 162 pupils per establishment:

- all CRRs have more than 1 000 pupils; and
- most of the CRDs have between 500 and 1 500 pupils.

Music is the most popular discipline chosen by pupils (86%), nevertheless dance and dramatic art are progressing in a significant way (respectively +7% and +20% since the previous survey in 2006-2007). More than 9 000 professors, in all disciplines, teach in these classified establishments. Territorial authorities contribute to 79% of their financing.

Other training (visual arts, writing, broadcasting, etc.) is less significant. There are however many artistic schools and academies in various domains, some financed by public authorities and some private: associative schools, private schools (like for example the Yamaha schools), religious music schools, visual art schools, jazz schools... The French Federation of music, choreography and theatre education (*Fédération française de l'enseignement musical, chorégraphique et théâtral*), gathers for example more than 1 200 academies of music, dance, theatre and visual art, with approximately 21 000 professors and 410 000 pupils. The National Federation of jazz and contemporary music schools



(Fédération nationale des écoles d'influence jazz et des musiques actuelles) gathers more than 35 training institutions, with more than 9 000 pupils, trainees or students and more than 600 artists-teachers.

## 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

A survey from 1996 (available in Olivier Donnat, *Les Pratiques culturelles des Français Enquête 1997*, La Documentation française/Ministère de la Culture: <http://www.pratiquesculturelles.culture.gouv.fr>) showed that half of the French people aged 15 years and older had exercised an amateur artistic practice in their life, and that half of them (23% of the total) continued to practice. For young people from 15 to 24 years old, these proportions rose respectively to two thirds and to half. Furthermore, the younger the amateurs were, the more they practiced two or more artistic activities.

According to a 2008 survey on cultural practices and participation of French people (Olivier Donnat, *Les Pratiques culturelles des Français Enquête 2008*, La Documentation française/Ministère de la Culture: <http://www.pratiquesculturelles.culture.gouv.fr>), the development of digital technology and the internet profoundly transformed amateur practices, and favoured the emergence of new forms of expression but also new modes of broadcasting auto-produced cultural contents during free time.

With the distribution of digital devices and multimedia mobile phones, the practices of photography and video progressed, weakly in the case of the former, considering the former existence in households of instamatic or polaroid-type devices; however, the number of French people that made a movie or a video in one year doubled in ten years (27% in 2008 against 14% in 1998).

For other activities, the evolution first appears to be less favourable: musical practices have declined, as well as those relative to writing, visual arts and drawing. However, once the creative uses of computing are taken into account, amateur practice seems to be increasing, in the continuation of the trend that was observed in the 1980s and 1990s. Indeed, besides the traditional amateur practices, new forms of content production developed in the field of music, visual or graphic arts and writing.

Analysis also shows that amateur artistic practices became less associated with the young and less elitist, which had been observed at the beginning of 1970s, under the combined effects of certain structural evolutions of society (a rise in the education level, an increase in working people's spare time, a reduction in the retirement age) and an increase in the commercial and public offers (music schools and academies, dance and theatre classes, writing workshops, etc.). This context led to a diversification of the forms of expression and of the modalities of practice.

Besides, several cultural expressions stemming from popular practices were registered on the UNESCO Representative List of Intangible Cultural Heritage of Humanity: Compagnonnage, network for on-the-job transmission of knowledge and identities; Gastronomic meal of the French; le Cantu in paghjella, a secular and liturgical oral tradition of Corsica, Processional giants and dragons in Belgium and France, etc.

### 8.4.2 Cultural houses and community cultural clubs

Lots of cultural actions come under a domain that is known in France as "popular education" (*éducation populaire*). This concept is grounded in notions of class, political struggle, and social transformation. It refers to an educational and social movement,

introduced from the end of the XIXth century in France, which tries mainly to promote education that aims at improving the social system, and that is conducted out of the traditional structures of education and out of the institutional educational systems. So, popular education aims at the constant transformation of society and at the advent of a fairer and more united society. It can reinforce the contribution of cultural policy to social transformation.

The popular education actions are led in many establishments, mainly at local level: community and socio-cultural centres, youth clubs and associations (*maisons des jeunes et de la culture*, MJC), rural centres, holiday and leisure centres, etc. Social Security Offices have 2 000 community and social centres. In 2008, during the 60th anniversary of the creation of the MJC, 1460 MJCs had 630 000 members, 150 000 of which are aged between 16 and 25 years old.

At national level, popular education policies largely depend on the Ministry in charge of Youth and Leisure activities, which has a national operator: the National Institute of Youth and Popular Education (*Institut national de la jeunesse et de l'éducation populaire*, INJEP). The INJEP supervises the Observatory of the youth and youth policies, as well as a resource centre that is intended for professionals and decision-makers in the sector. INJEP is also the French operator of the European programme Youth in Action. Many federations gather the actors and the establishments of popular education, and structure the sector. They are privileged partners of the Ministry of Culture.

The partnership between popular education federations and the Ministry of Culture is relatively recent. It was not until 1999 that a common charter of objectives was signed between the Ministry of Culture and several federations. Currently, eleven federations are partners of this charter: *Centres d'entraînement aux méthodes d'éducation active (CEMEA)*, *Collectif inter-associatif pour la réalisation d'activités scientifiques et techniques internationales (CIRASTI)*, *Confédération des maisons des jeunes et de la culture de France (CMJCF)*, *Fédération des centres sociaux et socio-culturels de France (FCSF)*, *Fédération française des maisons des jeunes et de la culture (FFMJC)*, *Confédération nationale des foyers ruraux (CNFR)*, *Fédération nationale des FRANCAS*, *Fédération Léo Lagrange*, *La ligue de l'enseignement*, *Peuple et culture*, *Union française des centres de vacances et de loisirs (UFCV)*.

This charter recognises the role of popular education in the field of culture, and creates the National Council "Culture-Éducation populaire". The charter gave rise to multiannual agreements between the Ministry and the federations, accompanied by co-financing. These agreements were evaluated and renewed in 2012 for three years (<http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Developpement-culturel/Education-populaire>).

In February, 2013 the PACTE-CNRS research centre of Grenoble organised a colloquium in partnership with the *Ligue de l'enseignement* and The INJEP, on the theme "Popular Education and Globalisation. Civilisational challenges of the creative, participative and intercultural society" (*L'Éducation populaire à l'épreuve de la mondialisation. Défis civilisationnels de la société créative, participative et interculturelle*, <http://www.education-populaire-congres.org/jerf>).

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

A very large number of associations and other non-governmental organisations operate in the field of arts and culture in France. For instance the coordination of culture and communication federations and associations (Cofac: <http://www.cofac.asso.fr>) federates more than 40 000 cultural associations. The federal union of cultural structures (Ufisc: <http://www.ufisc.org>) gathers federations and unions from the performing arts sector.

Even though it is not easy to develop statistics on the associative scene because of its complexity and its diversity, various studies illustrate certain trends:

- *Associations culturelles & emploi. Premier panorama*, 2007 : <http://www.culture-proximite.org>;
- rapport *La France associative en mouvement*, 10ème édition 2012 : <http://www.recherches-solidarites.org>;
- étude *Repères sur les associations en France*, mars 2012 : <http://cpca.asso.fr>; and
- *Panorama de l'économie sociale et solidaire en France*, 2012 : <http://www.cncres.org>
- Valérie Deroin, « Emploi, bénévolat et financement des associations culturelles », *Culture-Chiffres* n° 2014-1

In 2011, one in every five associations was engaged in cultural activity. Of these 267 000 cultural associations, 35 100 employed at least one paid worker, with the rest being supported by a purely voluntary workforce. Cultural associations employ some 169 000 paid workers, representing 9.4% of all paid association employees. Cultural associations employ the equivalent of 189 000 full-time jobs on a voluntary basis. In 2011, the total budget for all cultural associations was calculated at EUR 8.3 billion. In monetary terms, cultural associations are worth more or less the same in terms of jobs as within the associative economy as a whole, i.e. 9.7%. The average cultural association's budget is EUR 31 000, less than half the average association's budget, due to their smaller size.

Cultural associations are less dependent on public finance (40%) than the average (49%). More specifically, they have less access to public procurement and their financing generally comes in the form of subsidies. Municipalities are, more than for the other associative sectors, behind a large proportion of subsidies, particularly for those associations that do not have paid employees. The majority of cultural associations play a major or secondary role in either organising or hosting live entertainment.

In 2012, among the 1.3 million associations in France, we notice the following trends:

- 23% of the associations that are declared in the Gazette (official journal) from 2009 to 2012 operate in the domain "culture, practice of artistic and cultural activities";
- membership of the cultural associations represent 8% of the total of 23 million French people (46% of the population) who are members of an association;
- about 12% of the associations that employ staff are cultural associations, and they employ 3.3% of association employees; 96% of the proposed contracts are short-term contracts; and
- the reduction in public financing since 2009 particularly impacts the cultural associations (as well as those in the domains of sport and leisure). In 2012, 55% of those in charge of cultural associations considered that the financial situation of their association was difficult (18% found it very difficult).

Besides, numerous advisory or consultative bodies that gather experts, professionals from civil society and administrative personnel, work with the departments of the Ministry of Culture and Communication in all the domains of cultural policy. The annex to the Finance Bill for 2016 lists around 50 bodies of this type in the cultural sector ([http://www.performance-publique.budget.gouv.fr/sites/performance-publique/files/farandole/ressources/2016/pap/pdf/jaunes/jaune2016\\_commissions.pdf](http://www.performance-publique.budget.gouv.fr/sites/performance-publique/files/farandole/ressources/2016/pap/pdf/jaunes/jaune2016_commissions.pdf)). Many committees and commissions also exist at territorial level, to help allocate aids and subsidies, and to define public procurement orders: Regional Funds for Museum Acquisition (*Fonds régionaux d'acquisition des musées*, FRAM), Regional Funds for Library Acquisition (*Fonds régionaux d'acquisition des bibliothèques*, FRAB), Regional Funds of Contemporary Art (*Fonds régionaux d'art contemporain*), advisory committees placed in the Regional Directorate of Cultural Affairs

(DRAC) (experts in music and dance, advisory committee for theatre, committee of heritage and sites, etc.)

## 9. Sources and links

### 9.1 Key documents on cultural policy

*Works of the Département des études, de la prospective et des statistiques of the Ministry of Culture and Communication (DEPS)*

- Publications available online: <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques>
- Annuaire statistique de la culture *Chiffres clés* (annually released)
- Overview collections : Culture études, Culture chiffres, Culture prospective et Culture méthodes.
- Bulletin of strategic monitoring about online resources on cultural policies (released monthly)
- *Les Pratiques culturelles des Français, enquête nationale 2008*, online : <http://www.pratiquesculturelles.culture.gouv.fr>
- *Culture et médias 2030. Prospective de politique culturelle*, 2011, online : <http://www.culturemedias2030.culture.gouv.fr>

*Other publications of the Ministry of Culture and Communication*

Journal *Complément d'objet*, magazine *Culturecommunication*, journal *Culture et Recherche*, studies and statistics on the audience of heritage. Available online : <http://www.culturecommunication.gouv.fr/Etudes-et-documentation/Publications>

*Carnets de recherche du comité d'histoire du ministère de la Culture et de la Communication* : <http://chmcc.hypotheses.org>

### **Books**

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François Chaubet, *La culture française dans le monde 1980-2000*, Paris : L'Harmattan, 2010.

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## 9.2 Key organisations and portals

### Cultural policy bodies and institutions

Portal of culture and cultural life in France (institutions, facilities, events, news, resources, databases, corpus, etc.): <http://www.culture.fr>

Ministry of Culture and Communication  
<http://www.culturecommunication.gouv.fr>

Department of Studies and Statistics (DEPS) of the Ministry of Culture and Communication  
<http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques>

Translations of French legal texts, Contents and updating  
<http://www.legifrance.gouv.fr/Traductions/en-English>

Applicable legislation in France with regard to artists' and authors' copyright

<http://www.droitsdauteur.culture.gouv.fr/>

Main governmental sites in France

<http://www.gksoft.com/govt/en/fr.html>

Interministerial portal on cultural and artistic education

<http://www.education.arts.culture.fr>

Ministry of Foreign Affairs – cultural diplomacy

<http://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle-21822>

Institut français

<http://www.institutfrancais.com>

Permanent delegation of France to UNESCO

<http://www.delegfrance-unesco.org>

General Delegation of French language and the Languages of France (DGLF-LF)

<http://www.culture.gouv.fr/culture/dglf/>

Institut de France – national Academies

<http://www.institut-de-france.fr>

National Book Centre

<http://www.centrenationaldulivre.fr/>

National observatory of cultural policies

<http://www.observatoire-culture.net>

National federation of territorial authorities for culture

<http://www.fncc.fr>

Interregional platform for cultural development

<http://www.pfi-culture.org>

List of regional cultural agencies

<http://www.arcadi.fr/point-doc/dossiers-documentaires/agences-culturelles-regionales/>

National committee of the *établissements publics de coopération culturelle*

<http://www.culture-epcc.fr>

Platform - Regroupement des Fonds régionaux d'art contemporain :

<http://www.frac-platform.com/en/presentation>

Union fédérale d'intervention des structures culturelles (Ufisc) :

<http://www.ufisc.org>

Coordination des fédérations et associations de culture et de communication (Cofac) :

<http://www.cofac.asso.fr>

Gallica, digital library of the National Library

<http://gallica.bnf.fr>

Museums' Photographic Database

<http://www.photo.rmn.fr/>

Links and resources proposed by the Committee of History of the Ministry of Culture

<http://www.culturecommunication.gouv.fr/Ministere/Les-services-rattaches-a-la-Ministre/Comite-d-histoire/Liens-et-ressources-utiles-proposees-par-le-Comite-d-histoire/Liens-et-ressources-utiles-proposees-par-le-Comite-d-histoire>

On the move: Guides on mobility funding opportunities in Europe and the world

<http://on-the-move.org/funding/>