

## FRANCE

### Short cultural policy profile

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#### 1. Facts and figures

Political system: representative democracy, Unitary semi-presidential republic  
Official language(s): French

	Latest available data 2020	Latest available data 2015
<i>Population on January 1st</i>	67.5 millions	66.5 millions
<i>GDP in million EUR</i>	2 310 311 mio. EUR	2 181 100 mio. EUR
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	34 226 euros per capita 104	32 798 EUR per capita 106
<i>General government expenditure (in % of GDP)</i>	61.5 %	57 %
<i>Public cultural expenditure</i>	17 800 mio. EUR	17 343 mio. EUR
<i>Public cultural expenditure as % of GDP</i>	0.77 %	0.79 %
<i>Public cultural expenditure per Capita</i>	264 EUR	261 EUR
<i>Share of cultural employment of total employment</i>	2.3 % (cult. professionals) 2.6 % (cultural sector)	2.2% (cult. professionals) 2.4 % (cultural sector)

Sources: Population on January 1st, *latest data available* / <https://ec.europa.eu/eurostat/data-browser/view/tps00001/default/table?lang=en>

GDP in million EUR, *latest data available* / [https://ec.europa.eu/eurostat/databrowser/view/namq\\_10\\_gdp/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en)

GDP per capita in PPS Index (EU27\_2020 = 100), *latest data available* / <https://ec.europa.eu/eurostat/data-browser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), *latest data available* / <https://ec.europa.eu/eurostat/data-browser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita: see also chapter 7.1.1 of the national Compendium profile

Share of cultural employment of total employment / *latest data available*:

[https://ec.europa.eu/eurostat/databrowser/view/cult\\_emp\\_sex/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en)

#### 2. Cultural policy system

##### 2.1 Objectives

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".

Cultural policy addresses a large range of sectors and activities as can be shown on the website of the Ministry of Culture : Architecture, Archives, Archaeology, Visual, Arts, Audiovisual, Cinema, Dance, Design, Cultural and creative industries, Books and reading, Fashion, Monuments & Sites, Music, Museums, Arts and crafts, Photography, Press, Theatre and Performing arts.

<https://www.culture.gouv.fr/Nous-connaître/Organisation-du-ministère>

Cultural policy targets the main following objectives:

- cultural planning, i.e. cultural amenities and offer on the whole national territory;
- protection and conservation of heritage;
- cultural and artistic education;
- support to creation.

One cross-cutting objective 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. 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.

Consequently cultural policies aim at extending and diversifying audiences, and at fostering the development of the widest possible range of cultural and artistic activities in all cultural fields, in search of a balance between what has been conceptualised as cultural democratisation on the one hand, and cultural democracy on the other hand.

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, minorities, immigrants, non-territorial, and sign languages). In addition some regional or local authorities conduct specific policies to support regional languages.

## **2.2 Main features**

The French system of public action in the field of culture embodies a public interventionist approach to cultural policy. The vast majority of the actions are conducted and supported by public authorities at all levels. 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. These public cultural policies allowed the presence of a dense cultural network of institutions throughout the country. They deliver cultural services nation-wide and could relatively protect artistic life and activities from the free market, and in so doing providing a cultural offer quite well distributed in all national territories. In this sense

France, since the creation of the ministry in 1959, is considered to be characteristic of a public-supported model of cultural policy.

Cultural policies have articulated around two concepts: cultural democratisation and cultural democracy:

- Cultural democratisation refers to widespread access for all of the population to a quite conventional offer that is considered to be representative of high culture, of heritage and artistic excellence: low or free entrance fees to the national cultural institutions, actions to expand cultural audiences, towards specific audiences like schools or disabled people...
- From the 1970s-1980s, this approach, that could be considered to be restrictive and somehow 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 arts", like street and circus arts, comics, fashion and decorative arts, jazz, "current or non-classical music" [musiques actuelles]...

Cultural policy then searches for balance between these two regimes of cultural policy, with no elitism nor demagogy.

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. For several decades "inter-municipal co-operation" has increased, by which inter-municipal co-operative authorities, known as "intercommunalities", develop their own cultural policies that complement or sometimes can replace the municipal policies of the communes included in the intercommunality.

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).

## 2.3 Governance system: Organisational Organigram

	STATE	TERRITORIAL AUTHORITIES	
NATIONAL	<p><b>Central services</b></p> <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 40%;"> <p><b>MINISTRY OF CULTURE AND COMMUNICATION</b></p> </div> <div style="border: 1px solid black; padding: 5px; width: 40%;"> <p><b>OTHER MINISTRIES</b></p> </div> </div> <p><b>Central administration directorates and services</b></p> <p><b>Cultural institutions with national competence *</b></p> <p><b>Public institutions of the State **</b></p>		
	LOCAL	<p><b>State decentralised bodies</b></p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p><b>Cultural groupings within prefectures</b></p> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p><b>18 Regional Directorates of Cultural Affairs (DRAC)</b></p> </div> <div style="border: 1px solid black; padding: 5px;"> <p><b>3 external bureaus of the Ministry of Culture in the overseas territories: New Caledonia, French Polynesia, Saint-Pierre et Miquelon</b></p> </div>	<p><b>Devolved territorial authorities</b></p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p><i>Régions</i> Number: 18 (including 5 overseas)</p> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p><i>Départements</i> Number: 101 (including 5 overseas)</p> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p><i>Public Institutions of Intermunicipal Cooperation ***</i> Number: 1 254</p> </div> <div style="border: 1px solid black; padding: 5px;"> <p><b>Municipalities</b> Number: 34 945 (including 215 overseas)</p> </div>

Sources : Ministry of Culture website (<http://www.culturecommunication.gouv.fr>) ; Les collectivités locales en chiffres 2023 (<https://www.collectivites-locales.gouv.fr/collectivites-locales-chiffres-2023>)

\* Cultural institutions with national competence (20 in 2023, including 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, see link below)

**\*\* Public institutions of the State (79 in 2023):** 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)... ..(complete list on the Ministry website see link below)

**\*\*\* Public Institutions of Inter-municipal Co-operation (EPCI):** groupings of municipalities, which aim to develop joint projects in various fields. The EPCI's are subject 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 d'agglomération nouvelle, métropoles since 2015

## 2.4 Background

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. It organises different events and produces publications to promote and disseminate historical knowledge on cultural policies.

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 administrative language in 1539 by the Ordinance of Villers-Cotterêts. Almost 500 years later, in 2023 the Cité internationale de la langue française was open in the same castle where the ordinance was signed. This former royal hunting residence was completely restored by the Centre des monuments nationaux and the Cité is the only cultural venue entirely dedicated to the French language and French-speaking cultures. It is President Macron's second biggest cultural project, after the restoration of Notre-Dame de Paris following the fire in 2019.
- 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;
- support to visual and performing arts (Comédie-Française 1680, the Louvre Museum 1793), patronage (subsidies and commissions to artists);
- 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).

## Timeline

The following timeline indicates the different ministers of culture and highlights the main characteristics and evolution of cultural policies. For a thorough account of the history of cultural policies, see the online works of the Comité d'histoire du ministère de la Culture: <https://www.culture.gouv.fr/Nous-connaître/Decouvrir-le-ministère/Histoire-du-ministère>

### **1960's: creation of the Ministry (1959) under André Malraux (1959-1969)**

- Structuring of a national cultural policy engaged by the Welfare State
- Definition of the main “pillars” of cultural policy: support to creation and creators, heritage protection and promotion, democratisation and cultural education
- Installation of public cultural infrastructures throughout the country, like for instance the “maisons de la culture”

### **1970's: cultural innovation following post-May 1968 social evolution**

- Jacques Duhamel (1971-1973), and six ministers took office between 1973 and 1981: Maurice Druon, Alain Peyrefitte, Michel Guy, Françoise Giroud, Michel d'Ornano, Jean-Philippe Lecat
- Period of reinforcement of contractual and interministerial processes for cultural policies, support to avant-garde and contemporary expressions

### **1980's: a new cultural momentum**

- The two Jack Lang ministries (1981-1986 and 1988-1993) assert the central role of culture in society and expand the scope and fields of intervention of cultural policy
- New era for cultural decentralisation: development of territorial cultural policies : regions, départements and municipalities embrace cultural programmes and planning
- François Léotard (march 1986 - may 1988): liberalisation of the media, encouragement to patronage

### **1990's-2000's: continuation and renewal**

- Jacques Toubon (March 1993 - May 1995), Philippe Douste-Blazy (May 1995 - June 1997 ) : emergence of the debates on cultural diversity and cultural exception in the framework of cultural globalisation, promotion and protection of the French language
- Catherine Trautmann (june 1997-March 2000) and Catherine Tasca (March 2000-May 2002): cultural equality and diversity, national agreement on Culture-Education
- Jean-Jacques Aillagon (May 2002 – March 2004) and Renaud Donnedieu de Vabres (March 2004 – May 2007): advocacy of cultural patronage and new regulations for culture

### **2010's-2020's: cultural policies in the age of digital and ecological transition**

- Christine Albanel (May 2007 – June 2009) and Frédéric Mitterrand (June 2009 – May 2012): tackling the issues of cultural digitalisation (creation of the control authority HADOPI) and renewed concern for performing arts
- Aurélié Filippetti (May 2012 – Aug 2014) and Fleur Pellerin (Aug 2014 – Feb. 2016) : renewed priority to cultural education, confirmation of the specific status of temporary performing artists and technicians, modernisation of the press sector
- Audrey Azoulay (Feb. 2016 – May 2017), Françoise Nyssen (May 2017 – October 2018) and Franck Riester (October 2018 – July 2020) : law on “freedom and creation” in July 2016, modernisation of libraries, reform of the architecture curricula, measures against disinformation
- Roselyne Bachelot (July 2020 – May 2022): measures to preserve cultural life and the economy during the Covid outbreak
- Rima Abdul-Malak (July 2020 - ...): accompanying the transformations of cultural policies in the framework of the ecological transition, organising the restitution of cultural goods to once dominated or colonised cultures

More references:

Cf. also : <https://www.vie-publique.fr/parole-dexpert/269603-la-politique-culturelle> (Philippe Poirrier)

Philippe Poirrier (dir.), Politiques et pratiques de la culture, La Documentation française, coll. “Les Notices”, 2017.

Xavier Greffe et Sylvie Pflieger, La Politique culturelle en France, La Documentation française, coll. “Les Études”, 2015.

### 3. Current cultural affairs

#### 3.1 Key developments

The more recent and important legal act about culture is the Law on Freedom of Creation, Architecture and Heritage in 2016 (law n° 2016-925 of 7 July 2016). The main objectives are to assert and guarantee the freedom of creation and 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.

The public protection and the economic exception of artistic and cultural activities prevailed in the spirit of cultural policies, from the creation of the Ministry in 1959 onward, and when the scope of cultural policies expanded during the 1980's. From the 2000's, new digital technologies and the global rise of major cultural industries challenged the prevalence of public actors and policies in regulating and supporting cultural life and activities.

The recognition of cultural pluralism is also an evolution as shown by the inclusion of the notion of "cultural rights" in the La loi du 7 août 2015 portant nouvelle organisation territoriale de la République (loi NOTRe) et la loi du 7 juillet 2016 relative à la liberté de création, à l'architecture et au patrimoine (loi LCAP). On the one hand this evolution can broaden the citizens participation to conceive and implement cultural policies, while on the other hand some observers discuss the flexibility of the notion to be at risk of favouring populist, individualist or overly exclusive approaches to cultural policy.

In this sense, French cultural policy must today respond and adapt to logics of societal pluralism, to increased economic liberalism, to technological transformation and to the impact of globalisation on cultural life and sensibilities. One of the main questions arising from this evolution is the role of the State in relation to other public authorities and to market players in the regulation of the cultural economy.

#### 3.2 Key themes

##### **Cultural democratisation and cultural democracy in an age of transition**

Since the creation of the Ministry of Culture, these two mainstream and crosscutting objectives have oriented and motivated cultural policies in France (cf. part 2.2.) 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. Recently the ecological transition has become an underlying paradigm of the policies and objectives of cultural development.

##### **Decentralisation, devolution and agreement-based cooperation**

The joint action of the decentralised State departments and of the territorial authorities gave rise to territorialised and cooperative cultural governance, 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. The decentralisation is also effective through an increase in autonomy of the public institutions and establishments that are supervised by the Ministry of Culture.

### **Arts and cultural education**

Since the 1970s many schemes and devices have reinforced the importance of arts and cultural education in and out of schools, the educational mission of the cultural institutions, and also professional training for arts and culture occupations. The cooperation between the Ministries of Culture and Education is of particular importance in this domain. The High Council of the Arts and Cultural Education, installed in 2005 (Haut Conseil de l'éducation artistique et culturelle), adopted a Charter for artistic and cultural education signed by concerned actors and institutions in 2016. Since 2013 the curricula include a “cultural and artistic education pathway” (parcours d'éducation artistique et culturelle de l'élève). From 2019, the launching of the “Pass Culture”, inspired by the Bonus Cultura created in Italy in 2016, allows young people from 15 to 18 to access a range of cultural activities and products with preferential conditions (<https://pass.culture.fr/>)

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

Artists and technicians working in the performing arts or audiovisual and entertainment industries (cinema, television, etc.) can have specific social security coverage, provided under the national Unemployment Provision Convention, designed for people without regular activity or steady employment, or multiple employers. This specific status regularly raises issues regarding its maintenance or its reform, which can provoke social movements. It questions the economic weight of cultural and creative activities. Special conditions were provided during the Covid crisis, indicating a certain will of the State to maintain a status quo.

## **Cultural diversity – cultural economy**

France was particularly active in advocating the protection of a "cultural exception" (exception culturelle) within free trade agreements, with the leitmotiv "culture is not an ordinary commodity". The defence of the "exceptional" character of culture and cultural products paradoxically also responds to an economic requirement, that is the promotion of European cultural industries in their pluralistic diversity. Hence this debate also addressed the protection of cultural diversity on an international scale, with notably the adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. Nonetheless, at internal scale, in spite of an increased representation of French cultural diversity in the media, in artistic and cultural institutions and productions, several reports and studies still observe racist and xenophobic attitudes in a part of the population.

## **Digital transition, information and communication technology**

The French authorities intended to tackle the impact of digital technologies on many domains of cultural life: cultural consumption, participation and practices, creative processes, authors' rights. It created in 2009 a public independent body: 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), which merged in 2022 with the Superior Council of Audiovisual to form Arcom: Autorité de régulation de la communication audiovisuelle et numérique. Regulating the digitalisation of cultural life remains a difficult task due to the economic challenges it represents. The situation is now evolving following the adoption of EU Digital Services and Digital Markets Acts in 2022 during the French presidency of the Council of EU: see <https://digital-strategy.ec.europa.eu/en/policies/digital-services-act-package>

### **3.3 International Cultural Cooperation**

The Ministry of Foreign Affairs underlines that France has one of the largest international cultural networks, the action of which very often involves cooperation with the Ministry of Culture:

- more than 130 cooperation and cultural departments in the embassies
- around 100 French Institutes and 6 bi-national cultural centres
- 832 Alliances françaises

The French Institutes are directly attached to the French embassies, while the Alliances are associations under local law, and are legally autonomous. Their main mission is to develop the teaching and use of the French language, to disseminate French and Francophone cultures, to promote diversity and dialogue between cultures. However, recently several actors lamented the closure of some institutions and the budget cuts that cultural diplomacy faced.

Other State operators support France's cultural action throughout the world, such as:

- Business France, the national agency responsible for the international development of companies and their exports, including cultural and creative industries.
- Unifrance is an organisation in charge of promoting French cinema and audiovisual programmes in the world.
- The Centre National de la Musique (CNM), supervised by the Ministry of Culture, supports and accompanies music professionals including in their internationalisation strategies
- The Bureau International de l'Édition Française (BIEF) promotes French publishing abroad.
- AFEX (Architectes Français à l'Export) exports and promotes French architecture worldwide. It represents more than 5,000 architecture and urban planning professionals

There also exist a wide network of French schools, collèges and lycées français abroad. In 2019 they received 370,000 students, of which 40% were French students and 60% were foreign. They are controlled and certificated by the Education and Foreign Affairs' ministries.

In higher education and research, the agency Campus France organises the international mobility of students, teachers and researchers. The international cooperation also relies on a range of institutions:

- around 30 French institutes for research abroad (UMIFRE)
- the French Academy in Rome-Villa Medici, founded in 1666 and supervised by the Ministry of Culture
- 5 French Higher Schools abroad that are supervised by the Ministry of Higher Education in Athens, Rome, Cairo, South East Asia and Casa de Velázquez in Madrid

Moreover, France initiated the International Organisation of La Francophonie (OIF) to promote French language and culture and defend cultural diversity. 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, and the worldwide Francophone broadcasting network.

At European level, France is naturally involved in the policies and schemes of the EU and the Council of Europe. A specific cultural partnership exists between France and Germany in the framework of the 1963 Treaty of Élysée. Since 2003 the Treaty launched a fund to develop 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.

See:

<https://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/>

<https://www.education.gouv.fr/europe-et-international-41486>

<https://www.enseignementsup-recherche.gouv.fr/fr/ecoles-francaises-l-etranger-efe-46534>

<https://www.umifre.fr/>

## 4. Cultural Institutions

### 4.1 Overview

*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.*

*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 Louvre Abu Dhabi.*

*The institutions that belong to territorial authorities face the same issues: an 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.*

*See :*

- *the 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>*
- *Atlas Culture des territoires : <https://atlasculture.fr/>*

## 4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

Domain	Cultural Institution (Subdomain)	Public and/or private	Public Sector		Private Sector	
			Number (YEAR) Cultural Atlas – latest version 2022	Number (YEAR)	Number (YEAR, minus 5 years)	Number (YEAR)
Cultural Heritage	Cultural heritage sites (recognised)	49 268 (47 418 monuments, 1 145 protected sites, 245 Houses of Famous, 460 gardens and parks of interest)	na	na	45% private monuments	na
	Archaeological sites	609	609	Na	Na	na
Museums	Museum institutions	1 476	Mainly public	na	na	na
Archives	Archive institutions	885	885	na	na	na
Visual arts	Public art galleries / exhibition halls	217 (191 art centres, 26 regional contemporary art funds)	217 (191 art centres, 26 regional contemporary art funds)	na	na	na
Performing arts	Scenic and stable spaces for theatre	1 204 (787 for theatre, 13 Opera houses, 404 others)	Mainly public	na	na	na
	Concert houses	117 (99 “SMAC”, 18 “Zenith”)	Mainly public	na	na	na
	Theatre companies	6 000 companies	na	na	na	na
	Dance and ballet companies	500 companies	32	na	na	na

		32 dance and ballet centres (19 national dance centres, 13 Dance development national centres)				
	Symphonic orchestras	15	15	na	na	na
Libraries	Libraries	16 029	Mainly public	na	na	na
Audiovisual	Cinemas	2140	na	na	Mainly private	na
	Broadcasting organisations	na	na	na	na	na
Interdisciplinary	Socio-cultural centres / cultural houses	260 (240 Microfo- lies, 20 cultu- ral centers "de ren- contre")	260	na	na	na
Others (please ex- plain)	National centres for circus	13	13	na	na	na
	Street and public performing art centers	13	13	na	na	na
	National centres for puppets	7	7	na	na	na

Sources:

Atlas Culture des territoires : <https://atlasculture.fr/>

Chiffres clés de la culture : <https://www.culture.gouv.fr/Thematiques/Etudes-et-statistiques/Publications/Collections-d-ouvrages/Chiffres-cles-statistiques-de-la-culture-et-de-la-communication-2012-2022/Chiffres-cles-2022>

## 5. Cultural Funding

### 5.1 Overview

The financing of culture is globally composed of the financial flows emanating from different types of economic actors, public or private, for the benefit of all sectors of cultural activity.

It is carried out by private actors (households and companies) and by public authorities (State and territorial authorities), either through direct expenditure (purchases, subsidies, etc.), or through specific mechanisms:

- fiscal schemes (rebates, taxes, deductions, exemptions, etc.)
- purchase of related services, such as advertising
- sponsorship.

A few highlights on latest available data:

- The provisional budget of the Ministry of Culture for 2024: 4.6 billion euros, up by 5% compared to 2023
- 5.2 billion euros of cultural spending in other ministries in 2022
- In 2020, 8.7 billion euros of cultural spending by local authorities
- Tax expenditures, tax credits and reduced VAT rates contribute to support culture
- Revenues from fiscal taxes allocated to the film and audiovisual sectors have been impacted by the Covid crisis and the audiovisual licence fee was abolished in 2022
- In 2021, all major media saw their advertising revenues increase over the year

### 5.2 Public cultural expenditure by level of government

**Table 2: Public cultural expenditure by level of government, in EUR, 2020 and 2015**

#### NOTE

The latest data for territorial authorities are available for 2020. Accordingly, the latest data for the State are given also for 2020 for statistical coherence.

More recent State expenditure figures are available on the State budget online platform (<https://www.budget.gouv.fr/documentation/documents-budgetaires>) and on the Chiffres clés of Ministry of culture <https://www.culture.gouv.fr/Thematiques/Etudes-et-statistiques/Publications/Collections-d-ouvrages/Chiffres-cles-statistiques-de-la-culture-et-de-la-communication-2012-2022/Chiffres-cles-2022>



Level of government	2020			2015 (expressed in constant euros 2020)			
	accounted expenditure	Total expenditure in national currency* : EUR	% share of total cultural expenditure	% share of total expenditure	Total expenditure in national currency*	Total expenditure in EUR*	% share of total cultural expenditure I
<b>State (central, federal)</b> <i>Ministry of Culture and other ministries (gross expenditure)</i>		9 117 M€	51 %	1,8 %		7 113 M€	47%
<b>Regional</b> <b>Regions and départements</b> <i>(net expenditure)</i>		1 051 + 801 = 1 852 M€	11 %	2,3 % (regional), 1,6% (“départements” i.e. sub-regional)		1061 + 744 = 1 805 M€	12%
<b>Local</b> <i>Municipalities and inter-municipalities (grouping of municipalities), 3500 inhabitants and over (net expenditure)</i>		6 830 M€	38 %	6,6 %		6 181 M€	41%
<b>TOTAL</b>		17 800 M€	100 %			15099 M€	100%

Source:

Ministry of Culture, Chiffres clés 2022 <https://www.culture.gouv.fr/Thematiques/Etudes-et-statistiques/Publications/Collections-d-ouvrages/Chiffres-cles-statistiques-de-la-culture-et-de-la-communication-2012-2022/Chiffres-cles-2022>

Dépenses culturelles des collectivités territoriales 2015-2020, Catherine Bunel, Jean-Cédric Delvainquièrre, Culture chiffres, Département des études, de la prospective, des statistiques et de la documentation, ministère de la Culture, 2023 : <https://www.culture.gouv.fr/Thematiques/Etudes-et-statistiques/Publications/Collections-de-synthese/Culture-chiffres-2007-2023/Depenses-culturelles-des-collectivites-territoriales-de-2015-a-2020-CC-2023-2>

State budget online platform (<https://www.budget.gouv.fr/documentation/documents-budgetaires>)

### 5.3. Public cultural expenditure per sector

NOTE: Contrary to general expenditure, sectoral cultural expenditure for territorial authorities is only available for 2020 and 2014 (not 2015).

Sources for the tables below

Ministry of Culture, Chiffres clés 2022 <https://www.culture.gouv.fr/Thematiques/Etudes-et-statistiques/Publications/Collections-d-ouvrages/Chiffres-cles-statistiques-de-la-culture-et-de-la-communication-2012-2022/Chiffres-cles-2022>

Dépenses culturelles des collectivités territoriales 2015-2020, Catherine Bunel, Jean-Cédric Delvainquière, Culture chiffres, Département des études, de la prospective, des statistiques et de la documentation, ministère de la Culture, 2023 : <https://www.culture.gouv.fr/Thematiques/Etudes-et-statistiques/Publications/Collections-de-synthese/Culture-chiffres-2007-2023/Depenses-culturelles-des-collectivites-territoriales-de-2015-a-2020-CC-2023-2>

State budget online platform (<https://www.budget.gouv.fr/documentation/documents-budgetaires>)

**Table 3.1: Public cultural expenditure\*: Municipalities, by sector, in national currency and in EUR, 2020, gross expenditure**

<i>Field / Domain</i>	<i>2020</i>		<i>2014 (2015 not available)</i>		
<i>Municipalities</i>	<i>Total expenditure in EUR</i>	<i>% share of total</i>	<i>Total expenditure in national currency</i>	<i>Total expenditure in EUR*</i>	<i>% share of total</i>
<b>Cultural Heritage</b>	<b>371 M€</b>	<b>7 %</b>		<b>3356 M€</b>	6%
<b>Public Libraries</b>	<b>1007 M€</b>	<b>19 %</b>		<b>1120 M€</b>	20%
<b>Museums</b>	<b>583 M€</b>	<b>11 %</b>		<b>560 M€</b>	10%
<b>Archives</b>	<b>53 M€</b>	<b>1 %</b>		<b>56 M€</b>	1%
<b>Visual Arts</b>	<b>106 M€</b>	<b>2 %</b>		<b>168 M€</b>	3%
<b>Performing Arts</b>	<b>1166 M€</b>	<b>22 %</b>		<b>1286 M€</b>	23%
<b>Audiovisual and Multimedia</b>	<b>265 M€</b>	<b>5 %</b>		<b>391 M€</b>	7%
<b>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</b>	<b>1007 M€</b>	<b>19 %</b>		<b>1286 M€</b>	23%
<b>Not covered by the above domains</b>	<b>742 M€</b>	<b>14 %</b>		<b>391 M€</b>	7%
<b>TOTAL</b>	<b>5 300 M€</b>	<b>100 %</b>		<b>5594 M€</b>	100%

*Nota bene : total cultural expenditure for municipalities and intermunicipalities is different when broken down by sector than for previous table 2 because only gross expenditure can be listed by sector and net expenditure can be calculated for the total expenditure only*

**Table 3.2: Public cultural expenditure\*: Inter-Municipalities, by sector, in national currency and in EUR, 2020– gross expenditure**

<i>Field / Domain</i>	<i>2020</i>			<i>2014 (2015 not available)</i>		
<i>Inter-Municipalities</i>	<i>Total expenditure in national currency : EUR</i>	<i>Total expenditure in EUR</i>	<i>% share of total</i>	<i>Total expenditure in national currency</i>	<i>Total expenditure in EUR*</i>	<i>% share of total</i>
<b>Cultural Heritage</b>	<b>36 M€</b>		<b>2 %</b>		<b>48 M€</b>	<b>3%</b>
<b>Public Libraries</b>	<b>396 M€</b>		<b>22 %</b>		<b>386 M€</b>	<b>24%</b>
<b>Museums</b>	<b>180 M€</b>		<b>10 %</b>		<b>128 M€</b>	<b>8%</b>
<b>Archives</b>	<b>18 M€</b>		<b>1 %</b>		<b>16 M€</b>	<b>1%</b>
<b>Visual Arts</b>	<b>18 M€</b>		<b>1 %</b>		<b>64 M€</b>	<b>4%</b>
<b>Performing Arts</b>	<b>486 M€</b>		<b>27 %</b>		<b>595 M€</b>	<b>37%</b>
<b>Audiovisual and Multimedia</b>	<b>90 M€</b>		<b>5 %</b>		<b>80 M€</b>	<b>5%</b>
<b>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</b>	<b>342 M€</b>		<b>19 %</b>		<b>209 M€</b>	<b>13%</b>
<b>Not covered by the above domains</b>	<b>216 M€</b>		<b>12 %</b>		<b>80 M€</b>	<b>5%</b>
<b>TOTAL</b>	<b>1 800 M€</b>		<b>100 %</b>		<b>1608 M€</b>	<b>100%</b>

*Nota bene : total cultural expenditure for municipalities and intermunicipalities is different when broken down by sector than for previous table 2 because only gross expenditure can be listed by sector and net expenditure can be calculated for the total expenditure only*

**Table 3.3: Public cultural expenditure\*: Départements (sub-regional), by sector, in national currency and in EUR, 2020– gross expenditure**

<i>Field / Domain</i>	<i>2020</i>			<i>2014 (2015 not available)</i>		
<i>Départements (sub-regional)</i>	<i>Total expenditure in national currency : EUR</i>	<i>Total expenditure in EUR</i>	<i>% share of total</i>	<i>Total expenditure in national currency</i>	<i>Total expenditure in EUR*</i>	<i>% share of total</i>
<b>Cultural Heritage</b>	<b>189 M€</b>		<b>18 %</b>		<b>244 M€</b>	<b>18%</b>
<b>Public Libraries</b>	<b>147 M€</b>		<b>14 %</b>		<b>176 M€</b>	<b>13%</b>
<b>Museums</b>	<b>105 M€</b>		<b>10 %</b>		<b>230 M€</b>	<b>17%</b>
<b>Archives</b>	<b>168 M€</b>		<b>16 %</b>		<b>163 M€</b>	<b>12%</b>
<b>Visual Arts</b>	<b>441 M€</b>		<b>42 %</b> <i>(detail not available)</i>		<b>542 M€</b>	<b>40%</b>
<b>Performing Arts</b>						
<b>Audiovisual and Multimedia</b>						
<b>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</b>						
<b>Not covered by the above domains</b>						
<b>TOTAL</b>	<b>1 050 M€</b>		<b>100 %</b>		<b>1355 M€</b>	<b>100%</b>

*Nota bene : total cultural expenditure is different when broken down by sector than for previous table 2 because only gross expenditure can be listed by sector and net expenditure can be calculated for the total expenditure only*

**Table 3.4: Public cultural expenditure\*: Regions, by sector, in national currency and in EUR, 2020– gross expenditure**

<i>Field / Domain</i>	<i>2020</i>			<i>2014 (2015 not available)</i>		
<i>Regions</i>	<i>Total expenditure in national currency : EUR</i>	<i>Total expenditure in EUR</i>	<i>% share of total</i>	<i>Total expenditure in national currency</i>	<i>Total expenditure in EUR*</i>	<i>% share of total</i>
<b>Cultural Heritage</b>	<b>176 M€</b>		<b>22 %</b> <i>(detail not available)</i>		<b>224 M€</b>	<b>29%</b>
<b>Public Libraries</b>						
<b>Museums</b>						
<b>Archives</b>						
<b>Visual Arts</b>	<b>624 M€</b>		<b>78 %</b> <i>(detail not available)</i>		<b>549 M€</b>	<b>71%</b>
<b>Performing Arts</b>						
<b>Audiovisual and Multimedia</b>						
<b>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</b>						
<b>Not covered by the above domains</b>						
<b>TOTAL</b>	<b>800 M€</b>		<b>100 %</b>		<b>773 M€</b>	<b>100%</b>

*Nota bene : total cultural expenditure is different when broken down by sector than for previous table 2 because only gross expenditure can be listed by sector and net expenditure can be calculated for the total expenditure only*

**Table 3.5: Public cultural expenditure\*: Ministry of Culture, by sector, in national currency and in EUR, 2020– gross expenditure**

<i>Field / Domain</i>	<i>2020</i>		<i>2015</i>		
<i>Ministry Of Culture</i>	<i>Total expenditure in EUR</i>	<i>% share of total</i>	<i>Total expenditure in national currency</i>	<i>Total expenditure in EUR*</i>	<i>% share of total</i>
<b>Cultural Heritage</b>	<b>1 109 M€</b> <i>(detail not available)</i>	<b>25 %</b>		<b>769 M€</b>	<b>24%</b>
<b>Public Libraries</b>					
<b>Museums</b>					
<b>Archives</b>					
<b>Visual Arts</b>	<b>900 M€</b> <i>(detail not available)</i>	<b>20 %</b>		<b>741 M€</b>	<b>23%</b>
<b>Performing Arts</b>					
<b>Audiovisual and Multimedia</b>	<b>1 146 M€</b>	<b>26 %</b>		<b>500 M€</b>	<b>15,5%</b>
<b>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</b>	<b>1 155 M€</b> <i>(detail not available)</i>	<b>26 %</b>		<b>1091 M€</b>	<b>34%</b>
<b>Not covered by the above domains (i.e. research and scientific culture)</b>	<b>108 M€</b>	<b>2 %</b>		<b>112 M€</b>	<b>3,5%</b>
<b>TOTAL</b>	<b>4 418 M€</b>	<b>100 %</b>		<b>3213 M€</b>	<b>100%</b>

*Nota bene : only the expenditure of the Ministry of Culture are considered in this table ; the breakdown by sector for other ministries than the Ministry of Culture is not available for the same sectors as above.*

## **6. Legislation on culture**

### **6.1 Overview national cultural legislation**

Cultural legislation can be accessed on the governmental portal <https://www.legifrance.gouv.fr>

## Main framing legislation

- Freedom of creation: loi n° 2016-925 du 7 juillet 2016 relative à la liberté de la création, à l'architecture et au patrimoine. The main objectives are to assert and guarantee the freedom of creation and 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.
- Legal system for heritage (protection, classification, promotion...): Code du patrimoine
- Press freedom: Loi du 29 juillet 1881 sur la liberté de la presse
- Architectural quality of constructions, regulation of the architecture profession : Loi n° 77-2 du 3 janvier 1977 sur l'architecture
- Unique price of books: Loi n° 81-766 du 10 août 1981 relative au prix du livre
- Remuneration of authors from library loans: law n° 2003-517 of 18 June 2003 relating to remuneration for library loans and reinforcing the social protection of authors
- Authors' rights in the digital society of information: loi n° 2006-961 du 1 août 2006 relative au droit d'auteur et aux droits voisins dans la société de l'information
- Use of the French language and protection of the French linguistic heritage : law n° 94-665 of 4 August 1994

## Recent legislative trends

- Regulation and protection of the access to cultural works in the digital age : law n° 2021-1382 of 25 October 2021. The law consolidates the fight against piracy of audiovisual cultural and sports programmes and establishes a new regulation authority, the Autorité de régulation de la communication audiovisuelle et numérique (ARCOM), a merger of the previous Superior Council of Audiovisual and HADOPI (High Authority for Transmission of Creative Works and Copyright Protection on the Internet).  
See also the code of intellectual property / Code de la propriété intellectuelle.
- Restitution of cultural goods : from 2023, three laws are to be passed to simplify procedures on the return of foreign cultural objects, on the restitution of human remains held in museums and on the restitution of Jewish property looted during the Second World War. A first law has been enacted : law n° 2023-650 of 22 July 2023 relating to the restitution of cultural property which has been the subject of spoliations in the context of the anti-Semitic persecutions perpetrated between 1933 and 1945.

### 6.2 Overview international cultural legislation

*The legal system in France complies with the legal acts of the European Union when applicable (regulations, directives....), for instance:*



- the recent regulations Digital Services Act and Digital Markets Act that the EU adopted in 2022 during the French presidency of the Council of EU, see <https://digital-strategy.ec.europa.eu/en/policies/digital-services-act-package> Accordingly, the government is currently working on a bill (projet de loi) to secure and regulate the digital space.
- the ordinance n° 2021-580 of 12 May 2021 transposing article 2(6) and articles 17 to 23 of Directive 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the digital single market, and amending Directives 96/9/EC and 2001/29/EC

*France follows several treaties of the Council of Europe, notably:*

- *European Cultural Convention in 1955*
- *Convention for the Protection of Architectural Heritage of Europe 1987,*
- *European Convention on the Protection of the Archaeological Heritage (Revised) in 1995*
- *European Convention on Cinematographic Co-Production in 2001*
- *European Charter for Regional or Minority Languages in 2008.*

*France signed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).*