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THE APPROACH OF THE STATE TO CULTURE, CULTURAL POLICY OF THE COUNTRIES OF EUROPE
(Updating of Selected Aspects)

Intended exclusively for use by the MC CR

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1 Introduction

The submitted study "The Approach of the State to Culture, Cultural Policy of the Countries of Europe", which updates the original eponymous study, was prepared by a research team at the Department of Cultural Studies of the Faculty of Philosophy and Arts, Charles University in Prague, on the basis of a request from the Minister of Culture of the Czech Republic of August 13, 2003.

The study was prepared by the above-named research team at the end of 2003 and beginning of 2004, on the basis of analysis and evaluation of sources and documents submitted on request, in cooperation with the Ministry of Culture of the Czech Republic and on the basis of their own research information.

The study is intended exclusively for use by the Ministry of Culture of the Czech Republic and is based on updating of selected aspects of a study with the same name (i.e. the "White Paper"), prepared for the Ministry of Culture of the Czech Republic by the Department of Cultural Studies in 1996 on the basis of an order from the Minister of Culture at that time, Pavel Tigrid.

The updating study takes into account the main objectives of the request and, in a sense, exceeds them in content, information, documentation and scope of facts, as well as at the interpretation level. The text includes both new information and particularly unbiased innovative evaluation of this information.

The information acquired was obtained from the following sources, documents and material provided by the following institutions:
1. The Foreign Relations Department of the Ministry of Culture of the Czech Republic
2. The Office for UNESCO of the Ministry of Culture of the Czech Republic
3. The Cultural Centres of Austria, Poland and Hungary
4. The Report on the Cultural Policy of Slovakia
5. Our own theoretical and empirical sources of information mentioned in the study.

A number of topics that are discussed in detail in the following text arose during the updating of the subject of selected cultural policies of the countries of Europe. However, it is a fundamental fact that the cultural policies of the individual countries of Europe at the present time are certainly not a subject of marginal interest, but rather a very important and serious topic that could even become a dominant issue in the future.

Although the study concentrates primarily on matters related to the European region, it begins with a brief summary of global problems and processes that necessarily affect Europe. The following two chapters have a similarly general scope. The first is related to implementation of the objectives of cultural diversity through UNESCO, while the following chapter is concerned with the globally preferred aspect of creativity.
The following part of the study provides a very general description of the proclaimed aspects of cultural "equality", "creativity", "diversity" and "participation" in the cultural life of the countries of Europe (Member and current non-Member States of the European Union). The following countries are mentioned: Austria, Bulgaria, Croatia, Estonia, Finland, Latvia, Lithuania, the Netherlands, Romania, Russia, Slovenia, Sweden, France and Portugal. In the conclusion to this part, the research team provides information on the results of comparative analyses and individual conclusions following from this comparison.
The study continues with single-subject subchapters on the cultural policies of the neighbouring countries – Austria, Germany and Slovakia. Slovakia was included in this part of the study because of

the greater amount of information provided by the Slovakian authors (unfortunately, the expected individual information could not be obtained from the Slovak Cultural Institute in Prague).

The following chapter discusses the situation in the Czech Republic. This is related to description and individual evaluation of the developments in former and current cultural policies and also information on the accession of the Czech Republic to the European Union provided by the Foreign Relations Department of the Ministry of Culture of the Czech Republic.

The chapter concerned with the aspect of the domestic and foreign approach towards integration of foreigners in relation to culture is a very innovative part of the study. In addition to Czech experience, mention is also made of experience in Germany, France, the Netherlands and Denmark.

Information on the current cultural policy aspects in Austria, Hungary and Poland was obtained by an original and methodologically interesting method of the research workers. The necessary knowledge was obtained on the basis of controlled, standardized interviews with the principal representatives of the above-mentioned cultural centers and institutions.

The updating study is concluded by mentioning the main conclusions and individual suggestions that can be employed for further orientation in the cultural policy of the Czech Republic in the context of interaction with other European cultural policies.

2   The Modern World and Culture

The following chapter is based on the World Culture Report 2000. Selected key aspects of world culture as mentioned in the World Culture Report 2000 are discussed in the chapter.

Part One: Cultural diversity, conflict and pluralism:

- Cultural diversity is derived from the common evolutionary origin of mankind. The common origin forms a basis for a generally shared predestiny for culture. This does not mean that everyone has the same culture. Modern technology is leading to the formation of a "global village" – homogenization of culture.
- Human development can be seen as a series of different answers to the same questions – one of the sources of cultural diversity.
- References to the original meaning of the word culture (cultivation, this meaning has been preserved, e.g., in the word agriculture). There are practically an infinite number of ways of cultivating the human soul. Under the assumption of sufficient education, the world cultural heritage can be preserved.
- Human beings are a species of animal, whose predestination for culture led to their ecological success. The same capacity (and success) leads to disturbing of the ecological equilibrium and destruction of biodiversity.
- The cultural construction "we and they" forms the basis for human identity. This construction also forms the basis for dominance (the hierarchy of classes, genders, ages, etc.). "They" could, in the extreme case, be seen as ontologically different – a source of racism and genocide.
- Cultural fundamentalism – the relationship between various cultures are naturally unfriendly and mutually destructive. In political practice, this leads to segregation and violent conflicts of the "either / or'" type. Within this perspective differences exist in ethnic perception, forming the basis for violent conflicts.
- Wars create differences and language differences result from wars.
- Cultural injustice is rooted in the patterns of representation, interpretation and communication. This includes cultural dominance, zero judgement and no respect.
- Cultural diversity is a descriptive property of the contemporary world and the <u>starting point for this report.</u>
- Pluralism does not consist in simple tolerance and does not mean ignoring of differences; it is these that are the hallmark of relativism.

- <u>Political recommendation (equal dignity for everyone):</u>

> a) Government policy should define cultural recognition as a basic human right.
> b) Cultural justice is essentially indivisible.
> c) Cultural recognition is a basic need, but contemporary justice requires both: economic redistribution and recognition.
> d) If people are placed in a situation in which they feel inferior as individuals or as a group, their abilities will be reduced.

> e) Anti-discrimination policy should be incorporated into education and into Government programs.
>
> f) Sociability is based on the principle that all human beings have the same ability to create culture and, as a consequence, to achieve a reason for emotional unity with others. When this principle is violated, loneliness and pain occur.
>
> g) The capacity of human beings for empathy goes deeper than the coexistence of different cultures.
>
> h) Cultural pluralism means granting cultural groups the right to diversity in the public sphere and the right to self-government.
>
> i) It is necessary to preserve and support minorities.
>
> j) Equilibrium between the government, the private sector and civil societies provides a social basis for peace, democracy and equality.
>
> k) Educational programs can affect social attitudes and re-creation of identity in combination with urgent cultural and locally established identities, similar to ethnic movements.
>
> l) The policies should promote networks that create alternative concepts of rights to livelihood, autonomy and economy.

Commentary: The first part of the Report outlines the subject of the entire Report. In a general sense, it summarizes the subjects that are discussed in greater detail in the remaining six parts, which thus form a sort of appendix. The political recommendations are apparently the focal point of the entire Report.

Part Two – Current discussions

The authors differentiated five basic contemporary debates:
1) the basic aspect of social justice and its two components: "redistribution and knowledge";
2) equilibrium between the State and the market in providing for the general goods;
3) the ingress of globalization into the area of cultural diversity through international trade and "cultural exemptions",
4) the old debate in a new mask – poverty and culture;
5) cultural pluralism.

The individual chapters of the second part describe specific subject areas.

Part Three: Cultural policies and cultural heritage

- We are paying for the past: the economics of cultural heritage. The problem consists in selection. We cannot preserve everything. It is necessary to make choices as to what will become the subject of the cultural policy. Some artefacts, sites and structures that are preserved (for their original purpose or, to the contrary, quite without use) are thought to be important and their protection is considered essential.
- If objects of the cultural heritage are equated with cultural capital, then they represent a long-term source of profit.
- Protection of the cultural heritage is dependent on the economic situation.
- Economic aspects of protection of the cultural heritage: a) we cannot preserve the entire cultural heritage, funds are limited; b) funds are valuable, if we use them for one thing, we cannot use them for something else; c) if funds are not expended to preserve the cultural heritage, then they lose their value; d) economic analyses pose the question of whether the person paying will be willing to pay over the long term.

- The cultural heritage lies within the area of non-negotiable goods.
- Aspects of the value of the cultural heritage and profit from the cultural heritage.
- The cultural heritage as a property value: monies expended for protection of the cultural heritage are frequently compared to monies spent for ice cream – the money is gone and only a sweet memory remains. However, the authors of the Report are of the opinion that this is not true of monies expended for protection of the cultural heritage – they are not wasted, because they produce added value or even increase the original value.
- <u>From an economic point of view, it is preferable to involve individuals and nonprofit organizations rather than governmental funds in active protection of the cultural heritage.</u>
- These private initiatives are designated by sociologists as the "third sphere" or the "civil society". Economics play an important role in discussions related to the cultural heritage. Culture does not lie outside of the economy. Nonetheless, economists must not have the last word in this area. There are an infinite number of economic studies of the cultural heritage and they leave little room for speculation and opinions.
- The private sphere should be stimulated by the cultural policy. The cultural policy should prefer control activities in the area of protection of the cultural heritage through regulation and information and provision of funds that are required for protection and implementation of the public interest in care for the world cultural heritage.
- The list of the world cultural heritage can remain permanently open and its development will depend on new archaeological and scientific discoveries.
- Through adopting the "Convention concerning the Protection of the World Cultural and Natural Heritage", the Member States recognized and codified the general principles that promote the methods of protection of the world cultural heritage.
- Archaeology, anthropology, ethnology, etc. no longer study individual features, but rather entire cultural complexes.
- Protection of the cultural heritage in a globalizing world is affected by a) the increasing mobility of people, b) the mixing of cultures, c) the increasing rate of cultural changes, d) the increasing effect of the market economy and economic thinking, which introduce different values and lead to a different kind of social relations, and e) globalization and its consequences are not always at the same level.
- The preservation of the cultural heritage does not consist only in conservation of "monuments", but also preservation of cultural diversity and the related values and cultural patterns.

Part Four: New media and cultural knowledge

Use of information technology to protect and promote the cultural heritage: the digital society

- <u>libraries, archives and museums</u>
  - Some possibilities of using digital technology in these institutions.
  - Digital technologies can provide for common representation of these separate spaces.
  - Digital technology can be used to create a connection between virtual objects and connect their use, geographic origin and roles in specific cultures.
  - We can document the origin and include a joint description of materials and visitors can directly participate.
  - The use of digital technologies for storing voices or text; the visitor can add his own observations of the virtual material.
  - New technologies also have a destabilizing effect and can be the cause of changes in the paradigm or can provide unexpected opportunities.

Museum strategy in an information society

- New information and communication technologies bring forth the question of how the content of museums can be brought closer to the general and differentiated public.

Part Five: International public opinion and national identity

- International public opinion and the national identity: descriptive study of data
- In the guidelines for the procedure for preparation of this Report, UNESCO specified a series of possible topics: diversity, cultural pluralism, discrimination, equal access, local and global technologies, access to education, the aspect of the cultural heritage.
- The aspect of values: this can be interpreted in many ways – discussed in van der Staay (1998, pp. 252–3).

Some ideals monitored as a special area of interest:

- the ideal of democracy
- the ideal of tolerance
- the ideal of emancipation of women
- acceptance of employment of married women
- a liberal view of marriage with emphasis on marriage fidelity
- the wish to protect children from lawlessness

National and international identification
- various identifications
Questions of the type:
How strong is the bond between an individual and the place where he or she lives: neighbourhood, city, province, country or even continent? How willing will (s)he be to change this place for a different one if offered better work or living conditions?

Differences between countries
An average calculated for 24 countries indicates that some types of identification with the country were strongest. The strongest identification is with the neighbourhood, the home town and province, while identification with the continent is weakest.

- relationships between forms of identification

    Migration
- willingness to move
- How disposed will people be to move inside or away from their country if they can improve their working or living conditions?

    Potential migrants
- Feeling of nationality: specification of the value of the homeland
- Questions posed to respondents:
- Would I prefer to be a citizen (of my country) rather than of some other country in the world?
- Generally, is (my country) better than most other countries?
- Would the world be better if other countries were like our (name of the nationality)?

- Should people support their country in hard times?

Separatism
- In some countries, the question of separatism has not been resolved: Canada, Russia, Great Britain ...
- Evaluation of nationalism and national pride
- The index for nationalism consists of reactions to the declarations about the homeland
- The index for political and economic output (success) consists of the pride in democracy, economic performances and the social system
- The index for cultural performances consists of pride in science and technology, art and literature and the history of the country

Cultural diversity: desirable assimilation
Formulation of the content of the aspect of cultural assimilation:
1. It is impossible for persons who do not participate in the formation of national customs and traditions to fully accept a nationality.
2. Ethnic minorities should receive governmental assistance in protecting their customs and traditions

The respondents also selected between two contrasting statements:
1. It is better for society if groups retain their different customs and traditions.
2. It is better for groups to adapt and merge with the majority society.

Indications of attitudes
The following topics were selected for consideration:
1. orientation towards a country
2. index of nationalism
3. index of pride in political and economic results
4. the opinion that there should be fewer immigrants
5. unfavourable attitude toward minorities
6. the opinion that assimilation and integration are desirable
7. index of exclusive requirements for citizenship
8. index of overall requirements for citizenship

Part Six: Measuring cultures: national and international practice

Cultural policies and programs are capable of having substantial social and economic effects.
- research and communication

A firm, factually established base is required for the actual evaluation of the effectiveness of a cultural policy and programs:
- industrial statistics;
- traditional cultural communities – the economic base for traditional cultural communities can be employed as a certain measure of agricultural production or fisheries;
- dissemination of culture: literary arts – printed and published data are the principle descriptive activities in the dissemination of culture, similar to reproduced music;
- manufactured goods;
- performances and the visual arts: the cultural heritage;
- relationship to the international system of cultural statistics;

- the goal should be to develop a fully-fledged system of statistical information in culture;
- recognition that indicators should stimulate political dialogue, which has important consequences for cultural indicators;
- methodology: strategic framework, key dimensions and step-by-step procedures;
- the following procedures are employed in development (HDI – human development index);
- human development is defined as: a broad choice of life styles that people can follow.

Further selected indicators:
- long and healthy life
- broad education
- high standard of living: a complicated concept that varies from one social context to another
- two other dimensions, personal safety and participation, cannot be quantified

Strategic framework: expression of comprehensive reality
- global ethics
- cultural vitality: can be determined by using conventional cultural indicators: literature, the media, the popular arts, protection of the cultural heritage
- cultural diversity: access, participation and justice, with special attention to minorities, including protection of rights and political representation of minorities
- participation in creative activities: the aspect of fair participation of people in cultural expression
- access to culture
- repositioning cultures

Conclusions:

Although the "Report" provides information on *global* culture, the following topics are particularly useful for European cultural policies:

1) the political recommendations in the first part
2) use of information technologies
3) protection of cultural variability in a globalizing world
4) stimulation of the private sector through the cultural policy
5) determination of the degree of identification with one's own ethnic group
6) means of protecting the cultural heritage provided selectively – the entire cultural heritage cannot be an object of protection
7) establishment of criteria for provision of funds to protect the cultural heritage

3 UNESCO and Cultural Diversity

Since about 1998, cultural diversity has become a subject of debates in international and regional organizations. A number of bodies have been concerned with this subject: G8 (Okinawa, 2000), Council of Europe (Declaration on Cultural Diversity, December, 2000), UNESCO (Universal Declaration on Cultural Diversity and the Action Plan, November, 2001), the Commission of the European Communities (August, 2003). The UN has been and will continue to deal with cultural diversity which, amongst other things, has been discussed at a number of international and regional forums.

The Universal Declaration on Cultural Diversity and the Action Plan were unanimously adopted by the UNESCO organization in November of 2001 and have been approved by the EU and its Member States. UNESCO is now continuing work on preparation of standards that would provide for preservation and augmentation of cultural diversity and support the process leading to a convention that would bindingly provide for the diversity of cultural expression in the world.

Respecting cultural diversity, tolerance, dialogue and cooperation in a climate of trust and mutual understanding are considered to be the best guarantees of peace and international security; simultaneously, culture is seen as a set of distinctive characteristics of a particular society or group, including, in addition to art and literature, also lifestyle, coexistence, value systems, traditions and beliefs. Culture is located in the centre of contemporary discussions about identity and social cohesion, where the process of globalization facilitated by the rapid development of new information and communication technologies presents a challenge for cultural diversity – it creates conditions for revival of a cultural dialogue and intercultural exchanges and permits awareness of the unity of the human family.

The intentions and objectives of UNESCO are directed towards provision for protection for cultural diversity in all spheres of cultural activities and include particularly support for active dynamics in various areas of culture and the arts (multilingualism in artistic creation, development of local traditions, broad participation in cultural life, opportunities for access to the original culture, respecting the individual rights of authors) and facilitation of movement of persons connected with cultural activity, as well as development of knowledge and services related to this activity. In the framework of attempts to preserve diversity, this support for the arts and increase in creative activities should be connected with the goals of sustainable development and intellectual dialogue.

The prepared instruments should provide for the ability of every State to define its cultural policy, conclude agreements on cooperation and instigate various partner initiatives in the global world.

The Member States of the European Communities support the protection and promotion of cultural diversity as basic principles that should be reflected in international law and in international policy and they support the idea of creation of regulatory instruments that, following the adoption of a universal declaration on cultural diversity, would constitute a new promising stage in these efforts.

Such an instrument should promote cultural diversity, contribute to dialogue between cultures on the basis of mutual understanding and respect and develop international cooperation in the cultural sphere, so as to extend the exchange of cultural goods and services, including those that originate in the developing countries, where education in knowledge and mutual valuing of cultural identities plays an irreplaceable role. This instrument should further promote the development of cultural policies and cultural instruments – instruments at the national, international and also regional level, and provide members with technical assistance and, as appropriate, expertise in the relevant situations. Finally, it should assist in establishing governmental bodies that would supervise cultural diversity, e.g. through research and monitoring and could thus assist in defining indicators and international standards of cultural diversity, e.g. prepare annual reports. This instrument would not affect legal regulations relating to cultural goods and services, especially those related to intellectual commerce and ownership.

Establishing of an international instrument on cultural diversity, that would be reflected in international law and other international instruments, is essential for further preservation and increasing of cultural diversity.

The UNESCO Universal Declaration on Cultural Diversity adopted at the 31st session of the General Conference of UNESCO in Paris on November 2, 2001

In November of 2001, the international community reacted to the accelerating process of globalization through increased interest in cultural diversity and adoption of the UNESCO Universal Declaration on Cultural Diversity. Through this act, cultural diversity was recognized for the first time as the "common property of humanity" and its protection was conceived as a specific ethical imperative, indissociable from respect for the dignity of the individual. Cultural diversity is part of and the result of cultural pluralism; plurality constitutes freedom and is thus inseparable from democracy. Thus, the main guarantees of cultural diversity must be freedom of expression, pluralism of the media, multilingualism and equality of access of all cultures to the arts and to scientific and technical research and equal opportunity to participate in the media of expression and dissemination. The relevant cultural policies – the actual motors of cultural diversity – should then create favourable conditions for the creation and dissemination of diversified cultural goods and services.

In the framework of the global strategies of constant development, cultural diversity appears in two dimensions – one in the sense of the common heritage of humankind, in which diversity as a source for mutual exchange, innovation and creation is just as important as biodiversity for the order of the natural world and the second in the sense of protection of living cultures and their creative abilities.

The Universal Declaration on Cultural Diversity reflects a number of areas and aspects on this general subject. Articles 1 to 3 declare cultural diversity to be the common heritage of humanity (manifested in originality and plurality of identification characteristics, characterizing the societies making up mankind), which must be recognized and preserved, and further defines cultural pluralism as the political form of this diversity, inseparable from democracy and essential for cultural exchange (where cultural pluralism is not defined in a specific international law; its augmentation can be seen in numerous existing instruments concerned with human rights), and finally declare cultural diversity to be an essential factor in both economic and individual development.

Articles 4 to 6 form a connection between defence of cultural diversity and respecting human rights and fundamental freedoms, in particular the rights to culture, to education and to one's own cultural identity, the rights of minorities, the rights to multilingualism and the rights to participate in cultural life. (Because of the ambiguous nature of culture, cultural rights were not formerly clearly defined in international law.)

Articles 7 to 9 are concerned with the relationship between cultural diversity and creativity. Cultural diversity, as a reflection of human experience and aspirations, is seen as a source of further creativity, permitting true dialogue between cultures. Special attention is paid to the diversity of the supply of creative work, the specific nature of cultural goods and services as vectors of identity, values and meaning, and consideration for the rights of authors and artists, where all this must be guaranteed by the cultural policies of States.

Articles 10 to 11 point out the necessity for international solidarity in flows and exchanges of cultural goods, which should facilitate especially the ability of developing countries and countries in transition to participate in cultural competitions on an international scale, as market forces alone cannot guarantee the preservation of cultural diversity.

Finally, Article 12 defines the role of UNESCO in the sense of promotion of all these strategies as well as the Action Plan, which forms an Annex to the Declaration, as well as in the sense of a certain reference and coordination forum between countries and their bodies, and finally in the sense that it will continue in its activation and regulation activities.

Prospects and potential for future legislative activities

Since the adoption of the UNESCO Universal Declaration on Cultural Diversity, a number of international initiatives have been concerned with strengthening regulative activities related to cultural diversity, as suggested in Article 12 of the declaration. (In addition, in the first paragraph of the Action Plan, UNESCO calls for a continuation in considerations on the creation of international legal instruments on cultural diversity.)

The aspect of a regulative framework – an instrument concerned with cultural diversity – has been discussed at various intergovernmental and nongovernmental levels, and also in the framework of international cultural associations and national and academic institutions.

It has been found that a number of aspects of cultural diversity are regulated by international legislation – sometimes binding, sometimes not binding. The aspect of the UNESCO legislation is based on two main assumptions: the nonbinding nature of the Universal Declaration on Cultural Diversity (in spite of its indisputable moral authority) is an inspiration to create a new, more ambitious and fundamentally more effective instrument – an international convention. The multiplicity of the aspects of cultural diversity and the difficulty inherent in formulation of legislation in this area also require great forethought in relation to the manner of application and the scope of such an instrument.

The central prospects for such an instrument would lie in establishing a connection between preservation of cultural diversity and developmental targets, especially support for creative activity and cultural goods and services; this is all greatly dependent on defining the cultural policy of the individual countries, so that these policies would provide for the necessary autonomy and simultaneously the necessary international cooperation. Thus, this is a matter of interconnection between domestic policies and policies between countries. In the context of globalization, the instrument should outline particularly the areas of cultural diversity that are not yet provided with suitable protection in the existing conventions or recommendations. The following areas would be the subject of the legislation:
- a new instrument on cultural rights (international law does not currently provide a clear definition; on the other hand, a great many measures related to cultural rights are scattered throughout various international instruments, which, however, distorts the coherence and understanding of this concept.
- an instrument on the status of the artist
- a new protocol to the Florence Agreement (relating to the rules for the circulation of cultural goods and services)
- protection of the diversity of cultural contents and artistic performances (related to protection of artistic performances disseminated by the culture industry, which seems to be especially endangered by globalization at the present time).

At the 32nd session of the UNESCO General Conference in Paris (September 29 – October 17, 2003) the importance of cultural diversity and the need for a new instrument was confirmed by a majority of delegates; this should be in the form of an international convention (the aspect of its binding nature has not yet been unanimously resolved). The Executive Council drew attention to the necessity of taking into account existing international instruments, so that the new instrument is functionally incorporated into the complex of currently valid legal measures. Finally, commencement of preparation of the text of an International Convention on Cultural Diversity was approved.

Thus, it is the purpose of these efforts to rapidly adopt an internationally binding document that would allow the countries to identify their own cultural policy (including State subsidies for selected kinds of activities). The subtext of this initiative reflects attempts to confront the dominance of the U.S.A. in the area of the audiovisual industry. Because of the urgency of the subject, it can be assumed that this aspect will be discussed at other forums, such as the UN, EU, WTO, etc. Nonetheless, preparation of a draft for the convention will be one of the main tasks of UNESCO in the coming two-year period and a preliminary draft will be submitted to the session of the General Conference in 2005.

4 Diversity and Creativity

Cultural diversity is a concept that has long been commonly used in the sense of a certain unquestionable value that must be preserved and developed in the contemporary globalizing world. The more the world as a system and its functioning are interconnected through communications throughout the planet, the simpler and more uniform it becomes in the economic sense, the more it becomes necessary to prevent its gradual unification in the cultural sense, and the more urgently is perceived the need to protect the original cultural values in various parts of the world.

Creativity is a concept that has recently been connected with these efforts. The subject of natural human creativity and its exploitation in the cultural policies of the individual countries has appeared in the international forum for some time. This is documented, amongst other things, in the publication of the *World Commission on Culture and Development* in 1995. This commission was established jointly by UNESCO and the UN in 1992 as an independent group of foremost global economists, social scientists, artists and intellectuals under the chairmanship of the UN Secretary General at that time, Javier Pérez de Cuélliar. The publication has the name *Our Creative Diversity* with the subtitle *Report of the World Commission on Culture and Development.*[1]

It presents the viewpoint at that time of the subject of culture and development from a global perspective, where an attempt was made to indicate means for such development that would not deny the specificity of the individual countries and cultures, but would rather intensify their national identity and thus promote global cultural diversity.

Key subject areas discussed in the text include, for example, the cultural heritage and its preservation, cultural policy, cultural pluralism, and also culture and the environment, sustainable development and global ethics.

Because the book is quite broadly concerned with the overall situation in the world, on the one hand, it is necessarily quite general and, in spite of occasional references to illustrative results of research or particular interesting features in the individual countries, it does not provide much specific material that could be utilized constructively in the environment of this country. In addition, the fact that it provides a truly global view of the problems of the world, particularly the chapters concerned with social issues tend to emphasize the developing countries – not because the authors would intentionally concentrate on them, but because the relevant range of issues in these areas are understandably incomparably more urgent (the chapter *Gender and Culture* is concerned with the aspect of women's rights, such as the right to education or planned reproduction – pp. 129 – 150; similarly, the chapter on *Children and Young People* is concerned with the aspect of compulsory school attendance or abuse of children at work – pp. 151-176, etc.).

The chapters relating to global ethics and necessary collective responsibility for the state of the world have far broader applicability; because of the distribution of the effect on the overall and especially economic state of the world, this is, on the other hand, concerned more with the developed countries (esp. the chapter *A New Global Ethics*, pp. 33-52).

However, on the other hand, the publication offers some interesting, nontrivial and, for the environment in this country, truly inspiring suggestions in the area of cultural policy, related particularly to the concept of creativity. This is considered to be something that is a completely natural part of the

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[1]Pérez de Cuéllar, Javier: Our Creative Diversity. Report of the World Commission on Culture and Development UNESCO Publishing/Oxford IBH Publishing 1998

internal essence of every human being and that has simultaneously frequently been suppressed by cultural policy to date, especially in developed countries with highly developed civilizations.

Artistic manifestations of creativity are traditionally reserved for a narrow group of professionals that are venerated, communicated to the masses and, as appropriate, copied, frequently quite out of proportion to their actual creative contribution (p. 81). Society is thus divided into those that create art and those that "consume" it. Other professionals then decide what is and what is not art; amateur and folk art is thus placed in opposition to professionalized art. Those who do not hold privileged professional artistic positions thus do not have the opportunity or even the courage to express themselves artistically. The enormous creative potential of "ordinary" people is thus neglected or even suppressed (p. 81 and pp. 241-242).

Artistic and cultural self-expression is simultaneously one of the natural needs of every human being. Art, although it is considered to be one of the highest forms of human activity, is derived from the universal human creative ability and imagination and provides people with the opportunity to be aware of an experience and to look at it in a different, frequently purgative way. It is the best possible route to expression of experience and happenings in normal life in society, available to everyone and facilitating necessary social dialogue (pp. 81-83).

Thus, it is essential to allow creative thinking to penetrate into all the spheres of culture. It provides enormous opportunities in the area of creation of the environment, especially in cities. The authors point out that urban spaces (e.g. spaces in the underground or other urban communications) and surfaces can be a suitable platform for artistic creation. This trend represents a new, enlivened form of "urbanity" in its original – positive sense. "Street art", including spray paint art, provides the inhabitants of cities with an opportunity to participate in the creation of a livelier, more colourful environment. Through their most natural characteristic, shared space, city streets are very appropriate for collective creativity – this is reflected in the increasing number of painted walls throughout the world, which are frequently the result of joint work by young people, artists and teachers.

"Street art" can also assist in enlivening surfaces originally condemned to anonymity, abandonment or even demolition. (The authors give the example of the peripheral workers' quarter in Buenos Aires, whose houses were painted in bright colours in the framework of a cultural project, which returned a new expression and sense in an enormous urban complex with 12 million inhabitants).

Creative art should thus cease to be an object intended for exhibition and admiration in art galleries. To the contrary, support for creativity and dynamic expression of the creative artist in direct interaction with the public assists in recreating a "more colourful" and human urban environment. Cities attempting to resolve contemporary urban and social problems should utilize the creative thinking and creative potential of their citizens (pp. 79-84).

Music and theatre are similar – they should also not be reserved only for concert halls or special buildings. People have the need to express their experiences, aspirations and fears, without hesitating as to whether what they are doing is truly "creative" or "artistic" – it is sufficient for them to communicate in a natural, fresh and inspiring manner, as is true for innumerable local musical groups and amateur theatres.

Creativity based on collective activity should be highly valued and supported. Community art has been employed in a great many countries to promote local creativity in areas of traditional skills and crafts, frequently with the assistance of professionals. This is not simply a matter of revival of old traditions. Cities provide fertile soil for the meeting of cultures and their mutual enrichment, especially in the area of popular music. This is important particularly in connection with the growing trend amongst the younger generation towards a global culture. Measures should be taken at an international level, leading to support for local musicians, and also to the possibility of their education and strengthening of their social status (pp. 241-242).

Spontaneous human creativity should be made possible in the streets of every city, where special support should be provided for disappearing traditional local art forms, promoting the cultural identity,

and also through the form of experimental art. It is of key importance to recognize and utilize the connection between creative human imagination as a pillar of the vitality of human beings and the overall development of society (p. 242).

This emphasis on natural human imagination and creativity should also be considered to be essential in the area of educational projects, especially in connection with the subject of preservation of the cultural heritage. The authors of this subject area only provide a general outline when they speak of a type of museum or art centre based on the intention to bring art closer to every visitor and thus permit an active and creative approach to the depicted facts (p. 242).

Thus, it can be stated in general that important inspiring ideas in the book consist in concepts such as creativity, imagination, collective activity and enlivening of the common space. It is apparent that the exploitation and development of natural human creativity and imagination belong among key tasks for contemporary cultural policy and that we should be inspired in this sense in this country.

For example, a number of museums or other interesting (artistic or scientific) exhibitions in the Czech Republic remain places of immobile exhibits under glass which must not be touched. Thus, the effectiveness of these exhibits is limited to passive (and frequently quite tedious) perception by the visitor, who can read the necessary information or facts on instructive panels, but remains impoverished of the possibility of immediately and spontaneously discovering the presented facts and interactively participating in their discovery. Such an institution should be inspired by contemporary positive trends and learn to present culture (including science and technology) in a more dynamic and creative manner – through equipment that is friendly to the visitor, allowing him to touch the thing and to perceive it through his other senses, to try out various activities and skills, and utilizing human and especially child creativity and playfulness for more effective teaching and learning.

Inadequacies also exist in the area of the potential for creative expression in common spaces (i.e. in the potential for participation in their creation). For example, street spray paint art and the activities of sprayers is almost entirely (with very few exceptions) illegal, so that these activities, as well as other creative self-expression in public areas, are performed in secret on the borderline of the law. It is true that creative activity (in contrast to street musical production or theatrical activities) is far more problematic in its material nature and thus permanency in time as an activity in the public, shared space than musical or theatrical production, which leaves no traces of its performance after it ends. Thus, because of their irreversibility (i.e. their literally physical permanence), decision-making on these activities is far more difficult and necessarily encompasses the need for certain limits (especially in choice of spaces are surfaces where this activity can be permitted and facilitated – at what place of what kind, etc.). Creation or at least co-creation of the common space is, however, such a key activity in the sphere of the creation and functioning of local communities (and thus society as a whole) that it is certainly worth taking certain risks in this area.

It would also be possible to trend towards fewer restrictions and enlivenment in other areas, especially in the sense of general support for local artistic activities, even though nonprofessional and amateur. Recently, a very favourable trend has emerged in the increasing number of various (frequently with special themes, e.g. ethnic emphasis) musical, theatrical or film festivals throughout the country, or other cultural events, such as various crafts workshops, etc. In addition, it would be advisable to facilitate a greater number of unorganized, isolated artistic productions, i.e. not connected with these official events – such as the activities of various street musicians or the representatives of some traditional local crafts.

It is clear that some of these suggestions are difficult to implement under the conditions in this country, because of the much lower financial potential than that available in these areas in western countries – this is especially true of museums, exhibitions and various educational and scientific centres where, for example, more dynamic "setting of exhibits into motion" or the use of various multimedia or virtual technologies is fundamentally dependent on financial limits. However, a creative, playful approach to culture is more an idea, principle, attitude that is not necessarily connected with material capabilities and it is thus possible and necessary to adopt it even under conditions in this

country, so that it contributes in a natural, spontaneous manner to the development of the human personality and thus to the local and global society.

It would seem that human creativity is current inadequately utilized, but is a very important social force that can act very favourably in strengthening the cultural identity of the individual in society and thus in preservation of global cultural diversity. Facilitating creative thinking is furthermore something that is directly connected with the contemporary trend towards "complex" thinking and with the concept of the quality of life.

5 The Cultural Policies of Selected Countries of Europe

Cultural Policies in Europe – A Compendium of Basic Facts and Trends (Council of Europe/Conseil de l´Europe, Bonn 2000)
www.culturalpolicies.net

   The following text was prepared using the document *Cultural Policies in Europe – A Compendium of Basic Facts and Trends,* which is concerned with the subject of priorities in the cultural policies of selected countries in Europe. This extensive compendium, published by the Council of Europe in Bonn in 2000, is the result of long years of efforts to create a uniform system of cultural policies in the countries of Europe. The study is concerned with fourteen selected countries; however, it is the goal of the Council of Europe to extend this database to include information related to the cultural policies of all forty-seven countries of Europe. The final document, which will take into account the historical context, current conditions and conceptions of the future form of cultural policies in Europe, should be useful, not only for the creators of cultural policies, but also for interested persons from amongst scientists, documentarists, students and journalists.

   Analysis of the cultural policies of the countries of Europe is primarily concerned with mapping the priorities of the cultural policies of the individual countries over the past decade and with subsequent delimiting the subject and discussions in this area. The acquired data are summarized in the conclusion under ten cultural-policy subject areas in the sense of the main principles of the Council of Europe, which should be promoted by the individual countries at a local and international level. **Equality, Creativity, Diversity and Participation in Cultural Life**

Austria

2000:   The Government entrusted a group of professionals with assessment of the status of the State cultural administration and policy. Their analysis was published in a study entitled "White Paper. To the Reform of the Cultural Policy in Austria". On the basis of this study, the main objectives of the Austrian cultural policy can be outlined as follows:

Basic cultural needs	Management	Socio-political objectives
Freedom in art and artistic expression, versatility, equality, innovation, creativity, identity, internationalization	Transparency, promotion, competitiveness, efficiency, cooperation in the public and private sector, flexibility, decentralization, planning, orientation towards services	Participation, equality, social security, representation, understanding of economic factors in the cultural sector

- The objectives and principles of the cultural policy of Austria reflect and correspond to the principles of the Cultural Policy of the Council of Europe.
- In 1994, the Austrian Government emphasized four priorities in the Cultural Policy:
  - I. Renewal of the activities of State museums
  - II. Modernization of Austrian libraries
  - III. Strengthening and support for contemporary art

IV.   Leaving a pivotal role in promoting culture to decentralized initiatives

Relationship of Austria to general aspects of the Cultural Policy:

I.   **New forms of international cultural cooperation** – Participation of Austrian artists in international cultural activities, establishment of Austrian art ateliers in other countries and many other forms of integration of Austrian culture in the world.
II.   **Changes in care for the national cultural heritage** – Including organizational, legal and economic changes in important institutions caring for the national cultural heritage. The new approach should lead to greater autonomy of these institutions. The greatest emphasis is placed on the program entitled "2010 Museum Agenda", which will lead to redefinition of the scientific, educational and cultural importance of State museums.
III.   **Strategy of employment in the cultural sector** – One of the most important topics at the conference "Cultural Competences. New Technologies, Culture and Employment" in the second half of 1998 – during Austria's Presidency of the EU.
IV.   **Language policy** – The official State language is German; however, it is necessary to pay attention to Slovakian and Hungarian in some areas, because of the "Education rights of national minorities".
V.   **Relationship between culture and the media (consistency)** – Originally, the Austrian broadcasting company had a monopoly; now the media are divided into the public service sector, the commercial private sector and the non-commercial sector.
VI.   **The subject of equality in the Cultural Policy** – Equality of the sexes, attempts to make salaries uniform, equality of the right to employment, etc.
VII.   **Art education: programs and models** – Some art schools have had university status since 1998.
VIII.   **The culture industry: development of programs and cooperation** – Cooperation between public-service and private media.
IX.   **Cultural minorities** – Official financial support, cultural social programs.

Bulgaria

During the political changes in Bulgaria, leading to the creation of a market economy and a democratic system, the following objectives of the cultural policy were established:

- Decentralization of administration and financing of culture
- Free decision-making and transformation towards market conduct of cultural institutions and entities
- Amendment of culture legislation towards the new socio-economic conditions
- Approximation to the EU legislation
- Establishment of an administrative and executive environment to facilitate cultural development and European integration
- Guarantees of the equality of the State, self-governing and private institutions
- Greater importance of the nongovernmental sector in culture

- The objectives and principles of the cultural policy of Bulgaria reflect and correspond to the principles of the Cultural Policy of the Council of Europe; however, it is the opinion of the authors of the Report that Bulgaria remains at the beginning of the route towards democratization of culture (compared to other countries in Western Europe).

Relationship of Bulgaria to general aspects of the Cultural Policy:

I. **New forms of international cultural cooperation** – In the area of culture, Bulgaria cooperates actively, openly and effectively with the other countries of Europe – e.g. in the Kaleidoscope 2000 program, the EU's Culture 2000 Program, etc.

II. **Changes in care for the national cultural heritage** – The horizontal and vertical planes are not in equilibrium in this area. State financing is continuing to decrease and the relationship between the central and municipal government is not exactly defined. Work is continuing on legislation governing these relationships.

III. **Strategy of employment in the cultural sector** – The low remuneration of people working in the area of culture and the decreasing number of institutions supported by the State are the most-discussed subjects in this area. As a consequence, many talented people are leaving the country.

IV. **Language policy (Relationship between culture and the media (consistency))** – The official language is Bulgarian. Television and radio broadcasting in a language other than the official language of the country is permitted only if a) an educational program is involved or b) if it is intended for Bulgarian citizens whose mother tongue is not Bulgarian. In case of interest, educational institutions must provide education for these citizens in their mother tongue by law.

V. **Relationship between culture and the media (consistency)** – The television and radio are still mostly public services; private broadcasting media also exist, but are only of regional importance. Work is still progressing on the final wording of the Media Act. The press is fully privately owned.

VI. **The subject of equality in the Cultural Policy** – In this area, attempts are being made in Bulgaria to support various projects that allow socially disadvantaged people to participate in cultural processes.

VII. **Art education: programs and models** – The Bulgarian educational system allows for art education in secondary schools and at the university level.

VIII. **The culture industry: development of programs and cooperation** – The film industry is dependent on State financing, financing by international organizations and sponsors. Bulgarian literature in the non-commercial sphere and translations into foreign languages are supported by the State Book Centre. The "Book Aid Programme" (1991-1997) – a program to support publishers, concerned with publishing a certain type of books.

IX. **Cultural minorities** – In 1999, the Bulgarian Parliament approved the creation of "councils" for ethnic and demographic matters, which should function at the level of the regional governments. The members of the individual minorities present in the region will be included in these councils. There are a great many cultural projects supporting the participation of minorities in cultural processes and various types of sociological surveys concerned with this subject of cultural and ethnic minorities.

Croatia

- The objectives and principles of the cultural policy of Croatia reflect and basically correspond to the principles of the Cultural Policy of the Council of Europe. The Croatian Ministry of Culture accepted the reservations and proposals of the Council of Europe in 1998.

Objectives of the Cultural Policy (1996 – 2000):

- Preservation of the cultural heritage;
- Creation of a representative form of the national cultural identity (festivals, Croatian design, publications in foreign languages);
- Incorporation of the cultural identity and history into the Croatian tourism program;
- Further transformation of cultural information into electronic form, planning;
- Support for cooperation and coordination at all levels of government.

Relationship of Croatia to general aspects of the Cultural Policy:

I. **New forms of international cultural cooperation** – International cooperation is actively employed within various projects. However, it has been pointed out that, although Croatia considers itself to be a central European country and a Mediterranean country, it directs its international activities only towards the countries of Western Europe, with less emphasis on Central European countries and almost no attention towards the countries of the Mediterranean area.

II. **Changes in care for the national cultural heritage** – Although this is the most important aspect of the Cultural Policy of Croatia, there is still discordance between preservation of the cultural heritage and commercial interests, especially in urban policies. Developments in the right direction are occurring at a regional level in the form of the activities of various professional associations or historians, etc.

III. **Strategy of employment in the cultural sector** – There is a high level of unemployment in the cultural sphere as a result of the structure of the labour market in culture.

IV. **Language policy (Relationship between culture and the media (consistency))** – This area lies outside of the competence of the Ministry of Culture. Croatian is the official language and, in spite of constant, mostly political, attempts to "free" it from various dialects and especially to eliminate Serbian words, it has retained its original form in the media.

V. **Relationship between culture and the media (consistency)** – Broadcasting in the areas of art, history and culture is mostly provided by the Croatian First TV program and Radio Three. At least 4% of broadcasting time on Croatian radio must be devoted to educational programs. Local television and radio programs are mostly commercial in nature.

VI. **The subject of equality in the Cultural Policy** – Discussions on this subject take place at two levels: the first is concerned with lack of equality in financing various governmental cultural institutions and the second consists in appointment to important cultural positions, where a role is played, not only by professional knowledge, but also by the political preference of the candidates.

VII. **Art education: programs and models** – Art education has a long tradition in Croatia. Unfortunately, secondary art schools are available only in larger cities. There has been a substantial decrease in the number of teachers at art schools since 1995.

VIII. **The culture industry: development of programs and cooperation** – The greatest cultural production in Croatia consists of production of books and audio recordings. Development of the book industry was complicated by an increase in the VAT rate on sales of books to 22% (from 1998). The music industry is faced by an increasing number of cases of violation of copyrights.

IX.   **Cultural minorities** – This area lies within the competence of the Croatian Government – specifically the Office for Ethnic and National Communities and Minorities. The sixteen largest national minorities create their own social and cultural environment, but there is still no legislative basis for State support.

Estonia

- Some of the main objectives and principles of the cultural policy of Estonia reflect and basically correspond to the principles of the Cultural Policy of the Council of Europe (according to the Parliamentary document of 1998, entitled "Fundamentals of the Estonian State Cultural Policy"). However, according to the Council of Europe, insufficient emphasis is placed particularly on the area of cultural diversity and decentralization of institutions.

Relationship of Estonia to general aspects of the Cultural Policy:

I.   **New forms of international cultural cooperation** – Estonia participates actively in international cooperation and its scope is constantly increasing. Estonia has acted as a cooperating and organizing country in international projects of the Raphael, Kaleidoscope and Ariane types.

II.   **Changes in care for the national cultural heritage** – While there has been an increase in the number of museums since 1990 from 77 to 117, the number of visitors has decreased rapidly. In the area of care for national monuments, the National Heritage Committee was established in 1994, with executive authority and responsibility for the local governments. However, this institution does not have sufficient financial resources and has been accused of poor efficiency and flexibility.

III. **Strategy of employment in the cultural sector –** The Estonian cultural policy is not greatly concerned with this area. However, it can be stated in general that, because of the inadequate financial remuneration, a great many cultural artists are forced to work in other areas.

IV.   **Language policy (Relationship between culture and the media (consistency))** – A lively discussion is currently ongoing about the necessity of protecting the Estonian language against foreign influences. This area mostly lies within the competence of the State Language Office, which holds various courses, programs and State examinations.

V.   **Relationship between culture and the media (consistency)** – Periodika is the only publishing house that has remained a State institution – it publishes 12 various cultural and educational periodicals. According to the Broadcasting Act of

1994, the governmental media institutions must devote most of their broadcasting time to information, cultural, educational and entertainment programs.

VI. **The subject of equality in the Cultural Policy** – Culture played 3 roles in the former Communist regime: 1) It contributed to the legitimacy of the political system, 2) on the other hand, it was a form of expression of opposition to this system, and 3) it was a form of compensation for lack of consumer goods. Following the fall of the Communist regime, culture lost these roles and interest in it decreased in 1992 and 1993. In an international context, participation in culture remains quite high, but there has been a disturbing decrease in consumption of culture by older persons and persons living outside of large cities. It is the opinion of the authors that this is not a consequence of the cultural policy of the State but of the development of Estonian society.

VII. **Art education: programs and models** – There are two State universities, two State secondary schools and one private secondary school providing art education in Estonia.

VIII. **The culture industry: development of programs and cooperation –** The cultural policy of Estonia is aimed in two directions in this area. To begin with, the State no longer automatically finances the entire culture industry, but only individual cultural projects. Secondly, the State has reserved the right to intervene in the culture market by remaining the owner of some important cultural institutions in the culture industry.

IX. **Cultural minorities** – The Act on Cultural Autonomy of National Minorities was passed in 1993. However, under the law, only a person who has obtained Estonian citizenship is considered to be a member of a minority culture. The law allows these minorities to create independent cultural communities, to which the Ministry of Culture contributes funds for their cultural activities. However, surveys have shown that the consumption of culture of the non-Estonian inhabitants has decreased substantially. The objective of the cultural policy in this area should thus consist in social integration of minorities and simultaneously preservation of their cultural identities.

Finland

- The main objectives and principles of the cultural policy of Finland reflect and correspond to the principles of the Cultural Policy of the Council of Europe.

Objectives of the cultural policy:

- Further development of the structure and contents of the national cultural policy and the related legislation in an environment of globalization trends;
- Support for creativity, protection of conditions for effective functioning of the national cultural institutions, greater support for the higher education system in the artistic sphere;
- Support for understanding between various cultures and their value systems through general education;
- Support for multilingualism and consciousness of the cultural needs of various social groups and cultural minorities;
- Support for cooperation between the public authorities, nonprofit and private entities;
- Emphasis on environmentally sustainable development in relation to the natural and human environment.

Relationship of Finland to general aspects of the Cultural Policy:

I. **New forms of international cultural cooperation** – Finland is traditionally active in bilateral exchange programs and in multilateral activities. Projects of this kind are important for Finland primarily in the influx of new artistic ideas. Emphasis has recently been placed on new types of multicultural cooperation, for example with cultures in the areas of the Baltic and Barents Seas.

II. **Changes in care for the national cultural heritage** – Historically valuable buildings and urban and town planning were the most important themes in this area in the 1990's. Aspects of the development of museum work and the forms of the national museum systems were a common subject of discussion in 1991-1993.

III. **Strategy of employment in the cultural sector** – While the Ministry of Education and Culture takes the strategy of employment into consideration, it is more concerned with education than with the area of culture. Some Finnish cities (e.g. Helsinki) have created their own policy of a "creative industry", with the objective of building a functioning cultural market in various European cities and quarters.

IV. **Language policy (Relationship between culture and the media (consistency))** – Attempts have been made to integrate cultural and ethnic minorities into Finnish society through effective teaching of the Finnish language.

V. **Relationship between culture and the media (consistency)** – The aspect of the effect of the media on culture is seen mainly from the perspective of globalization and its effects on culture. Discussions on this subject are related to three basic areas: new media, the information society and economic effects on the media. The newest subject consists in digital broadcasting.

VI. **The subject of equality in the cultural policy** – The cultural minority of Swedes living in Finland has the same rights as the Finns themselves. The topics of gender studies do not play a great role in the cultural policy. This is an area that falls under the general legislation in Finland.

VII. **Art education: programs and models** – In 1992, art education was placed outside of the normal school curriculum. New art education programs have been created for this purpose since 1990, with State support. These programs include, for example, the National Art Gallery educational programs for school children.

VIII. **The culture industry: development of programs and cooperation** – In this area, there is an agreement between the Finnish film foundation, the national radio, the Finnish broadcasting company and MTV – the Finnish private commercial television company, that they will subsidize important film projects broadcast on television.

IX. **Cultural minorities** – The rights of national minorities are guaranteed by the constitution and, thus, no further activities are required here. Nonetheless, various special programs for immigrants and refugees are organized in Finland.

France

Priorities of the cultural policy:

- Development of the cultural policy as a source of development and benefits for the State, cooperation with other ministries;
- Cultural equilibrium between Paris and the other regions
- Cooperation with local artistic communities
- Emphasis on art education
- Promotion of culture in industrial and agricultural areas
- Democratization of culture
- Direction and development of modern technology
- Development of theatrical art

Main governmental issues relating to the cultural policy:
- Decentralization versus centralization (long tradition of centrally directed cultural policy)
- Administrative reform was introduced in 1982 – 1983, there was an increase in the importance of regional governments, the Regional Directorate for Cultural Affairs (DRAC) was established

Relationship of France to general aspects of the Cultural Policy:

I.   **New forms of international cultural cooperation** – Pluralism and diversity in culture = two foundations of cultural policy, promotion of French culture abroad, close cooperation between the Ministry of Culture and Communication and the Ministry of Foreign Affairs and European Affairs in the area of:
   1. Promotion of the French language
   2. Educational exchanges between universities
   3. Artistic exchanges
   4. Scientific and technical cooperation
   5. Promotion of audiovisual culture

   The French Artists Association (AFAA) is responsible for dissemination of French culture in the world and for international exchange of artists, and also coordinates the important "cultural seasons" program of various cultures in France. There is active support for festivals and programs of foreign centres in France and support for European cooperation.

II. **Changes in care for the national cultural heritage** – Attempts are being made in France to make the cultural wealth available to researcher workers and also to the general public. Public archives should be used as an instrument, as a source of the national memory.

III. **Strategy of employment in the cultural sector** – Establishing of a program of creation of employment in the cultural sector according to the rule "new service – new jobs". This is especially oriented towards employing young people. The areas that require the greatest support encompass new communication technologies, animation of the local culture and promotion of theatre and dance.

IV. **Language policy (Relationship between culture and the media (consistency))** – This is a very important subject in a situation of increasing globalization and new communication spheres.
   More than 100 million people around the world speak French (in France and Frankophonic areas). Programs and institutions to promote the French language have been established in France, e.g. the General Delegation of the French Language (DGLF), the "Book Directorate" to promote books written in French and the Regional Directorate for Cultural Affairs (DRAC).

V. **Relationship between culture and the media (consistency)** – Television broadcasting is considered to be the most important source of information. The TV programs of public service stations are divided into general information, regional information, educational programs and programs about culture and art.

VI. **The subject of equality in the cultural policy** – National programs, e.g. "Rights (equality) of cities", consisting in broad cooperation between local associations, schools, libraries, between amateurs and professionals in the area of culture. They support the activities of citizens in cultural projects and revitalize local society through cultural activities.

VII. **Art education: programs and models** – Children and adolescents to 15 years of age have compulsory school programs related to art education. There is a broad choice of subjects – art education, art ateliers, classes emphasizing cultural education, etc. There is close cooperation between the Ministry of National Education and the Ministry of Culture and Communication.

VIII. **The culture industry: development of programs and cooperation** – Because of the major market competition, it is necessary to support the production of the culture industry:
   - Support for the National Book Fund
   - Introduction of prizes for unique (exceptional) books
   - Advantageous fiscal policy in cultural production

IX. **Cultural minorities** – (no information is available).

Latvia

- The main objectives and principles of the cultural policy of Latvia reflect and correspond to the principles of the cultural policy of the Council of Europe; however, decentralization was a very problematic process, which is reflected in many of the addenda to the Act on Local Government.

The objectives of the cultural policy are contained in the Postulates of the Central Cultural Policy of Latvia of 1994:

- Preservation, popularization and revival of the Latvian national heritage as an expression of the national identity;
- Provision for democratic and decentralized development of cultural activities in Latvia;
- Emphasis on development of various cultural institutions, creation of new cultural organizations and centres and inclusion of all institutions, human groups and individuals with cultural interests in improving the quality of cultural products and the environment for intellectual and artistic activities;
- Support for full realization of the cultural interests and needs of all individuals.

A national program entitled "Culture" was established in this area. This is a long-term strategy for the 2000 – 2010 period. This project contains analysis of the strong and weak aspects of the current state of culture and also defines the direction of future development, establishment of a plan of activities to 2005 and indication of activities to 2010. The "Culture" project is related to the following areas: The cultural heritage, Museums, Libraries, Creative Arts, Traditional Culture, Theatre, Music, Literature, Film and Cultural Education.

Relationship of Latvia to general aspects of the Cultural Policy:

I. **New forms of international cultural cooperation** – Following regaining of independence in 1990, Latvia has actively developed international relations and, at the present time, is cooperating with the most important international organizations. Latvia adopted the European Cultural Convention of the Council of Europe in 1992 and became a member of UNESCO in 1991. The Danish Institute, Scandinavian Information Office, Goethe Institute and other institutes have been established.

II. **Changes in care for the national cultural heritage** – In this area, Latvia has encountered similar problems to those in the other post-Communist countries. A great many historically important buildings, especially churches, were neglected in the past. Regulation of protection and use of cultural monuments is the responsibility of the State Inspection for Heritage Protection, which falls under the Ministry of Culture. Each region (33) has its own State inspector. In cooperation with local and international institutions, Latvia is managing to return a great many cultural monuments to their original condition.

III. **Strategy of employment in the cultural sector** – Latvia does not have a special employment strategy for the culture sector. However, it maintains an extensive network of cultural institutions that determine the character of employment in the area of culture.

IV. **Language policy (Relationship between culture and the media (consistency))** – Amendments to the State Language Act are still being prepared. There is a national program entitled "Livs in Latvia', which is intended to protect this language against disappearance. Another planned program "Culture" will be concerned with support, development and cultivation of the Latvian language as the national language. It should be added that a great many theatrical productions are still presented in the Russian language.

V. **Relationship between culture and the media (consistency))** – The relationship between the culture and the media has not yet been institutionalized; however, the change in the content of the media is apparent. Periodicals commonly contain theatre and book reviews and the opinions of various authors on events in cultural life; however, critical and analytical articles are not common. Television and radio broadcasting is mostly informative in character. Of four TV programs, two are state-owned.

VI. **The subject of equality in the cultural policy** – At the present time, a Public Integration Program is being prepared in this area, along with several other regional projects. One of the most important items in the Latvian SOROS foundation program consists in support for creation of an ethnically and socially integrated society in Latvia.

VII. **Art education: programs and models** – Following the fall of the previous regime, a great many changes occurred in the educational system. These included the establishment of an institute of higher education – the Academy of Culture, to accompany the Music Academy and the Arts Academy. There has been a general increase in the range of art subjects at schools, but the positions of teachers of these subjects are insufficiently remunerated.

VIII. **The culture industry: development of programs and cooperation** – Privatization processes in the area of culture have practically been completed. However, the economic changes brought a great many complications; for example, pressure exists in Latvia for exclusion of books from the 18% VAT rate,

copyrights are infringed and the State funds are inadequate to support many institutions that are dependent on the State.

IX. **Cultural minorities** – The Act on Free Development and the Right to Cultural Autonomy of National and Ethnic Groups of 1991 provides for cultural autonomy and cultural self-government of national and ethnic groups in the context of international law (this law was amended in 1994).

Lithuania

- The main objectives and principles of the cultural policy of Lithuania reflect and correspond to the principles of the cultural policy of the Council of Europe; however, decentralization of cultural institutions remains a problematic process in spite of the efforts in the cultural policy.

Objectives of the cultural policy:

- The State cultural policy should be based on the principles of the human right to free expression, a spontaneous cultural life, openness, modernity, the multifarious logic of the national culture, recognition of the values of the sense of cultural development and commitment to democracy and decentralization.
- The cultural policy should be capable of providing all the necessary conditions for the creation and development of the democratic structures of a cultural life; it should establish all the preconditions for preservation of a spontaneous character of the activities of creative artists and the creative activities of society as a whole.
- It is necessary to decentralize cultural life and simultaneously to preserve an optimal level of cultural life through the institutions of the central and local government.
- It is necessary to reorganize the extensive network of cultural institutions (...) for the purpose of increasing participation and cooperation amongst museums, schools, libraries and other cultural and educational institutions;
- Direct governmental regulation is acceptable only in the sectors of education and the cultural heritage.

Relationship of Lithuania to general aspects of the Cultural Policy:

I. **New forms of international cultural cooperation** – Lithuanian artists currently work freely and actively participate in international programs and projects. Lithuania is a member of the Council of Europe, UNESCO and a great many other international organizations. New cultural agreements were concluded with many European countries and Lithuanian attachées have been sent to Paris, Stockholm and Brussels.

II. **Changes in care for the national cultural heritage** – Protection of the cultural heritage is one of the most important priorities of the Lithuanian cultural policy. The Department for Cultural Heritage Conservation, which falls under the Ministry of Culture, is responsible for this area. The State Commission of Cultural Heritage was established in 1995. Acts on Protection of Immovable Cultural Property (1994), on Archives (1995) and on Protection of Movable Cultural Property (1996) were adopted. Lithuania also approved the UNIDROIT Convention (1995) on stolen or illegally exported cultural objects. The Act on State Protection of Ethnic Cultures was also adopted in 1999.

III. **Strategy of employment in the cultural sector** – Lithuania does not have any special employment strategy for the culture sector. However, it supports an extensive network of cultural institutions that determine the character of employment in the area of culture.

IV. **Language policy (Relationship between culture and the media (consistency))** – The official language has been Lithuanian since 1989. A program to teach the State language began in 1995.

V. **Relationship between culture and the media (consistency)** – Of the total of 415 printed newspapers and 290 magazines in 1998/1999, 7 newspapers and 33 magazines were concerned with the subject of culture. National film production is the weakest area of Lithuanian national culture. The provision of licences in the area of TV and radio broadcasting was laid down by the Public Information Act of 1996. The Media Promotion Foundation, which finances the projects of printing and media institutes, also works on the basis of this Act.

VI. **The subject of equality in the cultural policy** – The Lithuanian cultural policy does not adopt any special strategy to promote the participation of women in culture or in the cultural labour market.

VII. **Art education: programs and models** – The Lithuanian State educational system facilitates art education at all levels. A great many private art schools have been established over the past ten years.

VIII. **The culture industry: development of programs and cooperation** – The Lithuanian State policy has become a more flexible and more specifically oriented system during the process of privatization and transformation of the economy to a free market. The Ministry of Culture has established criteria and methods leading to support for the culture industry. According to the Act on VAT, all activities connected with printing and publishing printed media are exempt from this tax. VAT must be paid only on the material used. Important cooperation exists between television and film producers, where the television has pledged to broadcast films of Lithuanian production. Nonetheless, Lithuanian films constitute only 1% of films shown in commercial cinemas. One the greatest problems in this area consists in infringement of copyrights by illegal copying of original audiovisual carriers.

IX. **Cultural minorities** – The Lithuanian state has been a multinational, multilingual, multiregional and multicultural area since the 13th century. In the 16th century, 20% of the overall population was non-Lithuanian in origin and this remains unchanged to the present day. The rights of national minorities are laid down in the National Minorities Act (redrafted in 1991). Lithuania signed the European Framework Convention on Protection of National Minorities in 1995. The National Education Act ensures that educational institutions must provide education to minority nations and lessons in their mother tongue.

The Netherlands

- The main objectives and principles of the cultural policy of the Netherlands reflect and correspond to the principles of the Cultural Policy of the Council of Europe. The Netherlands concentrates mainly on the necessity of consciousness that modern society is multicultural – the Culture for Cultures program.
- In 1994, the Ministry of Social Care, Health and Cultural Affairs was transformed into the Ministry of Education, Culture and Science.

Objectives of the cultural policy:

- In 1997 – 2000, the Minister of Foreign Affairs stated that the objectives of the cultural policy consisted in intercultural relations, cultural education, cultural cities and an increase in the standards and quality of modern media with emphasis on greater diversity.
- The objectives of the cultural policy for 2001 – 2004 are: cultural diversity, gaining the interest of the general public (publieksbereik) in cultural matters and entrepreneurial cooperation in the area of culture.

Relationship of the Netherlands to general aspects of the Cultural Policy

I. **New forms of international cultural cooperation** – International cultural relations are the responsibility of the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science. In the framework of the general budget, the HGIS fund is utilized in this area; this fund is administered in relation to the relevant four-year cultural policy. The Society for Cultural Contacts was established in 1999 and is responsible for Dutch organizations abroad.

II. **Changes in care for the national cultural heritage** – The national heritage in the Netherlands consists in the museums, historical buildings and archaeological find sites, archives and libraries. Expenditures in this area are very high and an attempt is being made to increase interest in the national heritage. There is an awareness of the necessity of preserving the cultural heritage of national minorities in the Netherlands.

III. **Strategy of employment in the cultural sector** – The emphasis of the cultural policy of the Netherlands on entrepreneurial cooperation in the area of culture is a new strategy in this area.

IV. **Language policy (Relationship between culture and the media (consistency))** – The official languages are Dutch and Friesian. A document on the cultural policy in 1997-2000 placed special emphasis on preservation and expansion of the Dutch language in the Netherlands and abroad. Dutch companies, television dramas, literature and creation of a Literature Museum were to be the instruments of this cultural policy.

V. **Relationship between culture and the media (consistency)** – A document entitled Media and Minority Policy was created on this subject, on the basis of the request of some national minorities that they be able to receive satellite programs in their own language.

VI. **The subject of equality in the cultural policy** – In the 1980's, this aspect was mostly related to women; however, in the 1990's, attention shifted to national minorities. The document Cultural Policy for 2001 – 2004, created in 1999, entitled Culture as Confrontation, was concerned with this aspect; here, emphasis is placed on the necessity for integration with simultaneous retention of the identity of cultural minorities.

VII. **Art education: programs and models** – The area of education was one of the priorities of the cultural policy for the 1997 – 2000 period according to the document Culture and School. The objective here was the creation of a new cultural-educational school curriculum. Two new subjects were created at secondary schools – cultural education and classical cultural education.

VIII. **The culture industry: development of programs and cooperation** – The term culture industry has not yet been established. For example, the central statistics

office – Statistics Netherlands – does not record data for the culture industry as a whole, but only for the individual areas. The book industry is a subject of debate at the present time. It has been stated that economic competition is distorted by fixed prices. Other debates have been concerned with a project in Rotterdam – the creation of a new institution that would encompass the area of film and photography and also the area of new media. The city of Amsterdam is opposed to this, as its Film Museum would have to move to Rotterdam.

IX. **Cultural minorities** – The cultural policy for 2001 – 2004 pays special attention to this area. Support will especially be provided for activities promoting and organizing artistic talents from non-Dutch cultural backgrounds.

Portugal

The main objectives and principles of the cultural policy of Portugal are:

- Democratization of culture, the important role of public-service TV and radio
- Decentralization, greater participation of local governments in decision-making on culture
- Dissemination of Portuguese culture abroad
- Professionalization of cultural institutions
- Restructuring of cultural institutions

Relationship of Portugal to general aspects of the Cultural Policy

I. **New forms of international cultural cooperation** – Cooperation with countries speaking Portuguese predominates. It is the target of the cultural policy to increase interest in Portugal and Portuguese in other countries, and to increase participation in international cultural programs, UNESCO activities, the Council of Europe and the EU.

II. **Changes in care for the national cultural heritage** – the number of museums has remained constant since 1990. The Portuguese Cultural Heritage Institute has existed since 1980.

III. **Strategy of employment in the cultural sector** – The greatest number of people in the cultural labour market are employed in the audiovisual sector (about 36%), and the fewest in libraries (about 4%).

IV. **Language policy (Relationship between culture and the media (consistency))** – 200 million people speak Portuguese, in socially and economically very different countries.

V. **Relationship between culture and the media (consistency)** – Attempts are currently being made to preserve the diversity and vitality of the culture in relation to the media. Support is provided for original television production.

VI. **The subject of equality in the cultural policy** – according to the government program, democratization of culture is very important and is based on cooperation amongst the Ministry of Culture, Ministry of Education and Ministry of Finance.

VII. **Art education: programs and models** – Art education is not a priority in the area of public education. Greater attention is paid to this area in the programs of private art schools.

VIII.   **The culture industry: development of programs and cooperation** – Cultural policy emphasizes the search for equilibrium between management and support in the area of culture. An Institute for Cinematography and the Audiovisual Arts, TV and Radio has been created. The "Internet into Schools" program should also assist in creation of an information society; this is a joint project of the Ministry of Culture, Ministry for Science and Technology and the Ministry of Education.

IX.   **Cultural minorities** – There are no social and political problems leading to racist or xenophobic reactions in Portugal. There are national programs in the areas of cultural policy for minorities and multicultural cooperation.

Romania

Objectives of the cultural policy:

- To induce, support and protect creative behaviour;
- To protect and promote the cultural identity of ethnic minorities;
- To promote and protect folk traditions and creations;
- To protect and favourably utilize the national cultural heritage;
- To encourage intercultural relations and emphasize preservation, development and expression of the cultural identity of the Romanian community living abroad;
- To develop Romanian cultural relations with other countries through European and global bodies.

The objectives of the cultural policy are related to the general objectives of the legislative, administrative and financial bodies of Romania:
- Decentralization of government
- Institutional reorganization and restructuring
- Cooperation with local public authorities
- Cooperation with the citizens

The main objectives and principles of the cultural policy of Romania reflect and correspond to the principles of the cultural policy of the Council of Europe.

Relationship of Romania to general aspects of the Cultural Policy

I.   **New forms of international cultural cooperation** – The Ministry of Culture of Romania is attempting to create new forms of international cultural cooperation and has thus become an active partner in important European bodies (Council of Europe, EU Commission, UNESCO). It works with these organizations on various projects enabling presentation of Romanian culture, support for and protection of the Romanian tangible and intangible cultural heritage and preservation of the cultural identity of Romanian communities abroad.

II.   **Changes in care for the national cultural heritage** – The Ministry of Culture has created a comprehensive national program to support and protect the national cultural heritage. The success of Romania in projects for the Council of Europe related to this area led to naming the city of Bucharest as the host for inauguration of the campaign Europe, a Common Heritage in 1999.

III.   **Strategy of employment in the cultural sector** – (No information is available.)

IV. **Language policy (Relationship between culture and the media (consistency))** – (No information is available.)

V. **Relationship between culture and the media (consistency)** – Although the Ministry of Culture does not have any competence in the audiovisual area, it supports the preparation and introduction of a media law. This was one of the first areas that was opened to privatization and decentralization.

VI. **The subject of equality in the cultural policy** – (No information is available.)

VII. **Art education: programs and models** - (No information is available.)

VIII. **The culture industry: development of programs and cooperation** – (No information is available.)

IX. **Cultural minorities** – In 1992, national minorities corresponded to 10% of the total population. In this area, the Ministry of Culture cooperates with the Department for Protection of National Minorities and with specialized institutions under the Ministry of National Education. The Ministry of Culture supports various projects for cultural minorities, e.g.: a program to support the written culture of national minorities, a project to support creativity and acting in ethnic minorities and promotion of interculturalism.

Russia

Long-term objectives of the cultural policy of Russia in the framework of the Federal Program for Development and Maintenance of Culture and Art:

- To create a foundation of ideas and ethics for a legal State, in which individual values would be recognized, similar to artistic and intellectual freedom, citizenship and patriotism and positive models of cultural conduct;
- To create the right conditions for the development and reproduction of the national creative potential;
- To preserve cultural traditions, formulate an undistorted historical consciousness and create a uniform national cultural environment.

The main objectives and principles of the cultural policy of Russia reflect and correspond to the principles of the Cultural Policy of the Council of Europe, with special emphasis on national cultural values and traditions.

Priorities of the cultural policy of Russia:

- To create the necessary conditions for access to national and international cultural and artistic events, free creativity and personal cultural and mental development for the broadest possible range of social groups;
- To preserve the historical and cultural heritage of the inhabitants of Russia as a unifying factor between various social forces and groups;
- Creation of a State principle that would introduce the cultural policy at a regional and governmental level, on the basis of which communication between the people and the State would occur more naturally.

Relationship of Russia to general aspects of the Cultural Policy

I.   **New forms of international cultural cooperation** – although a great many projects have been approved by the Government, many of them were later cancelled because of lack of funds. Thus, the richer regions began to organize international cooperation independently. The initiatives of the surrounding countries, e.g. Finland, assist in international communication. Although these activities are rarely supported by the State, they are never blocked by the State.

II.   **Changes in care for the national cultural heritage** – Current debates as to whether this area should be administered by the Ministry of Culture or the more influential Ministry of Finance are a characteristic feature of the trends in care for the cultural heritage. This applies particularly to the use of historical buildings and revenues from their lease, without expenditures for maintenance. A great many national monuments were returned to their original owners without regard for their historical value. Museums and archive collections are considered to be part of the national heritage. Libraries partly fall into the same area and partly into the area of new technologies because of the successful information system that they use (LIBNET).

III. **Strategy of employment in the cultural sector** – The level of employment in culture in Russia is not a problem. A problem can be seen in the low salaries of employees in culture – in relation to other professions. A further inadequacy consists in the small number of people who are capable of directing cultural institutions in the new electronic environment. Older people, who are acquainted only with the economic conditions of the former socialist regime, remain in their jobs.

IV.   **Language policy (Relationship between culture and the media (consistency))** – Promotion of the Russian language has lasted throughout the entire history of Russia. Ethnic and national languages and dialects – frequently very different from the Russian language – were, in the best case, only tolerated. Efforts to protect the Russian language from Western influences continue; on the other hand, support for other world languages has been declared. National minorities may use their mother tongue in everyday life; however, special support for publications in minority languages does not lead to adequate growth of a capable industry. The same is valid for translations.

V.   **Relationship between culture and the media (consistency)** – The mass media have their own administration that is independent of administration of culture. Administration of culture is responsible for marginal subjects: traditional art, cinemas, national heritage without commercial influence. Nonetheless, the basis for the national identity is created by culture in the form of traditions, explaining the enormous popularity of Soviet films from 1930 – 1970, conservative attitudes amongst the elite in combating mass "westernization" and the defence of national values in the arts and in the media.

VI.   **The subject of equality in the cultural policy** – Equality of participation in culture was a result of the authoritarian system of the State in the past. Following collapse of the system, culture became financially and spatially less accessible for regional areas outside of large cities, leading to inequality, similar to that in other areas, e.g. education, free time activities or sports.

VII. **Art education: programs and models** – The Russian educational system provides a broad range of academic education in the area of the arts. This education has been preserved, although it is fighting for survival in some areas because of lack of funds. The cultural policy of Russian emphasizes the necessity of cooperation at all levels of cultural, administrative and educational

institutions, for the purpose of strengthening the traditionally high level of art education. A great many Russian artists and teachers are, however, active throughout the world, because of the poor remuneration for their work at home.

VIII. **The culture industry: development of programs and cooperation** – The culture industry continues to be directed by public service institutions, which has prevented stabilization in this area. The crisis culminated in August of 1998 and the situation has still not stabilized.

IX. **Cultural minorities** – Minority cultural policy for national groups living in the territory of Russia is formulated in the National Cultural Autonomy Document, which should provide these groups with special potential for development of the cultural heritage. More than 500 National Cultural Centres have been established for this purpose, with the support of the Ministry of Culture.

Slovenia

There is no unambiguous national cultural program in Slovenia that would outline the clear objectives and priorities of the cultural policy. The main objectives and principles of the cultural policy of Slovenia reflect and correspond to the principles of the Cultural Policy of the Council of Europe.

Current topics and conflicts in the cultural policy of Slovenia:

- Lack of political will to adopt a new and pro-active approach to the creation of a modern cultural policy;
- The need for modernization (creation of autonomy, decentralization) of the public sector in the area of culture;
- Lack of cooperation between the national and local levels;
- The necessity of changing traditional administrative procedures through introduction of better procedures; the necessity of creating managerial methods that would promote private and institutional initiatives;
- The necessity for proper evaluation of the cultural policy;
- The small size of the Slovenian cultural market;
- The necessity for an equilibrium between protection of the positive cultural values of the past and openness to international cultural challenges coming from the entire world;
- The necessity of creating a cultural strategy leading to integration into the EU.

Relationship of Slovenia to general aspects of the Cultural Policy

I. **New forms of international cultural cooperation** – Openness to international contacts is necessary for the survival of a small nation. Slovenia invests more funds in international cooperation although it is not, itself, capable of offering similarly interesting cultural campaigns.

II. **Changes in care for the national cultural heritage** – The Cultural Heritage Office of the Ministry for Culture is responsible for this area. A new Act on Protection of the Cultural Heritage was adopted in 1998. It includes the following:

- A clear definition of the administrative and professional roles of protection;
- It pledges to fulfil the rights of the owners of the heritage to own legal documentation;
- It pledges to defend the interests of protection of the heritage through physical and other planned measures;

- It pledges to regulate trading in the national heritage;
- It pledges to establish, in the law, the primary role of the State and the subsidiary role of local governments in protection of the heritage;
- It pledges to control that the State plays its role in cooperation with local governments and at an international level (in relation to international communities).

III. **Strategy of employment in the cultural sector** – Employment conditions in Slovenia were greatly affected by the new political and economic conditions; however, wages and salaries in the area of culture are generally comparable with those in the commercial sector. The employment system in the arts should be more flexible so as not to retard the creative arts.

IV. **Language policy (Relationship between culture and the media (consistency))** – The Slovenian language was forced to combat strong Yugoslav influences ("Yugoslavisation"). Tendencies in commercial and scientific areas to replace the Slovenian language by English constitute another problem. Attention in this area is focused on protection of the Slovenian language, support for translations and development of suitable Slovenian terminology for technical and scientific purposes.

V. **Relationship between culture and the media (consistency)** – The prepared media law differentiates three types of television broadcasting: public, commercial and non-commercial. National public and non-commercial broadcasting must be good-quality, diverse, cultural, educational and entertaining. Slovenia requires a number of original Slovenian productions in the programs of national and private television stations. This is also true of radio broadcasting and its share in global cinematographic production.

VI. **The subject of equality in the cultural policy** – (No information is available.)

VII. **Art education: programs and models** – All the educational institutions in Slovenia follow statutory school curricula, including art and music education. These subjects can be supplemented by various extra-curricular activities. The Ministry of Education and Sport is responsible for the area of educational programs.

VIII. **The culture industry: development of programs and cooperation** – The culture industry remains substantially under the influence of the State. Thus, the State regulates the culture industry and decides on financing of the individual areas of culture. Especially the opera and the theatrical arts are supported, while less financing is provided for the areas of film, publication, TV entertainment, etc. This cultural policy is explained by stating that 1) the free culture market does not provide for equal development of all spheres of the arts and 2) the Slovenian market is too small and could be engulfed by the effects of multinational culture corporations.

IX. **Cultural minorities** – The positions of the original Hungarian, Italian and Roma populations are specified by the Slovenian Constitution. The Hungarian and Italian minorities in Slovenia are treated with "positive" discrimination, where they have their own cultural institutions and rights in the area of libraries and education. There is also a similar attitude towards Roma groups. However, positive discrimination exists only for cultural policy in the cultural sphere; these tendencies are not apparent in other areas (disability, unemployment, young people, etc.).

Sweden

Priorities of the cultural policy:

- Protection of freedom of expression and creation of real opportunities to use this freedom;
- Create conditions for everyone to participate in cultural life and cultural experience and encourage production of one's own creativity;
- Promote cultural pluralism, artistic revival and quality in accordance with elimination of the negative consequences of commercialism;
- Promote culture in implementing dynamic, inspiring and independent forces in society;
- Preservation and use of the cultural heritage;
- Promotion of cultural education;
- Support for international cultural exchange and mutual meetings of various cultures in the domestic environment.

As Sweden has long actively participated in the cultural programs of the Council of Europe, the main objectives and principles of the cultural policy of this country reflect and correspond to the principles of the Cultural Policy of the Council of Europe.

Relationship of Sweden to general aspects of the Cultural Policy

I. **New forms of international cultural cooperation** – Sweden actively supported the UN decision to create a World Commission for Culture and, in 1998, organized an international UNESCO conference on the subject of The Power of Culture. Membership in the EU provided Sweden with new opportunities for international cooperation and cultural activities. Sweden also organized a three-year program entitled Cooperation for Culture, concerned with international contacts with Eastern Europe and the Baltic States.

II. **Changes in care for the national cultural heritage** – The National Council for Cultural Affairs and the National Heritage Board allocate special grants to museums and other institutions working in this area. The Museum of World Culture was established in 1999 to supplement the Ethnographic Museum in Gothenburg and the Ethnographic Museum, Mediterranean Museum and East Asian Museum in Stockholm. The Swedish Government has also decided to establish a forum entitled "Forum for the humanities and democracy, based on the Holocaust "– the forum will act as a museum and educational centre. The Ministers of Culture of the Baltic States have adopted a joint program for strengthening the cultural heritage and promoting tourism.

III. **Strategy of employment in the cultural sector** – There is certain disequilibrium in this area, caused by the inadequate unemployment support in relation to the large number of artists that are incapable of making a living from art. Indeed, the policy of the employment system does not always correspond to policy in the cultural sector. It is apparent that, in the future, there will have to be better cooperation between the areas of the labour market, culture and education.

IV. **Language policy (Relationship between culture and the media (consistency))** – Approximately 10 million people speak Swedish – the inhabitants of Sweden, minority inhabitants of Finland and a small number of descendants of Swedish immigrants in the U.S.A. Thus, this is a minority language in the European continent, for which care must be provided through libraries, research institutes, literary grants, the media and education. At the

present time, activities are directed towards support for reading and work with the Swedish language amongst children and young people (up to 140 languages are spoken in various Swedish families).

V. **Relationship between culture and the media (consistency)** – The most important objectives in the area of culture and the media consist in preservation of freedom of expression, accessibility and diversity of content. At the present time, television and radio broadcasting are the most important sources of information. Together with this role, they are also the bearers of direct responsibility for culture and thus a large portion of broadcasting time is devoted to various cultural subjects. In addition to the traditional media, new information society technologies (IST) are being created, especially the internet. A great many projects in Sweden are concerned with digitization of archives and museums.

VI. **The subject of equality in the cultural policy** – Analysis of contemporary everyday structures and standards is the main instrument for achieving equality of women and men in society. From the viewpoint of gender studies, the cultural policy can be seen from the standpoints of 1) professional art and artistic methods, 2) citizens as the public, and 3) citizens as participants in their own creative activities and methods. In general, it can be stated that a great many women work in the culture sector, but men still predominate. Several programs have been established on this subject (e.g. the Art Grant Commission began to award grants from the viewpoint of equality of women and men and the Swedish Association of Local Authorities allocated this subject an important position in its activities).

VII. **Art education: programs and models** – Children and young people are the largest group of consumers of culture. The low interest in the cultural heritage and traditions (compared to interest in modern media) on the part of this social group is a consequence of the approach of the creators of the cultural policy and also represents a challenge to change this situation. Work with children and young people is an activity that should be implemented by cultural institutions. The current national program for elementary schools consists in a State project entitled "Culture in Learning".

VIII. **The culture industry: development of programs and cooperation** – Sweden does not have a special policy related to the culture industry. There is only a scheme of support for certain areas of cultural production.

IX. **Cultural minorities** – The objectives of the cultural policy of Sweden apply equally to all the inhabitants of this country; only the Sami national minority has a special status in Sweden. Special measures have been adopted in connection with the objective of the cultural policy to preserve the languages of minorities living in Sweden.

5.1 Summary of the Cultural Policies of Selected Countries of Europe

I.   **New forms of international cultural cooperation**

The area of international cultural cooperation is affected to a certain degree both by the currently proclaimed international policies of the individual countries, but also by the cultural and historical memory of nations. Consequently, various approaches to practical implementation can be encountered in the individual areas of foreign cultural policy. However, in general, the cultural policy of the countries of Europe in the sphere of international cooperation can be summarized in several points relating to the main cultural principles of the Council of Europe (**Equality, Creativity, Diversity and Participation in Cultural Life**), which should be promoted by the individual countries at both the local and the international level.

- **Promotion of international cultural projects** – e.g. Kaleidoscope, EU's Culture 2000 Programme, Raphael, Ariane. Especially the post-Communist countries frequently emphasize their active cooperation in projects that are implemented under the sponsorship of important European organizations (Council of Europe, EU Commission, UNESCO, etc.). Only Russia is an exception in this area; while it admits that a great many European international cultural projects have been adopted by the Russian Government, many of them have been cancelled for lack of funds and ideological support. The wealthier regional governments or initiatives of the surrounding countries, especially Finland, thus independently provide for cooperation in international programs in these cases.
- **Integration of national cultures into the international consciousness** – establishment of cultural and information centres and institutions, promotion of artistic products, translation of the national literature, promotion of participation of individual artists in international cultural activities, etc. For this purpose, Austria is establishing art ateliers and Goethe institutes in the countries of Europe. Similarly, the Danish Institute, Scandinavian information office and Dutch Society for cultural contacts, operated by Dutch organizations abroad, have also been established. The area of integration of national cultures in the international consciousness is formulated in the cultural priorities of a number of States. For example, Romania conceives amongst other things, its cultural priority in preservation of the national identity of national communities abroad, Portugal promotes the use of the Portuguese language abroad and the cultural policy of Slovenia emphasizes particularly international projects, amongst other things, supporting the conservation of the culture of this small country.
- **Introduction of international cultural cooperation in specific areas** – creation of new international cultural agreements, sending cultural attachées abroad, orientation of cultural projects to certain areas. Emphasis on a new type of intercultural cooperation is promoted particularly in Finland, which is newly oriented towards the culture in the area of the Baltic and Barents Seas. Sweden is also newly orienting itself towards cultural cooperation with countries in the area of Eastern Europe and the Baltic area in the three-year program Cooperation for Culture. On the other hand, it has been pointed out that, although Croatia considers itself to be a central European country and a Mediterranean country, it directs its international activities towards the countries of Western Europe, with less emphasis on Central European countries and almost no attention towards the countries of the Mediterranean area.
- **Exploitation of the influx of new cultural directions and influences** – This aspect is based on the assumption that any international cultural cooperation should lead to bilateral

enrichment of the cooperating States. In the area of culture, the idea of expanding the EU to include other countries of Europe supports this assumption.

II.   Changes in care for the national cultural heritage

Changes in this area are most frequently related to **changes in the legislation**, dealing with this area. The greatest changes in the legislation on care for the national cultural heritage were expected over the past decade primarily in the former socialist countries. According to reports of the Council of Europe on the cultural policies of the countries of Europe, most of these countries except Bulgaria had incorporated care for the national culture into the legislation by 2000. For example, Romania has described the creation of a successful comprehensive national program to promote and protect the national cultural heritage. Protection of the cultural heritage is one of the most important aspects of the Lithuanian cultural policy. In this sense, the State Commission for Conservation of Monuments was established there and Acts on Protection of the Cultural Immovable Property, on Archives, and on Protection of Movable Cultural Property, the UNIDROIT Convention on stolen or illegally exported cultural objects and the Act on Basic State Protection for Ethnic Cultures were all approved during 1994 – 1996. A new Act on Protection of the Cultural Heritage was adopted in Slovenia in 1988. It contains a clear definition of the administrative and professional roles of protection by the State, for which the Cultural Heritage Office of the Ministry of Culture is responsible. The National Heritage Committee was established in Estonia in 1994, which has executive powers and to which the local governments are reporting. However, this institution does not have sufficient financial resources and is accused of poor performance and flexibility.

Another phenomenon that is related to the Communist era in the countries of Central and Eastern Europe consists in neglecting of a great many historical buildings, especially churches. Croatia has quite successfully come to terms with this situation at a regional level, with the assistance of various active local professional associations, historians, etc. Latvia has also managed to return a great many cultural monuments to the original condition with substantial assistance from local and foreign institutions. Both these countries, and also Russia are facing **discrepancies between preservation of the cultural heritage and commercial interests.** Especially in Russia, a great many national monuments were returned to their original owners without regard to their historical value and are further employed for commercial purposes without concern for their state of disrepair.

High costs and **lack of adequate funds** constitute a problem faced by the sphere of care for the cultural heritage in most of the countries of Europe. The Netherlands is attempting to come to terms with this situation by increasing public interest in the national heritage and efforts to increase awareness of the necessity of preserving the cultural heritage of Dutch national minorities. France also considers it important to **provide access to the cultural heritage, not only to professionals, but also to the general public**, so that archives would function instrumentally, as a source of the national memory. Emphasis is placed on the necessity of conserving the industrial architecture of the 20th century as information on the historical development of society. Some countries have managed to create very successful projects in the interests of availability for the general public of the individual cultural areas. Good examples are the establishment of the Museum of World Culture in Sweden in 1999, complementing the Ethnographic Museum in Gothenburg, and the Ethnographic Museum, Mediterranean Museum and East Asian Museum in Stockholm, as well as the successful library information system (LIBNET) in Russia in the area of new technologies, etc.

III. Strategy stimulating employment in the cultural sector

Rather than a specific strategy to stimulate the labour market in the area of culture, individual problems related to employment in the cultural sector tend to be emphasized. The most frequently mentioned problem is **inadequate remuneration for people working in the area of culture** compared with remuneration in other professions. The low salaries and a pension system that is frequently unacceptable for artists leads a great many artists in Russia, Bulgaria and Estonia to turn to other professions or talented people emigrate. The inadequate remuneration of people working in culture in Bulgaria is considered to be the result of another negative tendency, i.e. the constantly **decreasing number of institutions supported by the State**. The **lack of people capable of directing institutions in the new economic environment** is an inadequacy in the cultural labour market that affects Russia as a post-Communist power. People who are capable of functioning only under the economic conditions of a socialist regime continue to hold managerial positions in some cultural institutions. Employment conditions in Slovenia were greatly affected by the new political and economic conditions; however, wages and salaries in the area of culture are generally comparable with those in the commercial sector. However, the employment system in the arts should be more flexible so as not to retard creative activities.

Only Croatia exhibits actual **unemployment in the cultural sector**, caused by the unbalanced structure of the cultural labour market. Portugal also exhibits imbalance in this area of employment; while more than 36% of people working in culture are employed in the audiovisual sector, only 4% are employed in the book industry.

The large number of artists, their lack of opportunities and the subsequent **low support for the unemployed** create an imbalance in the employment policy in Sweden. The problem lies primarily in the lack of accordance of the general policy of the employment system compared to policy in the cultural sector. It is apparent that, in the future, there will have to be better cooperation between the areas of the labour market, culture and education.

The countries of Latvia, Lithuania and Austria do not have any special employment strategy for the culture sector, although Austria designated this area as one of the most important topics at the conference entitled "Cultural Competence. New Technologies, Culture and Employment" in the second half of 1998. In general, it can be stated that these countries **maintain an extensive network of cultural institutions** that determine the character of employment in the area of culture.

The countries of Finland, the Netherlands and France emphasize specific strategies to stimulate employment in the culture sector. It is the objective of the program of some Finnish cities entitled the "creative industry policy", to **create a functioning cultural market** in various European cities and quarters. Other projects of this kind in Finland are concerned more with the area of education. A new cultural priority of the Netherlands in the sphere of employment in culture consists in **promotion of entrepreneurial cooperation in culture and art.** France meets the precondition for the **creation of new jobs** in the culture sector according to the principle "new services = new jobs". This is particularly oriented towards employing young people. In this strategy, culture, sport, education and protection of the environment denote means leading to progress.

IV. Language policy (Relationship between culture and the media (consistency))

On the basis of the Cultural Policies in Europe: a Compendium of Basic Facts and Trends in European Culture of 2000, the aspect of language policy can be generally summarized under four basic headings:

1) Attempt to free the national language of external influences
2) Attempt to preserve the national language
3) Attempt to spread the national language abroad
4) Attempt to preserve the right of minorities to education in the local or mother tongue

1) Attempts to purify and protect national languages against external influences can be seen, e.g., in Croatia, Estonia and Russia. A lively discussion was held on this subject in Estonia in 2000. The State Language Office, which is concerned with studying this language, holds various courses, programs and state examinations for the purpose of preserving the original Estonian language. These efforts tend to have a political context in Croatia. Possibly for this reason, attempts to "purify" Croatian to remove various dialects and Serbian words tend to be ineffective and the language retains its original form, even in the media. In Russia, rather than protection of the language, this tends to take the form of promotion of the Russian language, which is rooted deep in the history of this country. A great many ethnic and national languages and dialects – frequently very different from Russian – were, in the best case, tolerated at the time of the Communist regime. This attitude is reflected in contemporary Russian language cultural policy, where special financing of publications and translations in minority languages is not promoted by the State in any way.

2) Slovenia and Latvia feel the need to protect the national language against irreversible transformation or complete disappearance. The Slovenian language is attempting to resist two equally intense effects changing its original character: to begin with, this is the influence of Yugoslavia (Yugoslavisation), while the second problem lies replacement of Slovenian in the commercial and scientific spheres by English. Attention is thus currently focused on protection of the Slovenian language, support for translations and development of suitable Slovenian terminology for technical and scientific purposes. To protect the national language against disappearance, Latvia has introduced the program "Livs in Latvia" and is preparing an amendment to the Act on the State Language and a project entitled "Culture", to be concerned with promotion, development and cultivation of Latvian. It should be added that a great many theatrical productions in Latvia are still presented in the Russian language.

3) Attempts to spread the national language abroad can be seen in countries where the official language has a stable position but is used by only a small percentage of the world population on a global scale. This is true of the languages of the Netherlands, Sweden and Denmark. Natural dissemination of the languages of these countries is complicated by the spread of English throughout the world as the language of international communication. Various activities (films, television dramas, literature, research, ...) in the national languages are supported by the State in the Netherlands, Sweden and other countries with similar tendencies. Programs with similar themes are intensely supported in France, although French is a global language.

4) Attempts to preserve the rights of minorities to education in the local or mother tongue are clearly defined in the cultural policies of Austria, Bulgaria and Finland. Integration of cultural and ethnic minorities through effective teaching of Finnish and German in relation to the "educational rights of national minorities" is occurring in Finland and Austria. Bulgarian citizens, whose mother language is not Bulgarian, can obtain education in their mother tongue if they wish. They also have a certain opportunity to watch educational programs in their own language in television and radio broadcasting.

V   Relationship between culture and the media (consistency)

In a European context, the media can be generally divided into the **public-service, private commercial and non-commercial sectors.** In most of the countries of Europe, the relationship between culture and the media is regulated in the legislation by the introduction of a **media law** with various wordings, although the area of the media often does not fall only under the competence of the Ministry of Culture or a similar body.

The consistency of the media policies of the countries of Europe consists primarily in the **general idea of the content of public-service television and radio broadcasting.** The content of national public broadcasting should not be primarily commercial and should provide good-quality, educational and entertainment programs. The most important objectives uniting the areas of culture and the media consist in **freedom of expression, accessibility and diversity of content.** A great many countries emphasize the necessity of producing original programs in the national language (Slovenia, Portugal, France) and also support for satellite broadcasting for national minorities (the Netherlands, Finland).

The effect of the media on culture is also seen comprehensively from the viewpoint of **globalization processes.** Discussions on this subject are related to four main areas: new media, new media contents, creation of an information society and economic effects on the media. Digitalization of data is a topical subject not only in the area of television and radio broadcasting, but also in cultural archives.

VI.   The subject of equality in cultural policy

The subject of equality in cultural policy can be divided into four areas according to the cultural policies of the individual countries of Europe:

1)   General right to culture
2)   Social equality in relation to culture
3)   Right of national and ethnic minorities to culture
4)   Participation in the labour market in the area of culture from the viewpoint of equality of women and men

1)   General rules for free participation in culture are laid down as an important component of the cultural policies of most countries in Europe. Special national programs are established for this purpose in France, such as the "Rights/Equality of Cities", consisting in broad cooperation between local societies and schools or libraries, cooperation of amateurs and professionals in art, public participation in cultural projects and revitalization of local communities through cultural activities. In the same sense, the idea of democratization of culture was promoted in Portugal, to be implemented through government programs organized in cooperation with the Ministry of Culture, Ministry of Education and the Ministry of Finance.
The idea based on "equality" of the right to participation in culture was also promoted in Russia by the former socialist State system. However, at the time of this authoritarian system, inequality already existed in Russia in the ability to actively participate in culture. According to the report for the Council of Europe of 2000, there is still substantial inequality at the present time in the areas of education, free-time activities and sports because of the large social differences in society.
This subject is discussed in Croatia firstly from the viewpoint of inequality in the financing of various State cultural institutions. Secondly, inequality exists in the placing of employees in

important positions in the area of culture, where a not only professional knowledge, but also the political preferences of the candidate play a role.

2) The cultural policies of, e.g., Bulgaria and Estonia, concentrate on social inequality in the area of culture. In Bulgaria, support is provided primarily for projects that permit socially disadvantaged persons to participate in cultural processes. In its State support, Estonia concentrates on older citizens and persons living in smaller regions, as these social groups exhibit a disturbing decrease in consumption of culture.

3) Emphasis is placed on maintaining the rights of national and ethnic minorities to culture in the cultural policies of Finland, Latvia and the Netherlands. For example, the members of national minorities with Finnish State citizenship have the same rights as those born in the country. In Latvia, a Public Integration Program and several other regional projects are being prepared in Latvia in connection with this subject. One of the most important items in the Latvian SOROS foundation program consists in support for creation of an ethnically and socially integrated society in Latvia. The necessity for integration and the need to preserve the identity of cultural minorities were the main subject areas in the document Culture as Confrontation, which is part of the Dutch cultural policy for 2001 – 2004.

4) Attempts to introduce equality in participation in the labour market in the area from the gender viewpoint are apparent, e.g., in the positions of Austria and Sweden on this aspect. Equality of women and men, attempts to make salaries uniform and equality of the right to employment are emphasized in both countries. In this sense, Sweden has proposed a new view of the cultural policy in the areas of 1) professional art and artistic methods, 2) citizens as the public, and 3) citizens as participants in their own creative activities and methods, from the point of view of gender studies.

VII.   Art education: programs and models

All the countries of Europe that presented their own cultural policies in the document of the Council of Europe entitled Cultural Policies Europe - A Compendium of Basic Facts and Trends have some form of compulsory art education in the school curriculums of elementary and secondary schools. This mostly consists in education in the area of the creative or the musical arts; however, e.g., the subjects of cultural education and classical cultural education have been introduced in the Netherlands. Finland is the only exception, where art education was placed outside of the normal school curriculum in 1992. However, new art education programs have been introduced there since 1990, functioning on the basis of State support. They include, e.g., the education programs of the National Art Gallery for school-age children.

A great many countries also provide for art education at the university level. However, the limited accessibility of this education for smaller regions is a frequently mentioned inadequacy of art university institutions.

The disproportionate financial remuneration of art teachers, who are not motivated to work in this area, is another frequent inadequacy (Russia, Latvia and Croatia), and their numbers are decreasing.

VIII.   The culture industry: development of programs and cooperation

In some countries of Europe, the term culture industry has not yet been established in the economic sphere. Institutions collecting basic data, such as the Dutch central statistics office – Statistics Netherlands, thus do not record information on the culture industry as a whole, but only data from the individual branches in this area. Some other countries, such as Sweden, do not have a special policy

related to the culture industry. There is only a scheme of support for certain areas of cultural production in these countries.

In most countries of Europe, **the culture industry is regulated by the cultural policy of the State.** In Estonia and Latvia, the State no longer automatically finances the entire culture industry, but only selected projects. However, it has reserved the right to intervene in the culture market by retaining the ownership of some important cultural institutions in the culture industry. In Slovenia, the culture industry is still greatly under the influence of the State. The State regulates and decides on financing of the individual areas of culture. Especially the opera and the theatrical arts are supported, while less financing is provided for the areas of film, publication, TV entertainment, etc. This cultural policy strategy is explained by stating that 1) the free culture market does not provide for equal development of all spheres of the arts and 2) the Slovenian market is too small and could be engulfed by the effects of multinational culture corporations. France and Portugal also regulate the cultural policy of the State to create equilibrium between management and support for the culture industry. According to Cultural Policies Europe of 2000, the culture industry in Russia is still directed by public-service institutions, which has prevented economic stabilization in this area. The crisis culminated in August of 1998 and the situation has still not stabilized.

In the media sphere of the culture industry, cooperation exists between the public service and private media, e.g. in Finland and Sweden. Specifically, in Finland, there is an agreement between the Finnish film foundation, the national radio, the Finnish broadcasting company and MTV – the Finnish private television company, that they will subsidize important television film projects.

The most frequently mentioned problem in the area of the culture industry is the increasing frequency of infringement of copyrights by illegal copying of original audiovisual carriers.

Important economic changes also occur in this area through changes connected with the VAT rate, mostly in the book industry. While in Lithuania, all activities connected with printing and publishing printed matter are exempt from VAT by law, in Latvia, books have been removed from the 18% VAT rate and, in Croatia, the development of the book industry was complicated by imposing a 22% VAT rate on sales of books.

IX. Cultural minorities

This area is regulated in the individual countries by laws regulating the legal status of cultural and ethnic minorities or institutions that are responsible for this aspect.

Institutions

In Croatia, this area lies within the competence of the Croatian Government. It is the specific responsibility of the Office for Ethnic and National Communities and Minorities. Although more than sixteen major national minorities live here, creating their own social and cultural environment, there is still no legislative basis for State support. In 1999, the Bulgarian Parliament approved the creation of "Councils for Ethnic and Demographic Matters", which should function at the level of the regional governments. The members of the individual minorities in the particular region should be represented in these councils. In Portugal, national programs for multicultural cooperation, entitled Multicultural Education and Intercultural Education were introduced in the area of minority cultural policy. In the Netherlands, programs are operative to support the literature culture of national minorities, to support creativity and acting amongst ethnic minorities and to promote interculturism, under the auspices of the Ministry of Culture, in cooperation with the Department for Protection of National Minorities and with specialized institutions of the Ministry of Education, Culture and Science.

Laws

The cultural policy for minority nations is regulated by law, e.g. in Russia, Estonia, Finland, Latvia, Lithuania and Slovenia. Formulation of Russian cultural policy in relation to cultural minorities is outlined in the National Cultural Autonomy Charter, which ensures these groups the right to the potential for their own cultural development. More than 500 National Cultural Centres have been established for this purpose, with the support of the Ministry of Culture. The rights of national minorities in Finland and Slovenia are guaranteed by the Constitution. In addition, various special programs for immigrants and refugees are organized in both countries. In Estonia, the Act on the Cultural Autonomy of National Minorities of 1993 applies to the members of minority cultures in Estonia. However, according to the law, only a person who has obtained Estonian state citizenship is considered to be a member of a minority culture. The objective of Estonian cultural policy in this area consists in social integration and, simultaneously, maintenance of the cultural identity of national minorities. In Latvia, in the context of international law, the Act on Free Development and the Right to Cultural Autonomy of National and Ethnic Groups of 1991 provides for cultural autonomy and cultural self-government of national and ethnic groups (this Act was amended in 1994).The rights of Lithuanian national minorities are laid down in the Act on National Minorities (reformulated in 1991). Lithuania also ratified the European Framework Convention on Protection of National Minorities in 1995. The Act on National Education also applies to cultural minorities; this Act requires educational institutions to also provide education and education programs to minority nations in their mother tongue.

5.2   On the priorities of the cultural policies of the countries of Europe

Analysis of the cultural policies of fourteen countries of Europe reveals the main tendencies and directions at the beginning of the new millennium. Although the conclusions should be viewed with a certain degree of reservation, they have considerable information value.

If we ignore the obvious and somewhat surprising inclination of the cultural policies towards defence of the national identity, promotion of the national culture abroad and promotion of the cultural of their national minorities abroad, the separate study of cultural policies of the EU Member States, the accession countries and the countries outside the EU have a number of common and also a number of quite different priorities. The accession countries have a substantial tendency towards nationalization of their cultural policies. The natural character of this tendency is confirmed by the experience of the EU Member States, which also went through this phase.

Other common priorities also surprisingly include decentralization of administration of cultural matters, the network of cultural institutions and cultural life itself, with reorganization, rationalization and restructuring of cultural institutions financed from public budgets. While this is the third or fourth most important aspect in the cultural policies of the monitored Member States, it is the most important aspect in the accession countries and other countries connected by previous political development. This is probably because this phase still awaits most of the studied countries. The accession countries are concerned primarily with privatization, the aspect of taxation of cultural production, the reduction in the number of jobs in connection with rationalization of cultural institutions financed from public budgets, methods of supporting non-commercial projects, etc. While projects to promote employment in culture have been mentioned in several EU Member States ("creative industry" in Finland, support for enterprises in culture in the Netherlands and the program of creation of jobs in this area in France), these subject areas do not appear in the accession countries.

The two groups of studied countries declare protection of free artistic expression and dissemination of creations and support for free participation in cultural life as a priority with roughly the same frequency. It is interesting in this connection that, far more than other countries, the EU Member States emphasize the need to democratize culture, which is understood on at least three levels. These are the

level of making culture accessible for citizens (frequently through an increase in their abilities through "artistic education") and also in practical meeting of preconditions for exercising of minority cultural rights and minimization of barriers limiting the potential for participation in culture by handicapped individuals. There is also rather surprising agreement in the emphasis on support for creativity, which is understood in the intentions of the UNESCO documents.

The cultural policies of the studied Member States frequently state the priority of increased diversity and plurality of culture and cultural life, promotion of cultural exchange, support for cooperation of nonprofit and entrepreneurial systems in culture and support for artistic education (which is, however, understood much more broadly than education of professional artists and interpreters). As far as cultural exchange is concerned, a slight shift from exchange based on bilateral relations to exchange in the framework of international programs open to all interested parties can be seen in connection with the activities of the EU and UNESCO. However, bilateral cultural exchange continues to form the basis for of cultural relations and further development is characterized by two mutually supporting trends. On the one hand, cooperation is becoming institutionalized (expansion of cultural centres abroad) and, on the other hand, the dominance of the State is being replaced by an increasing number of cultural contacts at the level of the regions (and not only trans-boundary cooperation) and the municipalities.

For countries lying outside of the EU, the different themes of approximation to the EU and elimination of State control of culture, which cannot be simply identified with decentralization, are important.

6 Case Studies

6.1 The Cultural Policy of Austria

Annex: Plan of the development of Austrian Federal Museums to 2010

Elisabeth Gehrer (1942) has been the Federal Minister for cultural affairs since 1995. Until 2000, this ministry had the name "*Bundesministerium für Unterricht und kulturelle Angelegenheiten*" (Federal Ministry for Education and Cultural Affairs). In 2000, the Ministry was renamed "*Bundesministerium für Bildung, Wissenschaft und Kultur*" (Federal Ministry for Education, Science and Culture). There was also a change in competence – live art falls directly under the Federal Chancellor (more specifically, the special State secretary).

The cultural policy of Austria in recent years has been characterized by obvious attempts to support cultural institutions preserving the cultural heritage. The concepts of preservation of the cultural heritage and protection of the artistic and cultural treasures of Austria are gaining key importance. In 1994, the Austrian government established four priorities for its cultural policy:
1. Renewal of the activities of State museums
2. Modernization of the Austrian National Library
3. Strengthening and support for contemporary art
4. Retaining a central role in promoting decentralized initiatives

Although there was a shift in the government three years ago towards central right-wing orientation, the cultural policy of the State was not greatly affected by this change.

From an international point of view, it seems rather problematic that Austrian culture is known and perceived mainly because of its history (especially in the areas of music and literature). Austria is trying to change this situation and to also present contemporary culture and art. Support for the work of contemporary artists (for example, a substantial change in the area of special social insurance for artists) appears important from this point of view. The participation of Austrian artists in international cultural activities and the establishment of Austrian art ateliers abroad are further steps in the international context.

In 1998, Austria held the position of Presidency of the EU Council for the first time. It attempted to confirm its position as a leading cultural country in Europe through careful preparation of specialized conferences and other events. The preparation of the program "Culture 2000", establishing the foundations for European cooperation in the area of culture for 2000 – 2004, was of the greatest benefit. This program was further developed in 1999 under the presidencies Germany and Finland.

International activities in the sphere of protection of monuments include several aspects. On the basis of the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage, Austria initiated extension of the list of world cultural heritage to include several cultural monuments in Austria (for example, the centres of the cities of Salzburg and Graz and the Schönbrunn park, etc.). In 1998, Austria also sent its representative to a meeting of experts in relation to revision of the "Hague Convention" (for the Protection of Cultural Property in the Event of Armed Conflict). In 1999, in connection with the European Union, participation in the program to support culture and the cultural heritage "Raphael 1999" appears to be most important.

In addition to the main areas (museums and protection of monuments), support is provided in the area of culture from the State budget for the Austrian National Library, Austrian Audiovisual Research Archive and the Vienna Court Music Orchestra. Support for other areas is much lower than the volume of investments into the area of museums.

Austria is highly aware of the rapid progress of globalization and thus considers it to be increasing important to be conscious of its "roots" preserved in regional creativity. However, even here, it is seen that it is necessary to think of the future, to set new tasks and adopt new creative attitudes. The Ministry for Education, Science and Culture promotes the efforts of groups or individuals both psychologically and financially. In addition, it also recognizes performances visibly, through awarding of the "*Österreichischen Volkskulturpreis*" (the Austrian prize for folk culture).

The State also contributes funds and honorary prizes in the area of museums. Since 1998, museums have been amongst the more privileged components of culture in Austria. A panel has awarded the "*Österreichischer Museumspreis*" (Austrian Museum Prize) since 1988. This usually consists of one main prize of € 7,300 (formerly ATS 100,000) and two honorary prizes of € 1,500 (formerly ATS 20,000). The selected panel bases its decision on the following criteria:

- Originality and quality of the basic idea of the museum or the project
- Exhibition and technical implementation
- Creativity of mediating activities and auxiliary activities
- Potential for access and visitor friendliness
- The appropriateness of the means employed
- Acceptance by the public.

The following museums and collections in Austria have received this prize to date (i.e. main prizes):

1988	Museum Lauriacum	(Enns)
1989	Waldbauernmuseum	(Gutenstein)
1990	Haus der Natur	(Salzburg)
1991	Jüdisches Museum	(Hohenems)
1992	Museum der Begegnung	(Schmiding/Wels)
1993	Museum 1915-1918	(Kötschach-Mauthen)
1994	Augustinermuseum	(Rattenberg)
1995	Salzburger Freilichtmuseum Grossgmain	(Salzburg)
1996	Österreichisches Glockenmuseum	(Innsbruck)
1997	Landtechnisches Museum	(Burgenland/St.Michael)
1998	ARS Electronica Center	(Linz)
1999	Museum für Volkskultur	(Spittal)
2000	Sammlung Essl	(Klosterneuburg)
2001	Festungsmuseum Hohensalzburg	(Salzburg)
2002	Haus der Musik BetribsgesmbH	(Wien)

In 1998, the new "Federal Act on Legal Opinions, Establishment, Organization and Maintenance of Federal Museums" (the Museum Act) came into force. There has been an increase in massive support for museum activities. As a result of the "Museum Act", federal museums gained legal personality and became independent in their decision-making and could better achieve their individually set objectives and tasks. The "Plan of the Development of Austrian Federal Museums to 2010" was published in the same year. The museum sphere achieved an exclusive position for the following years, reflected, amongst other things, in their share of the State budget.

1999 was characterized by achieving the first set objectives in the framework of the project of museum development (construction of a museum quarter). Amendment to the Act on Protection of Monuments of 1923 was another substantial innovation; the new Act came into force in 2000.

The amendment to the Act on Protection of Monuments came into force in January 2000. The Act on Protection of Monuments and the Act Prohibiting Export of the Cultural Wealth were combined in a single law. However, the provisions relating to export rights were simultaneously substantially

liberalized and harmonized with the relevant provisions of the European Union. The first favourable effects for the owners of properties were also manifested in the form of limitation of excavation rights in relation to memorials. Every excavation must be approved, which brings regulations in this area closer to international practice. Competence for protection of monuments is divided between the Federal Ministry for Education, Science and Culture and the Federal Office for the Care of Monuments.

The Government program of February 2000 placed great demands on provision for support for the area of monument care. Events to the benefit of monument care were prepared for 2001 (in cooperation with Österreichische Lotterien GmbH (Austrian lottery company)). The funds obtained, with a value of € 2.18 million, were specially used for clean-up and restoration of monuments in the framework of the world cultural heritage, for buildings entered in the UNESCO list. Work also continued on the newly constructed museum district in 2000. After completing construction work on the new buildings, it was expected that clean-up would begin at the places originally belonging to the museum.

In 2001 (on June 29, to be exact), the museum quarter was opened in Vienna; this is one of the eight largest museum projects in the world. Thus a place was created for encounters with contemporary art, for exchange of culture and experience. Because of its diversity, old and new architecture in a new context, old and new contents, the museum quarter has become an audience magnet amongst Austrian museums. This year was also important for the city of Vienna for other reasons. Together with the cultural landscape in the vicinity of the Neusiedler See, the historical centre in Vienna has been included in the UNESCO world culture heritage list.

Coordination of cultural affairs between Austria and the European Communities falls under the second section of the office of the Austrian chancellor. Austria will exert efforts to contribute to the affairs of the European Communities. For example, in the first half of 2001 (period of the Swedish Presidency), Austria participated in a discussions about film and audiovisual media, the working conditions of artists in the framework of the European Union, protection of children and adolescents against detrimental influences contained in the media and public access to cultural content (new media, internet). In the second half of 2001 (Belgian Presidency), Austria participated in issuing of two important decisions: the resolution on the subject of "Culture and Knowledge in Society" (the aspect of digitalization of the content and simplified access to it) and the resolution on the subject of "A Place of Culture in Building Europe" (cultural aspects in other political areas of society, inclusion of culture in the Treaty on European Union, cultural diversity for development of the image of Europe).

2002 was the first year of full time functioning of the museum quarter. More than 2 million people visited the new premises; after the Schönbrunn Castle and the Kunsthistorisches Museum, this became the third most popular cultural destination. The fraction of foreign visitors also increased during a single year, from 22% to 33%. The new digital user and archiving system of the Austrian mediatheque was also made accessible in 2002. As a consequence of the new legal environment, the Austrian National Library became capable of making autonomous decisions in personnel and budgetary matters, as well as in the sphere of organization. The Austrian National Library places the greatest demands in the area of digitalization and long-term archiving, as well as presentation, documentation and scientific research. Extensive reconstruction and conversion of the National Library is being planned for the future.

Expenditures of the Ministry in the area of culture:
1999   € 140.2 mil.   (approx. ATS 1,207 mil./ approx. ATS 165 mil.)
2000   € 140.0 mil.   (69.3% muzeum / approx. ATS 147 mil.)
2001   € 143.5 mil.   (70.3% muzeum /15.5% monument protection)
2002   € 151.7 mil.   (79.3% muzeum /18.8% monument protection)

Plan of the development for Austrian Federal Museums to 2010

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1. Introduction

The Act on Federal Museums of 1998 established federal museums as scientific institutes under public law, that are entrusted with meeting cultural-policy and scientific commitments as a beneficial public task. In its introductory section, the Act lays down a certain direction, which should allow museums to meet the demands currently placed on them, characterized by rapid technical development and increasing globalization. This will be possible only if museums see themselves as places for dialogue, as centres of permanent social discussion that draw the general public into the process of unveiling and investigating the manifestations of art and science. This approach to the cultural heritage should be pro-active and modern and awaken an understanding for developments and associations in the general public. Through their position, museums should act as decisive factors in mental life and as important cultural institutions of Austria and enrich cultural creation and technical development. Finally, they should be concerned with exchange in the area of exhibitions and research at a national and international level and are requested to develop complete educational programs in modern and innovative forms, oriented primarily towards children and young people.

A suitable organizational and institutional framework must be found for these targets, which would encompass the justified requirements of open operating space, freedom from cameralistic fetters, similar to provision for basic financing. On this basis, with the new organization of the federal museums as fully competent scientific institutions under public law finalized at the latest by January 1, 2003, museums would be accorded a degree of autonomy and independence that would allow them to come to terms with the tasks of the future according to the level of budgetary means and their own income, with increasing effectiveness and specific setting of targets. [...] the prescribed museum regulations of the individual institutes contain an exact definition of laying down of the objectives and advantages of each museum, where they take into account the historical precedents as the specific core of the museum collections. Consequently, for the future of federal museums as independent scientific institutions, it is necessary for each individual museum to set objectives that are more particularized and based on the individual initiatives of each museum. The planned conscious support for the internal responsibility of museums, following from issuing of the Act on Federal Museums is thus a basic premise that must find a suitable response in all the considerations of common objectives and targets exceeding the framework of individual museum policies in the creation of developmental museum plans.

2. On the general setting of objectives of museum development

Over the past few years, Austrian federal museums have entered a stage of favourable development on the basis of a decision in 1986 to support construction agendas in the framework of "museum billions" and also on the basis of the strengthened cultural policy that makes their activities attractive beyond the borders of Austria. Until the nineteen eighties, the neglected state of buildings in many areas and the lack of investments in museum technology (related to the areas of security, lighting, exhibition technology, etc.) led to an enormous need to remedy the situation that, in spite of all the commendable efforts, could not be entirely successful.

The self-administration of federal museums allows for acceleration of strategic, exhibition and, in a narrower sense, also construction and technical development; however, extensive changes affecting the nature of museum buildings are not sufficiently possible in the framework of basic financing (allocated by the Act on Federal Museums) or through additional, separately saved funds from income.

3. Plan of museum development

For the above reasons, the plan of museum development of federal museums – especially if it is to cover a period of 10 years – must also be related to areas that cannot be covered by the internal funds of scientific institutions. It is, at the very least, necessary to establish the construction requirements for the individual buildings in the overall strategy and, in cooperation with the Federal Ministry for Economic Affairs, to develop a working program that would fully cover the deficits incurred over the coming 10 years. The plan of museum development is meaningful only when it takes into account the momentary situation and bases efforts to improve the area of museums on this situation. Here, the individual institutions are requested to draw up a relevant list of necessary repairs in a short period of time. The list is ordered according to the urgency of the individual repairs.

In addition to the necessary improvement and extension of the existing structures – encompassing refitting of windows through equipping with modern security systems to the creation of new depositories, urgently required by most museums – the plan of museum development must, of course, also include an agenda and planning that extend beyond the close surroundings of the museums. The plan of museum development, which will still be valid in ten years time, must take into account the general development of the museum scene, similar to the expected attitudes of the general public and the possibility that there will be insufficient space for exhibiting a substantial part of the collections for this period of time.

Consequently, in spite of the remarkable structural and qualitative developments in recent years, [...] plans of development and expansion. Mention should be made of the underground extension of the Kunsthistorisches Museum that, through the establishment of an expansive central entrance hall with restaurants and shops, both provided further exhibition and deposit space and also created an attractive connection between the Kunsthistorisches Museum, the Natural History Museum and the museum quarter.

Together with the new study building, the storage house of the Albertina graphic collections, its restored palace building, the newly created Museum of Natural History and the museum quarter with the newly built Ludwig Foundation Museum of Modern Art, this would lead to a substantial enrichment of the museum quarter in the centre of the city. A further improvement in museums will occur by taking over of twenty buildings by the Austrian Gallery after the Ludwig Foundation Museum of Modern Art moves to the museum quarter. The collections of the Austrian Gallery will be placed in a spacious and, because of the quite different urban context, especially interesting premises between Rennweg and the Belvedere Park across Gürtel to Schweizergarten, which will also become more a focal centre in the framework of the extensive architectural and urbanization plans of the Austrian Federal Railways in the vicinity of Südbanhof. Finally, an additional, attractive cultural site will be created at the western entrance to the city by the newly outfitted Technical Museum, which underwent general reconstruction together with the Schönbrunn castle, and has new displays of transportation and an IMAX cinema.

4. Austrian National Foundation

In order to facilitate the creation of further collections in the future, it will be necessary to establish a national purchasing fund (the Austrian National Foundation – Österreichische Nationalstiftung), as attractive acquisitions at an international price level cannot be purchased in the foreseeable future solely through internal funding. This fund should be utilized in exceptional cases of special national interest.

5. Visitors

The smooth development of museums has long been concerned with the expected increasing interest on the part of the public in the aspect of museums.

Equipping scientific institutes with a suitable infrastructure, such as shops, lecture halls, media centres, teaching units, etc. is already partly available; however, it requires expansion in the future, which is mentioned as a substantial target in the overall plan of development.

Providing access to the museum for further levels of visitors is another basic, closely related task. To begin with, it is necessary to increase the general awareness of the domestic public of museum

institutions and, in addition, the great dependence of some institutions on the fluctuating visits by tourists should be reduced.

Museums must further take into account the area of surveys of their visitors as a whole. For the formation of a fruitful relationship between the museums and the public, it is important to know and understand not only the collections of the individual museums, but also their visitors. Numerous international surveys have confirmed that museums offer their visitors only a partly satisfactory experience. Consequently, it is important in planning to take into consideration, not only one's own ideas, but also the interests of visitors.

In this respect, it is decisive to increase visitor comfort, i.e. to adopt a "visitor-friendly approach". It is not surprising that, at the present time, individual visitors spend only an average of 45 minutes at the museum during one visit. In addition to attempts to increase the attractiveness of the contents of museum collections, museums should also place greater emphasis on the following factors improving a "visitor-friendly approach":

- clear structure of the building,
- attractive conception,
- good descriptions of the exhibited objects,
- a pleasant atmosphere,
- a friendly approach to children and young people,
- a friendly approach to the handicapped,
- friendly and professional personnel.

6. Museum pedagogy

The special visitor segment of "children and young people" deserves even greater attention and the specific museum educational function is derived from this. Education and mediating in a museum are characterized primarily by the fact that, in contrast to school teaching, museums must expect young visitors of various ages, origins and overall expectations. In this connection, special attention is also paid to intensive cooperation of cultural institutions with the school sector or the sector of adult education and the relevant institutions, associations and carriers of information for the purpose of the intensive utilization of the particular similarity. In addition to acquired knowledge and further cognitive abilities, mediation of awareness of the cultural heritage, of the results of research or of the contents of the contemporary creative arts forms an essential link in the educational system if the individual is to be addressed both physically and spiritually.

7. General public

Particularly the arrangement of the contents of the exhibits, i.e. permanent exhibitions as well as temporary museum exhibitions, will have a decisive impact on public interest. All museum workers agree that exhibitions form the core of the museum experience. They address all the senses and are capable of drawing the public into the extensive world of experience. Similarly, it is necessary to take into account the principles of arrangement and dramaturgy corresponding to the knowledge gained in modern museum research (cf. e.g. Burnham and Waidacher). Here, for example, we can mention that it would be advisable to avoid excessive simplification or strict chronology, that provision should be made for a comprehensive view of the subject matter or standpoint, and that the contents must be balanced and visible and should attempt to adopt an approach that emphasizes the unique nature of the objects. Simultaneously, the density of information should correspond to the receptive abilities of the visitor and the attractiveness of the objects.

8. New media

Electronic media and forms of communication should be employed by museums to a greater degree both in the increasingly important area of public relations and information for visitors, as well as in economic and scientific areas.

In this context, mention can be made of the "Third Wave", as the American writer and futurologist Alvin Toffler described the transition from the industrial to the information age. This is described through extensive changes and fundamental processes of change experienced by humankind. This Third Wave has been strengthened through the marked progress in information and communication technologies and floods our society, which is transforming into a "Global Village", with a torrent of various contents that cannot be ignored. In relation to the popularity and triviality of a great many products, the requirement for a certain spiritual structure of supply has emerged and it seems especially important to provide access to the valuable contents of the cultural heritage through the new media.

The reception of content also changes with the new media, as digital media promise a more universal view of cultural content than the media of the past. It will become the responsible task of all those active in the area of culture to ensure a balance between virtual contents and real, 3-D objects that are irreplaceable for museums.

The aspect of a multi-media approach to the cultural heritage has a further – European – dimension. The "Memorandum of Understanding" on a multi-media approach to the European cultural heritage – declaration of the intention to cooperate between cultural institutions and multi-media operations – constituted a first attempt to initiate, through the relevant general department of the European Commission, a general discussion of the potential provided by the new technology for museum institutions in Europe. This memorandum deals with the highly significant exchange relationship between the area of culture and other areas of support of the Communities and, amongst other things, intensely discusses the importance of cultural institutions in creating a market for multi-media cultural information. It is concerned with a welcome goal, honourable and fruitful cooperation between cultural institutions as protectors of the cultural heritage and their partners for economy, industry and trades, participating in the development of the use of multimedia and services. The federal museum should utilize the potential for partnership of this kind.

9. Research

The character of federal museums as scientific institutions corresponds to the great importance assigned to scientific processing and exhibition of objects in the collections. The area of research is considered to be a primary task of scientific workers in collections and their scientific coworkers (custodians and restorers). Research plans form a substantial part of the working and budgetary program (created every quarter year) if they are general research plans of special scientific value or research objectives that are related to the contemporary federal museum or its history or its collections as a whole. The preparation of a scientific catalogue of the basic collections becomes especially important. The individual research plans are exactly defined in agreement with the participating scientists and allocated the appropriate budgets and timetables. Attempts are made to support the plans through national or international programs to support scientific activities.

Research plans are coordinated through the scientific conferences of the individual institutions. External evaluation is intended to clarify the competence of the individual research plans. It is the purpose of the evaluation to examine the effectiveness of research activities, similar to other measures relating to the museum (such as, for example, studies of visitors and museum pedagogues). It is intended to contribute both to evaluation of the unit and also to the standpoints of the relevant authorities and bases for measures leading to provision for quality and improvement, similar to personnel and organizational decisions.

10. Working and budgetary programs

Working and budgetary programs (annual for each museum, created every four years) should encompass special targets and strategies as well as plans for allocation of personnel and material to be implemented by the institution. This program corresponds to the stated wishes of the museum and the public and should also concentrate on successful international examples (the Netherlands). The multi-

annual nature of the budget allows the museum to plan ahead. Especially increasing international cooperation in exhibiting requires long-term cooperation and acceptance of multi-year obligations. It is expected that this working and budgetary program will allow the federal museums to adopt temporally appropriate and economical operational management as well as elevated competence in relation to the tasks set for museums through the law.

11. Cultural heritage

Without regard to the measures by the individual museums, their set objectives and requirements mentioned initially for the individual areas, further successful development of museum facilities basically also requires establishment of certain stabilizing factors, their introduction into practice and constant supervision, especially in promising museum spheres.

This encompasses the especially balanced proportions of contemporary artistic creation and care for the cultural heritage. The activities of museums, and also libraries, monument institutions, etc. constitute an essential base. Presentation of the range of these facilities should provide the opportunity for reflections on the tension between the cultural heritage and the strictly anti-historical tendency of the modern culture of experience and recognition of the stabilizing course of the dialectic process between preservation of history and the creative formation of the future as a joint objective of these facilities. Without a detailed examination of these complex aspects, it could be discovered that cultural creation lies in an unresolvable relationship to the concept of cultural heritage, forming the basis for every creative process.

12. Conclusions

The above constitutes an abbreviated form of the fundamentals of the important findings towards which the development of museums should be oriented and that the Austrian museum community has decided to confront by the year 2010. Of course, the extent to which the plans will be implemented and expansion and restructuring will be undertaken depends on the emphasis and character of each individual facility. Managerial workers of the individual museums will elaborate their plans in detail, for the various requirements of the set objectives.

However, in the final analysis, it will be necessary for everyone to guarantee all the necessary resolutions for further management of reliable scientific research activities at the highest level, as well as offering the consumers of culture conditions of content and space that will similarly take into account the requirement of serious scientific topicality and the legitimate requirement of entertainment through experiencing and experience. This can be possible only if the cultural heritage is presented to the public in a manner that will, through the form, stimulate understanding of development and association between the phenomena of society, art, technology, nature and science.

6.2 *Federal Republic of Germany – foreign and educational policy*

The Federal Government set the newest tasks of foreign cultural and educational policy in 2001 in the report on the cultural policy called "Strategy 2000".

In the future, a central task in foreign cultural and educational policy should consist in a) creation of a global network of forums reserved for dialogues exceeding the political and cultural framework, and b) assistance in resolving joint aspects while respecting each area's own interests.

The foreign cultural policy is concerned, in addition to everyday activities, that dialogue be continued with other societies, so that foreign policy can participate in the international network of competent partners and multipliers abroad. Foreign policy has recently exhibited this ability, e.g. in the framework of the Stability Pact for south-eastern countries. Funds for south-eastern Europe have been increased.

It is the goal of foreign policy to improve mutual understanding between the Western and Islamic world and to simultaneously apply German values. Since the middle of 2002, two dozen delegates have been sent to German consulates to devote themselves to special analysis and support for dialogue with Islamic societies.

The German cultural policy is concerned with the following central targets:

a) implementation of German cultural policy and educational interests

b) presentation of a picture of contemporary Germany

c) prevention of conflicts through a global dialogue on values

d) support for the European integration process.

These are not mutually exclusive targets, but rather complement one another. The measures of German cultural policy can and should serve several objectives.

a) Implementation of German cultural policy and educational interests

The German cultural and educational policy is concerned with the immediate interests of Germany, its society, its citizens and its economy. From this point of view, it expends the greatest amount of funds for cultural-policy and educational activities. A "strong educational centre of Germany" is in the interests of the future of Germany, as it sees this as being the foundation of the country remaining a successful unit under the conditions of globalization and increasing competition.

These objectives also apply to schools abroad. These are used both by Germans staying abroad for any reason and also students from foreign cultural areas, to awaken the greatest possible understanding of Germans, their culture and their thinking and actions.

b) Presentation of a picture of contemporary Germany

Through its cultural policy, Germany presents itself as a partner that has both classical and modern culture, that is interested in a dialogue and exchange based on equality, and that is opening itself up to its past and thus reliably upholds the values that it supports.

c) Prevention of conflicts through a dialogue on values

The objective is a dialogue with other societies. This aspect penetrates into all activities. It is of increasing importance under the conditions of spreading globalization.

Throughout the world, globalization is leading to a weakening of the former organized structure in politics and the economy, based on a national – State foundation. This leads to a new need for cultural self-awareness, whether it be of the language, ethnicity, religion or cultural heritage. This self-awareness is not always free of conflicts and, in negative cases, can have a tendency towards fundamentalist aggression and confrontation. An active cultural dialogue is intended to combat these tendencies. It is thus the central task of German cultural policy to convince people around the world of values, such as freedom and tolerance, to gain their support for democracy, human rights, protection of minorities and government of law and to strengthen civil society.

At the present time, this orientation of German cultural policy is apparent especially in the European-Islamic cultural dialogue and in the presence in Afghanistan.

d) Support for the European integration process

The cornerstone of German cultural activity has traditionally lain in Europe. Attempts to gain sympathy for Germany have also increased in relation to the EU accession countries. Cultural workers should gain sympathy for Germany and it is their task to work on a change in the one-sided view of Germany that is often still frequently influenced by the past.

German cultural policy has a special role in the European integration process. The expansion of the European Union to include the Eastern countries represents a great challenge to develop a European identity with the assistance of the citizens. Part of this identity consists in the cultural diversity of Europe, and this complexity – as a supplement to the national, regional and communal cultural policies – must

strengthen development of common framework conditions for the cultural policy. Cultural diversity, together with common value concepts, forms a precondition for a modern and open Europe. The draft Constitution *(for Europe – trans.)* states this in the paragraph that sets the objective of a Europe "united in diversity ".

Efforts towards European integration are inseparably related to measures in the German cultural policy connected to German-French friendship. Cooperation in the area of cultural policy and education with France is the most intense of all countries:
- exchange of students
- partnership of cities and regions
- numerous cultural programs and projects at all levels.

The decreasing number of students learning German and French is a cause for concern. Consequently, it is necessary to encourage and maintain interest in the culture and language of the partner country, especially amongst young people exposed to growing Anglo-American influences.

Financing
The decrease in funds for the cultural policy has led to restructuring, rationalization and optimization of cultural funds:
- thought-out, continuously reformulated and regionally specified key aspects
- organization of German cultural activities abroad according to demand and according to co-financing by interested parties where they have this capacity
- systematic inclusion of the German economy and society in implementation of German cultural policy under the motto "public-private partnership".

a) Regional aspects
The Goethe Institute, as the classical mediator in culture, is undergoing a reorientation process. Obsolete post-war priorities, leading to a situation where a large portion of monetary funds have so far been invested into Western and Southern Europe, are being reformulated. In the future, institutes in Central and Eastern Europe and in the Islamic countries will be strengthened. There will be an increase in funds for Central and Eastern Europe. A new Goethe Institute was opened in Kabul in September of 2003. Cultural institutes are expected to be established in Shanghai, Algeria and Teheran, as well as in Libava.

The German Academic Exchange Service (Deutscher Akademischer Austauschdienst – DAAD), the second-largest German mediator of culture, has adopted a clear regional emphasis towards Central and Eastern Europe, the Middle East and Asia.

Introduction of new tax instruments
The cultural department is working on gradual introduction of new tax instruments so that the Foreign Office and its cultural mediators, primarily the Goethe Institute, are capable of targeted and flexible adaptation of financial expenditures to new tendencies.

II. Working spheres of cultural and educational policy
1) Exchange in the area of science and universities
   a) International framework conditions
Increased international orientation of universities and scientific institutes in Germany falls within the context of international and especially European development. In this context, the Bologna process is continuing; this is intended to create a uniform European space for higher education. This process is based on a declaration in which the Ministers of France, Great Britain, Italy and Germany pledged to

create a joint framework to promote mobility in study and recognition of academic titles obtained abroad by the year 2010. This was followed by a joint declaration by 29 Ministers of Education in Bologna on establishment of the European space for higher education by the year 2010. In Germany, the Bologna Declaration overlaps with attempts in Germany to modernize universities and improve their international attractiveness.

b) <u>International cooperation in the area of universities</u>
The main precondition for further strengthening and academic exchanges consists in further internationalization of German universities and an improvement in their competitiveness.

The "Export of German Degree Courses" program is concerned with extending the study options abroad. This is usually implemented in cooperation with the foreign partner. A German university was opened in Cairo in October of 2003, with the support of German exporters and basically financed by Egyptian capital.

German-French cooperation in the area of universities is an example of successful cooperation that affects the economic spheres in both countries. This area also encompasses the German-French school in Saarbrücken.

c) <u>International cooperation in the sphere of academic exchange of persons (scholarships)</u>
All the regions of the world are included in the cooperation. International exchange must not be implemented at the expense of the individual countries. This is also true in relation to Eastern Europe and the developing countries. The "Go East" initiative was commenced in 2002 and is expected to bring a greater balance in exchanges between Germany and the countries of Central and Eastern Europe. The high demand for scholarships and support for students from abroad far exceeded the supply, while the interest of German students, especially in study programs in Eastern Europe, requires promotion.

d) <u>Internationalization of study courses</u>
German universities provide bachelor's and master's study programs in economics, science, technology and the social sciences. Teaching in English is offered at least in the first few semesters.

e) <u>Programs of cooperation concerned with developmental policy</u>
Support is provided for programs for developing countries at selected universities in Germany and in the developing countries. The German Academic Exchange Service (DAAD), supports more intense contacts with former scholarship holders. It is hoped that former students can be acquired as partners for German developmental cooperation and for measures of the German export economy. Research scholarship programs are implemented to support highly qualified scientists in the developing countries in performance of research in Germany.

2) <u>Foreign education</u> is a central feature of foreign cultural and educational policy. Approximately 70,000 students attended 117 German schools abroad; 53,000 of these were of German nationality.

The scholarships for young scientists from the more advanced developing countries are oriented towards young scientists in Latin America and Asia. About 1,900 German teachers are employed abroad.

3) <u>Professional education and higher education</u>
A modern future-oriented education policy must take into account European and international developments. Simultaneously, cooperation beyond the borders of the European Union is of special importance. In the past few years, international cooperation in the area of professional education has also intensified outside of the EU.

The Federal Government has engaged the International Association for Higher Education and Development to provide a number of educational programs, which contribute to greater mobility and

understanding in Europe through acquisition of additional professional qualification and knowledge of foreign languages.

4) The German language

Interest in the German language has increased over the past few years. The greatest number of students of German continue to be in Russia and in Central and Eastern Europe. Compared to 1995, there has been a favourable tendency, amongst other places, in some EU countries (e.g. Italy and Finland), in Poland and Greece, as well as in South America and Africa. On the other hand, there has been a decrease in interest in learning German in France and the USA.

It is the objective of the Federal Government to ensure multilingualism in European institutions. The Government is monitoring this objective together with France. The Federal Government is concerned to maintain the status of the German language in European institutions. In order to increase the number of German-speaking coworkers in European institutions, in 2002, the Goethe Institute offered, amongst other things, five courses in German for EU employees and for officials in the accession countries. There is great interest in these courses and their number is being increased.

5) Music, theatre, dance, creative arts

Programs in the area of music, the theatre, dance and the creative arts remain important components of foreign cultural policy. The budget was reduced by 15% in 2000 to 2002. In addition to artistic criteria, the Ministry of Foreign Affairs emphasizes the specific demand, importance for the target country, bilateral relations, and also partner cooperation with institutions and personages in the host country.

Cultural exchange is not a one-way street; consequently, the budget anticipates that foreign artists coming from economically less developed countries will not be able to contribute financially towards cultural exchange. The African Festival in Würzburg was a typical example in 2002.

6) Media

a) Books and literature

Interest in books and literature is not decreasing in the age of electronic media. "Public-private partnership" of the Ministry of Foreign Affairs with the German book business is successful. The translation of German works into foreign languages is also supported.

b) Film

Film and television programs have an important task, especially in those parts of the world where economic developments do not allow for development in this area. The Goethe Institute is basically the competent institution here.

In addition to "classical" film activities (showing films, participation in festivals), greater viewer interest should be gained through greater production of acted and documentary films.

c) Magazines and publications

Even in the century of the internet, the printed magazine plays an important role in cultural exchange. The Goethe Institute employs funds from the Ministry of Foreign Affairs to publish a number of cultural magazines (amongst others Zeitschrift für Kulturaustausch der Bundesrepublik Deutschland, Kafka – also in Czech, Fiktum Wa Fan - Arabian, etc.)

d) Deutsche Welle

The German foreign radio station Deutsche Welle, whose management is the responsibility of the deputy of the German Government for culture and the media, as an autonomous radio station, has the task of presenting a summary picture of Germany abroad and of areas of special interest (crisis

regions). Following September 11, 2001, the number of persons listening to Deutsche Welle substantially increased.

Deutsche Welle contributed greatly to reconciliation through programs for Eastern Europe. In the conflict in Afghanistan, Deutsche Welle demonstrated the ability to rapidly and flexibly contribute to the crisis program.

The educational centre of Deutsche Welle has educational and consulting projects for radio facilities in the developing countries and in the countries of Central and Eastern Europe.

7) Young people, sports, the church

a) Young people

In the area of policy towards young people, Germany maintains relations with 25 countries at the Governmental level. Special mention is made of France and Poland. In 2003, cooperation with France had lasted forty years. During this time, the European components have increased in its activities. In the framework of the Stability Pact for South Eastern Europe, a trilateral program for young people in South-Eastern Europe, Germany and France was covered by the funds of the Ministry of Foreign Affairs.

The coordination centre for German-Israeli exchange of young people, which commenced activities in Luther's city, Wittenberg, is looking for ways of ensuring and stabilizing exchange in relation to the difficult conditions in Israel.

Regional centres for youth-policy cooperation remain active in Central and Eastern Europe. The Tandem coordination centres for German-Czech exchange in Regensburg and Plzeň are especially concerned with participation by young working people.

Cooperation in the area of youth policy in Europe has been covered in the framework of a white paper "A New Impetus for European Youth", presented in November 2001 by the EU Commission.

b) Sports

The Federal Government supports cooperation in the area of sports with the third world, China, Mongolia, etc. and through the stability pact project in Afghanistan.

c) The Church

The budget for culture also encompasses support for the foreign cultural activities of the evangelical and catholic churches. Funds are provided for exchange projects and exchange meetings with host countries and are intended for Germans and people in the host countries who came from Germany.

8) Return of cultural property

Negotiations on return of cultural property, held by the Federal Government with Armenia, the Ukraine and other countries, have achieved some success. It is the target of the Federal Government to come to a consensus with the partner country.

On the one hand, the Government is aware of the complexity of these sensitive issues; on the other hand, it stands before the obligation to defend the inalienable rights of nations – including the sphere of international protection of cultural property.

The issue of return of cultural property confiscated during the war is a politically important part of bilateral relations with the relevant countries.

Negotiations with Russia are affected by the Act on Cultural Property, initiated by the Duma, refuting human rights and declaring cultural property taken from Germany to Russia to be Russian property.

Other countries

Cultural property that was removed from Germany during the 2nd World War is still emerging in the USA and in Great Britain in art shops or private collections. It is fundamentally a matter for the rightful legal German owners to place their claims before the appropriate courts. All the relevant Governmental sites, especially the Ministry of Foreign Affairs with the embassies and deputies of the Federal Government for culture and the media, support the owners within the framework of their capabilities.

6.3   Slovak Republic

Background and direction of developments after 1989

The fundamental changes in the political and social conditions after November 1989 also led to new conditions for the existence of culture. It was the intention of these changes primarily to return a democratic form to culture as an important manifestation of civic freedom, activity and creativity. This also encompassed attempts to revive the cultural traditions and cultural identity of the culturally historical regions and municipalities.

The background for the whole process can be considered to consist in:
* a new understanding of the position of culture and its function in society,
* the creation of a democratic environment for creation of, access to and protection of cultural values,
* the establishment and position of non-governmental entities in culture.

One of the primary targets of this stage consisted in the creation of legislative, organizational-institutional and personnel conditions to provide for the democratic existence of culture as a system. This was implemented in practice primarily through re-evaluation and innovation of the existing legislation. Simultaneously, the competence of the individual levels (bodies) of government and the institutional network of governmental cultural institutions and the personnel base was partly replaced.

Separation of local government from the central government and the formation of self-governing municipalities in accordance with the proposal for reform of the national councils and local governments approved by the Government of the SR in June 1990 pursuant to Act No. 369/1990 Coll., on the municipal order, can be considered to be one of the fundamental changes in this period that also included the area of culture. According to this Act, the self-governing municipalities also became fully responsible for creating conditions for the existence and development of culture in their territorial districts (the Act declared the relationship of the municipality to culture as a "sovereign matter" and, in this connection, stated that the "municipality shall create conditions for education, culture, specialized artistic activities, physical culture and sport" and shall perform the "construction, maintenance and administration ... of cultural, sports and other general facilities...".

Together with the establishment of self-governing municipalities, according to the approved reform, organizations of local State government were created in a two-level system – at the level of 38 district authorities as the second-tier bodies and of 121 local authorities as the first-tier authorities of the local State government system (pursuant to Act No. 472/2990 Coll. on the organization of local government). Their competence in the area of culture encompassed primarily the performance of government in the area of monument care (currently pursuant to Act No. 27/1987 Coll., on State monument care), registration of the periodical press with regional distribution (pursuant to Act No. 81/1066 Coll., on the periodical press and other information media) and other activities following from the provisions of the law of sectoral character (Act No. 52/1959 Coll., on enlightenment activities, as amended, Act No. 53/1959 Coll., on a uniform library system, Act No. 109/1961 Coll., on museums and galleries, and Act

No. 36/1978 Coll., on theatrical activities) and related to the processing of information in the area of culture and provision thereof to municipalities (Act No. 369/1990 Coll., on the municipal order).

From January 1, 1991, the position of founder of almost 4500 cultural facilities of municipal or urban importance (municipal and urban cultural centres, municipal and urban enlightenment centres, municipal and urban libraries, culture and recreation parks, urban observatories and urban museums) was transferred to the competence of the new self-governing municipalities (on the basis of Act No. 518/1991 Coll., on transfer of the founding and establishing function of the national councils to the central governmental authorities, to the local governments and to the municipalities).

The general transition of the founding function to cultural facilities of local importance can be designated as modern and systemic. However, it had a negative impact on the further existence of these facilities. In spite of the promise of the Ministry of Finance, the transfer of the relevant amount of funds from the State budget did not occur together with the transfer of founding competence to the municipalities. As a consequence, the municipalities decided to substantially reduce their activities, personnel base, use of their property and also their overall number.

At the same time, another part of the network of State cultural institutions of supra-municipal character passed under the founding competence of the Ministry of Culture – on the basis of a general public discussion amongst cultural workers. Thus, the founding function to 157 cultural institutions passed to the Ministry of Culture of the SR (district and regional enlightenment centres, district and regional libraries, district and regional museums, district and regional galleries, district and regional observatories). The only exceptions were the cultural institutions in the territory of the Capital City of Bratislava. The founding function to them passed from the district national councils and National Council of the Capital City of Bratislava to the competence of the territorially competent newly formed city wards or the Capital City of Bratislava.

On the basis of Act No. 347/1990 Coll., on organization of the ministries and other central governmental bodies of the SR, the competence of the Ministry of Culture was also newly defined. From a substantive viewpoint, emphasis was placed on art, cultural-enlightenment activities, monument care, issuing of periodical publications and nonperiodical publications, the activities of the mass media, library and museum activities, production and business in the area of culture and the affairs of church and religious societies. Compared with the past, the competence of the Ministry of Culture was no longer concerned with the substantive area of protection of nature, which passed – including the founding function to the relevant organizations – to the competence of the Ministry of the Environment. This change also occurred at the level of the local governments.

A substantial part of the competence of the Ministry consisted in economic-management activities. At the end of 1989 and beginning of 1990, the Ministry of Culture was the founder of 95 cultural institutions (8 State enterprises, 11 State economic organizations, 19 budgetary organizations, 33 contributory organizations, 16 religious organizations, 2 scientific research organizations and 6ix sectoral organizations). The expansion of the number of directly managed organizations to include another 157 institutions of regional character at the beginning of 1991 substantially increased the operative and administrative agenda of the Ministry and subsequently also required modification of the organizational structure of the Ministry (for more details, see Annex 1.1).

In the following period, there was a change in the arrangement of the network of cultural institutions and the number of their units, amongst other things in connection with the subsequent changes in the territorial and administrative division of the SR and organization of the public administration.

The creation of the State Culture Fund "Pro Slovakia", as an institutionalized form for supplementary financing of culture in 1991, played an important role in this period of time; this was intended to fundamentally affect the newly modeled economic instruments of the cultural policy of the State. This was one of the first State funds established by law (Act No. 95/1991 Coll., on the State Cultural Fund).

All the changes in the institutional sphere of culture can be understood in the framework of the democratization process in society as natural and essential. Simultaneously, they must also be seen as the beginning of the reform of the public administration in the area of culture.

In 1993, the Government of the Slovak Republic approved the *Strategy of Organization of the Local and Regional Government*, which prepared the formation of the second level of territorial self-government and also defined the transfer of a certain part of the competence from the State government to both levels of territorial self-government. According to this document, the Ministry of Culture also prepared its concept of the transfer of competence, new competence of the authorities of local self-government in the area of culture and new framework for the founding competence for State cultural institutions.

While, in administrative activities, this concept encompassed only a transfer of competence of lesser importance in the area of monument care, in economic and management activities it defined a transfer of the founding function for 61 cultural institutions in the competence of the Ministry to an expected level of regional self-government and 82 cultural institutions to the municipalities and cities.

The Ministerial proposal for transfer of competence at this time can be considered to be favourable, especially in the area of economic activities. Not only did it anticipate a systemic transfer of the founding function to all regional cultural institutions, but it also proposed substantially differentiated transfer of the founding function for them to the municipalities and cities. However, it simultaneously introduced ideas for a new manner of dealing with their financing and management on the part of the State and territorial self-government (contract method on the principle of a percentage ratio). As a consequence of regrouping of political forces in Parliament, associated with constitution of a new Government for a short period of time, this step in reform of the public administration was not implemented.

Further changes in this area are related particularly to the establishment of an independent State and preparation of further procedure for reform of the public administration in 1994 – 1996. These facts entailed a substantial shift in the hierarchy of the priorities of the State cultural policy and in the concepts of its institutional instruments. Partial changes also occurred in the organizational structure of the Ministry (for more details, see Chapter 5 of the *Annex*).

Changes in 1994 - 1998

The political representation constituted after the Parliamentary elections in 1994 also led to substantial changes in the manner of implementing the instruments of the cultural policy (including institutional). The program declaration of the Government of the SR at that time very clearly declared that the Government "will, in its policy, consistently base its actions on general democratic principles and national values..." and will "protect and promote the national and cultural values and actively develop them as the fundament and meaning of our statehood".

At the level of the Ministry of Culture, this brought a new definition of the content of competence (art, State language and written documents, landscape and monuments, local and unique culture, including the church, religious societies and minority cultures, public information, exercising of copyrights, production and trade in the area of culture). This also corresponded to the new structural organization of

the Ministry, in which new aspects of understanding of the function of culture and cultural policy appeared (see Annexes 1.1.4, 1.1.4a and 1.1.4b in Chapter 5, *Annexes*).

Seven budgetary organizations and 199 contributory organizations were under the direct founding competence of the Ministry of Culture at that time. At the beginning of 1995, 16 state enterprises were also under the founding competence of the Ministry of Culture, seven of which were in liquidation – Slovenská kniha, š. p., Bratislava, Žilina and Prešov, Divadelná technika Martin, Vydavateľstvo ALFA Bratislava, Vydavateľstvo Madách Bratislava and Východoslovenské vydavateľstvo Košice (see Annex 1.1.5 in Chapter 5, *Annexes*).

The new Acts on Territorial and Administrative Division (No. 221/1996 Sb.) and on Organization of Local State Government (No. 222/1996 Coll.) meant a change in the territorial and administrative division of the SR and new organization of the local State government authorities. The SR was divided into eight regions and 79 districts. This also formed the basis for the organization of the local State government in the form of eight regional authorities and 79 district authorities of the general State government.

Initially, the content of the substantive competence of the regional and district authorities in the area of culture remained basically unchanged – compared with the division in the past. There was only a transfer of competence from the old area authorities to the new district authorities and from the old district authorities to the new regional authorities. It was only in the second half of 1996 and in 1997, following the transfer of the founding competence to a substantial part of the cultural institutions from the Ministry of Culture to the regional authorities, that the competence of the regional authorities was also extended to include economic and management activities (Annexes 1.1.6 and 1.1.6a of Chapter 5 – *Annexes* give a sample of the contents of the activities of the regional authorities and district authorities in the area of culture). Simultaneously, culture originally figured in the organizational structure of the regional authorities as a division in the Department of Education and Culture and only later as an independent Culture Department. At the district authorities, these were functional positions in the structure of the sections of education and culture.

With the justification that it is necessary to rationalize the functioning of the network of cultural institutions with regional competence and to increase the efficiency of their professional activities, in the second half of 1996, the Ministry of Culture commenced a radical extensive change in its organization. The regional libraries, museums, galleries, enlightenment centres, observatories and also some theatres and musical bodies were integrated initially into 39 and later into 41 regional cultural centres in the framework of their founding competence on the territorial principle of cultural-historical regions. Only the network of libraries formed a certain exception, where a special law (Act No. 296/1996 Coll., amending and supplementing SNC Act No. 53/1959 Coll., on a uniform library system, as amended, SNC Act No. 109/1961 Coll., on museums and galleries, as amended, and SNC Act No. 36/1978 Coll., on theatre activities, as amended) created the regional libraries in the direct founding competence of the regional authorities.

The main formal outline of this transformation consisted in merging of cultural institutions with regional competence in the framework of a single region into higher organizational institutions with a singular statutory – State director – and in connection with service activities for all the integrated components in a single organizational unit – directorate. This change led to a loss of legal personality of the merged cultural institutions, to reduction of their economic competence, to lack of clarity in internal financial flow and in management relations.

Simultaneously with the change in the arrangement of the network of regional cultural institutions, the Ministry of Culture established 11 national methodical centres according to the individual areas of culture and competence (National Literary Centre, National Theatre Centre, National Music Centre, National Enlightenment Centre, National Cinematrographic Centre, National Monument and Landscape Centre, Slovak National Library, Slovak National Museum, Slovak National Gallery, Slovak Central Observatory and, initially, also the Centre for Folk Art Creation), which performed central methodical supervision over the activities of the cultural institutions in the region in a relatively strict manner following from the sectoral directives.

The project as a whole was unsuccessful, in spite of some of its declared rational contents. Its negative features included particularly the introduction of systematically unbalanced and centralized elements into the continual development of the institutional culture base. It constituted an aggressive, legislatively, organizationally and temporally unprepared and contradictory intervention in the existence and professional specialization of the individual elements. The professional public and a substantial part of the cultural workers reacted negatively to it. This reaction led to a broader public discussion and finally to open, formal dissent. This culminated in police intervention, where some protesting artists were forcefully removed from the building of the Ministry of Culture.

However, organisational changes also occurred in the networks of other institutions. The J. G. Tajovský Theatre in Zvolen and the State Opera in Banská Bystrica were merged to form the State Theatre in Zvolen. The State Theatre in Košice and the J. Záborský Theatre v Prešov merged to form the Eastern Slovakian State Theatre. Four formerly independent museums were incorporated into the organizational structure of the Slovak National Museum. Two vocational teaching centres were placed under the founding competence of the Ministry (SVE Bratislava, SVE Kežmarok).

This time was generally characterized by substantial politicization of the activities of the Ministry, connected with replacement of a major part of its employees and personnel representation in its consulting bodies. The centralization tendency of the Ministry is also represented by a substantial number of sectoral guidelines issued at that time (e.g., the guidelines on the activities of the regional cultural centres, guidelines dealing with care for local culture, guidelines on the activities of national methodical centres, etc.). In the economic sphere, this period was also characterized by the application of very unusual and poorly transparent forms of financing with special emphasis in the distribution of funds through the State Cultural Fund "Pro Slovakia".

At the same time, there was also a change in the structure of State enterprises in the competence of the Ministry of Culture. On the basis of a decision by the Chairman of the National Property Fund of the SR, four State enterprises were privatized – the Mladé letá publishing house, the TATRAN publishing house, the Slovakian Pedagogical Publishing House and Koliba – Slovak Film Creation Bratislava.

Following adoption of measures in the framework of the reform of the public administration, the founding functions for some regional cultural centres, the Divadlo A. Bagara (theatre) in Nitra, the Trnavské Divadlo (theatre) in Trnava, the Divadlo A. Duchnoviča in Prešov, the State Philharmonic in Košice and the State Chamber Orchestra in Žilina, were transferred to the competence of the newly formed regional authorities. The Bojnice Zoological Gardens were placed under the founding competence of the Ministry of the Environment. New institutions established by the Ministry of Culture at this time included the Centre for Slovaks Living Abroad (in 1995) and the Institute for Study of Relations between the State and the Church (in 1997). The Pro Slovakia State Cultural fund also separated from the structure of the Ministry of Culture as an independent legal entity on July 1, 1996.

At the end of 1997, the network of sectoral institutions had been modified to two budgetary organizations and 23 contributory organizations (Annex 1.1.7 in Chapter 5 - *Annexes* gives a list as of December 31, 1997).

Changes after 1998

Changes in the political distribution of power after the elections in 1998 and the new government coalition led to a new view of the evaluation of the functions and needs of culture in society. In its program declaration, the new cabinet mentioned objectives leading to a revival of the democratic principles of the existence of culture and its development, to weakening of the directive position of the State and to equal rights for nongovernmental entities.

This intention is also illustrated by the *Elaboration of the Program Declaration of the Government of the SR for the Conditions at the Ministry of Culture* of 1998, which contains 26 spheres of interest and 215 tasks expressing the direction of State cultural policy for the particular legislative period. Reform of the public administration and application of its targets and procedures in practice stand in a foremost position in the hierarchy of all these tasks of the Ministry.

The *Strategy for Promotion of Culture in the SR* can be considered to constitute a certain attempt to prepare a more long-term strategic and implementation document relating to the program declaration of the Government; this strategy was prepared by the Ministry of Culture in 1999 but remained in the form of a framework document.

In the institutional sphere, the Ministry concentrated particularly on the functioning of its organizational structure, elimination of deformations and inadequacies in the organizational arrangement of the sectoral network and sectoral institutions in the past and transparency of the financing of culture from public sources.

In the structure of the local State government, the two-tier vertical organization was retained at the level of eight regions and 79 districts. The content of their work, including the sphere of culture, was somewhat modified by the organizational rules, issued by the Ministry of the Interior in 1999.

In 1998 to 1999, there was a gradual
- modification of the organizational structure of the Ministry of Culture,
- re-evaluation of the functionality of the purpose and increasing of the effectiveness of cultural institutions in the competence of the sector (abolishing of the centralist functions and reduction of their overall number) and selection procedures were adopted in filling their statutory positions,
- abolishing of the regional cultural centres, and
- independence of theatres in the structure of the Eastern Slovakian Theatre and Central Slovakian Theatre and these were then decentralized under the founding competence of the territorially competent regional authorities.

Thus, as of July 1, 1999, a network of 167 independent cultural institutions was again established within the founding competence of the regional authorities. Through their activities concerned with various aspects of cultural activities, they again became fully involved in creation of good-quality cultural programs and cultural services within their territorial competence.

The following stages in the reform of the public administration brought about a further establishment of conditions for democratization of culture with substantial impact, particularly on its institutional aspects. In accordance with the Government-approved strategy of reform of the public administration and the strategy of decentralization and modernization, the Ministry of Culture prepared two basic documents:

- a project for transferring competence from the central government to territorial self-governing units in the area of culture, and
- a project for transformation of organisations in the competence of the Ministry of Culture mentioned in the addendum to the document *Audit of accordance of the activities and financing of the central bodies of the government and organization within their competence.*

    From the standpoint of the strategic plans for the further existence and development of culture in the SR, the first project formulated targets that were oriented towards
- continual preservation and further development of the existing cultural values in the structure of the social system and formulation of suitable and territorially balanced cultural programs,
- creation of better conditions to increase civic participation in its processes,
- also in the sphere of culture, bringing decision-making closer to the place of implementation of cultural activities,
- a greater role of culture in the social and economic development of the regions and a role in regional planning,
- search for more effective forms for the organizational and implementation base of culture and the means of financing it,
- creation of conditions to promote the creation and presentation of cultural values from a number of financial sources.

It delimited competence in the area of culture, which should be transferred to the territorial self-government, dealt with conditions for providing for further implementation and formulated requirements for optimization of the legal and economic environment for development of culture under the conditions of the self-governing regions.

In administrative and legal activities, in a new way – through specialized government – it reformulated former government activities in the sphere of protection of the monument fund. In economic and management activities, it designated cultural institutions under which the founding function would pass from the competence of the regional authorities to the competence of the self-governing regions. Simultaneously, it designated eleven cultural institutions (three State scientific libraries, four museums, two galleries and two musical bodies) that, with consideration for their unique nature, passed from the founding competence of the regional authorities to the founding competence of the Ministry of Culture (two museums – The Forestry and Wood-Working Museum in Zvolen and the Gamekeeping Museum in Sv. Anton – had already passed from the competence of the regional authorities to the competence of the Ministry of Agriculture prior to this).

The contents of both these projects were also included in the legal regulations adopted by the National Council of the SR in this connection, with legal force from April 1, 2002. The institutional aspects of the system of culture are affected to a major degree particularly by:

- Act No. 461/2001 Coll., on transfer of some competences from the central government to the higher territorial units and to the municipalities, and
- Act No. 49/2002 Coll., on protection of the monument fund.

Pursuant to the provisions of the first of these laws, 151 cultural institutions passed from the founding competence of the regional authorities to the founding competence of the territorially competent self-governing regions and one cultural institution was transferred directly to a municipality (a survey of the

transfer of the founding competence to cultural institutions and their distribution in the territory of the SR as of April 1, 2002 is given in Annex 1.1.8 in Chapter 5 - *Annexes*).

However, further competence of cultural institutions that are affected by a change in the founder is seriously endangered by the inadequate and inflexible financing from public funds. Their present legal form and lack of funds limits the range of activities and frequently even their very existence. This lack is not resolved even by the currently adopted means of financing the self-governing regions in the form of decentralized contributions from the State budget.

The Act on Protection of the Monument Fund changed the former institutional arrangement of performance of government in the sphere of monument care, which it removed from the organizational structure of the central governmental authorities to the form of specialized government and designated the Monuments Board as a budgetary organization of the Ministry of Culture. Its structure encompasses eight regional authorities for protection of the monument fund, with twelve detached workplaces

Practical implementation of the provisions of these two laws was also connected with the transfer of an appropriate number of employees, funds and property. The provisions of the law stipulate a special regime for further management of the property of the transferred cultural institutions to the benefit of its preservation and further use for the purposes of culture, which is of specific importance especially in relation to fund institutions and their collection funds.

Especially in connection with reform of the public administration, the Ministry of Culture has developed initiatives for a better legal form for the existence of cultural institutions and a more effective means of financing them. Unfortunately, this was found to be unrealistic in this stage of reform of the public administration.

The second project elaborate specific recommendations contained in the *Audit of concordance of the activities and financing of the central bodies of the government and organization of their competence* and created conditions for rationalization of the redistributed activities and division of work at the Ministry (including changes in its organizational structure) and for re-evaluation of the effectiveness of the purpose, activities and financing of the sectoral organizations.

On the basis of measures in this project, the conceptual activities were transferred during 2001 from the competence of the founded organizations to the Ministry and work was commenced on transformation of the financing of their basic activities through contracts and other activities in the form of grants. Simultaneously, programs were prepared for activities that can be performed by organizations in the third sector.

The organizational structure of the Ministry was again modified following adoption of the new competence law (Act No. 575/2001 Coll., on the organizational activities of the Government and bodies of the central government). The Act delimited the competence of the Ministry as a central governmental body in the area of the State language, protection of the monument fund, the cultural heritage and libraries, art, copyrights and related rights, enlightenment activities and folk art, support for the culture of national minorities, support for the culture of Slovaks living abroad, presentation of Slovak culture abroad, relations with the churches and religious societies, the media and audiovisual media (a scheme of the organizational structure of the MC SR in 2001 is given in Annex 1.1.9 in Chapter 5 – *Annexes*).

According to the recommendations of the *Audit*, the Ministry of Culture introduced a number of rationalization measures in the arrangement of the network of sectoral organizations during 2001. It abolished the Media Information Centre, reduced the structure of the Centre for Slovaks Living Abroad,

prepared a proposal for transformation of the Folk Art Production Centre to a joint-stock company, prepared the transformation of the Monuments Institute to the Monuments Board and modified the functioning and purpose of their other subordinate professional institutions of an information and documentary, methodical and service character. Further existence of the Administration of Cultural Facilities of the MC SR is defined by the date of completion of construction of the Slovak National Theatre.

Adoption of Acts No. 320/2001 Coll., on self-government of the higher territorial units, and No. 446/2001 Coll., on the property of the higher territorial units and transfer of delimited competences from the central government to the territorial self-governments, also extended the former institutional structure of the public administration in the area of culture to include new units at the level of the authorities and system of the self-governing regions (department or section of culture at the offices of the self-governing regions and the cultural commissions of the representatives of the self-governing regions).

In addition to the activities following from the founding function towards cultural institutions and organizations, the competence of the self-governing regions also encompasses other activities relating to support for and coordination of the development of culture within their territories and provision for responsibility for compliance with the general legal regulations. The extent and content of these activities are defined in a special methodical instruction of the Ministry (see Annex 1.1.10 of Chapter 5 – *Annexes*).

This change also reduced the competence and thus also the degree of intervention of the central government in the processes of culture in the territorial districts of both levels of territorial self-government. At the level of the local State government, this applies only to activities in the area of registration of the periodical press (Act No. 81/1966 Coll., on the periodical press and other information media, as amended) and performance of supervision over compliance with the law on compulsory copies of periodical publications, nonperiodical publications and reproduction of audiovisual works (Act No. 212/1997 Coll., as amended).

Implementation of these laws basically fulfils the provisions laid down in the plans for reform of the public administration and substantially strengthens the principle of subsidiarity in the area of culture. Transfer of founding and decision-making competence to the territorial governments creates the potential for more effective use of the existing material and human potential at a regional and local level.

Although it could be objected that the shift in competence does not correspond fully to the principles of reform of the public administration – the founding function passes almost exclusively to the competence of the self-governing regions, it represents a decisive step in strengthening the position and competence of the territorial governments and elimination of State control and decentralization in the area of culture.

Reform of the public administration and its impact on government in the area of culture

In Resolution No. 695/1999, the Government of the SR took into cognisance the *Strategy for Reform of the Public Administration.* Following complicated discussions and with some delay, the *Strategy for Decentralization and Modernization of the Public Administration* was prepared in 2001; this is based on the principles that were defined in the strategy for reform and elaborates them.

The **municipalities** as self-governing entities exercise competence of a public administration character in matters of culture to the extent laid down in Act **No. 369/1990 Coll., on the municipal order**, as amended, and to the extent laid down in the special laws. Pursuant to the amendment to the Act on the

Municipal Order of October 2, 2001, which came into effect on January 1, 2002, the municipality shall provide for the construction and maintenance of cultural facilities, cultural monuments, monument territories and monument objects in the municipality. It shall create conditions for culture, enlightenment activities and special artistic activities, provide for protection of cultural monuments within a scope pursuant to the special regulations and keep a municipal chronicle in the State language and/or in the language of a national minority, as appropriate.

As territorial self-governing entities, the **self-governing regions** exercise competence of a public administration character in cultural matters within the scope of the provisions of Act No. 302/2001 Coll., on the self-governing higher territorial units (Act on Self-Governing Regions). In performance of self-government, a self-governing region is concerned with all-round development of its territory and the needs of its inhabitants. In this, at the very least, it provides for the creation and implementation of a program of social, economic and cultural development of the territory of the self-governing region and creates conditions for the creation, presentation and development of cultural values and cultural activities and is concerned with protection of the monument fund. The elected representatives have the right to make decisions on basic aspects of self-government of the region and, in the area of culture, approve the program of cultural development of the self-governing region.

Act No. 416/2001 Coll., on the transfer of some competences from the central governmental authorities to the municipalities and to the higher territorial units, which came into effect on January 1, 2002, brought about fundamental changes in the framework of the reform of the public administration. This Act transfers more than 300 powers from the district and regional authorities to the municipalities and higher territorial units. These consist in founding and decision-making competences, amongst other things including the area of culture. The competences should be transferred to the local governments in five stages. The first began in January 2002, the second in April 2002 and the third was expected to begin in July 2002. The last two stages were planned for the beginning of 2003 and 2004. Although the wording of the Act does not specify that this is an act of transfer of governing competence, it, is in fact, performance of local government by the municipalities and higher territorial units.

According to the Act, competence is transferred to the **municipalities** in the sector of
Article 2 (i) theatres:
  1. founding, establishing, merging and abolishing professional theatres,
  2. supporting theatre activities in the form of in the form of earmarked funds,
  3. control of management and economy of expended funds in theatres founded by the municipality;

Competence is transferred to the **self-governing regions** in the sector of
Article 3 (i) theatres:
  1. founding, establishing, merging and abolishing professional theatres,
  2. supporting selected areas of theatre activities in the form of earmarked funds,
  3. control of management and economy of expended funds in theatres founded by the self-governing region;
j) museums and galleries:
     founding, establishing, merging and abolishing regional museums and galleries;
k) enlightenment activities:
  1. founding, establishing, merging and abolishing enlightenment facilities with competence in the territory of the self-governing region,
  2. **provision for and coordination of enlightenment activities through enlightenment facilities, towards which they act in a founding position,**

3. establishment of selected enlightenment facilities, which perform professional consulting, methodical and information-documentary activities for enlightenment facilities in the territory of the self-governing region;

l) libraries:

founding, establishing, merging and abolishing regional libraries.

PRIORITIES OF THE CULTURAL POLICY

The program document of the State Cultural Policy is currently being finalized in Slovakia. Current priorities follow from the program declaration of the Government and also from the area of the new grant scheme of the MC SR.

Priorities consist particularly in:

- protection and renewal of cultural monuments and historical buildings,
- improvement of the presentation of Slovak culture abroad,
- support for live art (e.g. establishment of a Kunsthalle),
- development and digitisation of libraries,
- a transparent system of multi-source financing.

THE MAIN COMPETENCES OF THE MINISTRY RESPONSIBLE FOR THE SPHERE OF CULTURE

In contrast to most of the countries of Europe, MC SR is not the central governmental authority for the area of archives (this area lies within the competence of the Ministry of the Interior), but it does have competence for churches and religious societies and also minorities.

The **Government of the Slovak Republic** lays down the principles of implementation of the State policy in cultural matters, coordinates the activities of the central governmental bodies in this area, and directs and controls performance of government in the area of culture performed by the regional and district authorities. Performance of government occurs mainly through formulation of legal rules, and issuing of generally binding legal regulations and internal regulations. National cultural monuments are promulgated through Government regulations.

The **Ministry of Culture of the Slovak Republic** is the central governmental authority for the State language, protection of the monument fund, the cultural heritage and libraries, art, copyrights and related rights, enlightenment activities and folk art, promotion of the culture of national minorities, promotion of the culture of Slovaks living abroad, presentation of Slovak culture abroad, relations with churches and religious societies and for the media and audiovisual media.

The Ministry directs, coordinates and controls the activities of the subordinate cultural educational institutes, and methodically directs and coordinates the activities of art funds whose statutes are approved by the Minister of Culture of the SR. On the basis of legal authority, it founds museums, galleries and theatres of national importance. The Ministry also founds and abolishes the Slovak National Museum, the Museum of the Slovak National Uprising, the Technical Museum and the Slovak National Gallery.

The **Ministry of the Interior of the Slovak Republic** is the central governmental authority of the Slovak Republic for archives and registers.

CHARACTERISTICS OF THE GRANT SYSTEM OF THE MC SR FOR 2004
Structure of the program of the grant system of the Ministry of Culture of the Slovak Republic for 2004

1 Support for protection of the monument fund – Let's renovate our house
1.1 support for projects to renovate national cultural monuments
1.2. support for activities of the cultural policy and publishing activities in the area of protection of the monument fund

2 Support for literature, book culture and libraries – Ex libris
2.1. artistic literature and magazines for children and young people
2.2 support for creation in the area of original Slovak artistic literature, the science of art and social science literature and artistic translations
2.3. publishing of original Slovak artistic literature
2.4. publishing of translated artistic literature
2.5. publishing of original and translated literature in the fields of the science of art and social science
2.6. artistic and cultural magazines
2.7. support for projects in the area of libraries and library activities
2.8. support for active cultural policy in the area of literature and book culture

3 Support for the audiovisual media and cinematography – AudioVision 2004
3.1. creation and development of audiovisual works
3.2. production of audiovisual works
3.3. production of full-length films for cinemas
3.4. post-production and/or distribution of audiovisual works
3.5. minority coproduction of full-length films for cinemas
3.6 distribution of foreign audiovisual works
3.7 events, educational activities and/or presentation of audiovisual works
3.8. protection and/or provision of access to the audiovisual heritage
3.9. support for active cultural policy in the area of audiovisual works and cinematography
3.10. support for publishing activities in the area of audiovisual works and cinematography

4 Support for the development and presentation of contemporary art and cultural activities
4.1. support for projects in the area of theatre and dance
4.2. support for projects in the area of music
4.3. support for projects in the area of creative and applied arts, design, photography and architecture
4.4. support for museums and galleries
4.5. support for projects in the area of cultural enlightenment activities
4.6. support for active cultural policy in the area of contemporary art and cultural activities

5 Support for presentation of culture abroad – Pro Slovakia
5.1. support for presentation of projects in the area of art and culture abroad
5.2. support for comprehensive presentation of activities abroad

6 Support for the cultures of minorities
6.1 support for the projects of national minorities
6.1.1. live culture
6.1.2. written culture
6.1.3. support for the activities of organizations in the area of the cultural policy
6.2. support for projects for disadvantaged groups of inhabitants.

New features of the grant system

The grant system of the MC SR for 2004 creates a new framework for effective support for the development of cultural activities and projects in Slovakia. It takes into account the requirements of the methodology of program budgeting, the system of the State budget, multi-source financing and financial planning. The new grant system is concerned primarily with non-State entities, including self-governing entities (HTU and local governments), natural persons (owners of small businesses, citizens – owners of national cultural monuments and natural persons whose activities are an object of protection pursuant to the Copyright Act), legal persons (nonprofit organizations providing public benefit services, foundations, civic associations, noninvestment funds, special-interest organizations of legal persons and commercial nonfinancial entities, that are not broadcasters pursuant to the Act on Broadcasting and Retransmission) and churches and religious societies. In specific cases in the programs Let's renovate our house, Ex libris and AudioVision 2004, the grant system also enables allocation of support for State budgetary and contributory organizations under the founding competence of the MC SR.

The new grant system permits more targeted and effective support for activities in the area of culture, and also more flexible support for areas that constitute a priority for State support in the framework of the cultural policy. From the viewpoint of multi-source financing, it creates scope for incorporation of further sources into the grant system (e.g. support for projects in the European Economic Area, special revenues and incomes of the MC SR, and also international support, e.g. from the World Bank, UNDP, etc.). The grant system can also be employed as a guideline for private investors looking for well-founded and promising projects for support in the area of culture.

Support from the grant system can enable the applicant to be successful in obtaining funds from the programs of the European Commission (Culture 2000, EURIMAGES, MEDIA Plus) and can also substantially stimulate preparation and implementation of projects applying for support from the EU structural funds – especially in the area of development of tourism, the information society, renewal of cultural infrastructure and social-economic use of the monument fund. The grant system enables monitoring and evaluation of the grant policy of the MC SR as part of the targets of the cultural policy of the Slovak Republic (e.g. the special geographic information system of the Memorial Institute of the Slovak Republic will be used for this purpose in the area the monument fund). A new feature in the grant system will consist in the creation of a stockpile of projects plans in selected programs, which are intended primarily for identification and preparation of more demanding projects. It is hoped that the new grant system will also open a discussion and create motivation towards self-government and the creation of self-administered funds to promote culture and the cultural heritage in the region.

The new grant system allows submission of an application in several grant rounds in most programs.

The preparation of the new grant system for 2004 was based on the program declaration of the Government of 2002 and the strategy of the draft cultural policy. The former grant system of the MC SR did not take into account the requirements of a modern grant system, but did provide important experience. It is proposed that the original name State Cultural Fund and of the program of the MC SR Pro Slovakia be retained in the form of a modified program concerned with support for the presentation of Slovak culture abroad. The MC SR is concerned to develop a more target-oriented presentation of Slovak culture under this fitting name, in cooperation with other competent institutions and sectors.

The grant system has a new internal structure, a greater volume of available funds and a new system of evaluating the effects of this form of State support.

It will be possible to provide a subsidy for an entity – applicant – in the following areas:
creation and dissemination of cultural values, protection and development of the cultural heritage, activities abroad and international activities of national importance, which substantially contribute to representation of Slovak culture abroad, cultural creativity and free-time cultural activities, educational programs in culture, development of the cultures of national minorities, the cultural activities of disadvantaged groups of the population.

An applicant for a subsidy is understood to be an entity providing cultural services and performing activities in the above areas, where the applicant can be:
a nonbusiness entity, where a nonbusiness entity is considered to be a civic association, foundation, nonprofit organization providing generally beneficial services, noninvestment funds, special-interest associations of legal persons, churches or religious societies, higher territorial units and municipalities or organizations founded thereby, business entities that are legal and natural persons – entrepreneurs, natural persons – owners of national cultural monuments, natural persons – individuals, the results of whose activities are protected by the Copyright Act, and organizations in the founding competence of the Ministry for the programs Let's renovate Our House, Ex libris and AudioVision 2004.
Financial entities, i.e. banking institutions and radio and television broadcasters in the sense of Act No. 308/2000 Coll., on broadcasting and retransmission, are excluded from support.

Financial support from the Ministry is based on the principle of contributions, i.e. that it will cover only part of the actual costs expended for the particular project or activity. There is no legal right to provision of a subsidy. A subsidy may be provided only on the basis of a written application submitted on the prescribed form, filled in and submitted for each project separately, where the Ministry can request further documents required for decision-making on provision of subsidies.

 The Ministry provides subsidies only on the basis of a written agreement. The provided subsidies will be strictly bound only to the purpose for which it was provided.
The recipient may not use the subsidy for subsequent redistribution to other entities and is obliged to return unused funds to the account of the Ministry set forth in the agreement. The recipient shall be obliged to keep accounts on the provided subsidy. The Ministry examines the correctness, timeliness and completeness of the accounts within the framework of its competence; in case of discovery of inadequacies, it shall proceed in the sense of Article 47 of Act No. 303/1995 Coll., on the budgetary rules, as amended.

7 Aspects of the Cultural Policy of the Czech Republic

The management of culture in the Czech Republic in the nineteen nineties was characterized by a contradiction between the general resistance to the cultural policy and the feeling of an urgent need to introduce topical and necessary changes into the cultural system and the conditions for its functioning of a strategic character. Changes were, in any case, occurring very rapidly in culture, especially in connection with political and economic changes. However, it was apparent that the political and economic priorities need not always correspond to the trends in cultural changes. Probably for this reason, practically every Minister of Culture (including those opposed in principle to a cultural policy) presented some sort of strategic material and simultaneously carefully avoided calling this a cultural policy. The cultural policy strategies presented to the middle of the nineteen nineties all declared undoubtedly desirable targets (e.g. removing culture from the sphere of ideology, elimination of State control, decentralization of administration of cultural matters, rationalization of the use of funds for culture, etc.) and also unrealistic expectations of the vital to even redeeming effect of he market, private ownership and sponsoring on culture. They were not based on analysis of the functioning of culture and cultural policy management in the Czech Republic and in the democratic countries of Europe, but rather on mechanical application of general political postulates.

A fundamental change occurred in the middle of the nineteen nineties when, at the instigation of Minister Pavel Tigrid, an extensive study was prepared on the "Relationship of the State to Culture. Cultural Policy in the Countries of Europe". This work contributed to redefinition and reinstatement of the term "cultural policy", provided information on types of cultural policies, described the common characteristics of the ideas underlying cultural policy programs in the countries of Europe, their cultural policy priorities, instruments employed and purpose, and also on the competences and structure of governmental bodies responsible for cultural affairs. In spite of the fact that some of the conclusions and recommendations of this study were apparently fundamentally contradictory to the opinions of Minister Tigrid, he passed it on to his successors as an inspiration for formulation of the cultural policy program. This material was employed by Minister Martin Stropnický, under whom the strategic material "Main Lines of the Cultural Policy" was prepared and publicly discussed in 1998. Following adjustments and final work, it was discussed and approved by the Government in the following year under Minister Pavel Dostál. It was published under the name "Strategy of Improved State Support for Culture". This rather unusual example of continuity in the cultural policy is worth noting. In 2001, a report on implementation of this document was submitted to the Government and its innovated version was simultaneously approved, now called simply the "Cultural Policy".

The content of this document reflects a good understanding of the state of culture and administration of these matters in the Czech Republic, of international cultural conventions and recommendations (UN, UNESCO) and of documents of the European Union related to cultural matters, as well as developmental tendencies of the cultural policies of the countries of Europe.

As a consequence of this favourable background, it has the internal preconditions to fulfil the task set for strategic material in management. As a consequence, it has been possible to ensure freedom of creation and dissemination of the products of creation, to maintain and, in some areas, to increase the range of cultural opportunities, to a certain extent to eliminate commercialization tendencies in the area at the borderline between a pure and regulated market in cultural goods and services, and to maintain economic and spatial accessibility of most cultural services, etc.

The strategic approach also permits relatively successful management, especially compared to some other post-socialist countries, of removal of State control over cultural institutions, creation of space for business and the nongovernmental nonprofit sector in the area of culture and decentralization of administration of cultural matters in connection with reform of the public administration.

Problems in the current strategic document

In addition to positive aspects, far from all of which have been mentioned here, there are also problems that can be divided into three basic groups. The first consists in problems that are part of the program itself, the second are problems related to knowledge of the program and the third lie in failure to implement the program, which throw doubt on the sense and credibility of the program.

Conceptual problems

Some of them are based on the very character of the sectoral division of competence for administration of public matters. This must, on the one hand, be preserved in the interests of the matter, but is, on the other hand, constantly being overcome by expanding cooperation.

A purely sectoral approach (disrupted only in some individual cases, e.g. monument care, cultural tourism, use of culture in education) could be overlooked when the first consistent program of the cultural policy was adopted. However, it is currently becoming a limiting factor for successful implementation of the strategy itself and for reinstitution of the branch of culture as a source of orientation and dynamics for further development of society. Substantially more intense inter-sectoral cooperation, especially with the sectors of education, youth and sports, labour and social affairs, foreign affairs and regional development seems to be absolutely necessary. Cooperation with all the sectors providing services in the public interest is essential in legislative matters.

Although we can state that one of the basic program targets of the cultural policy, i.e. creation of conditions for public participation in cultural life, is being quite successfully implemented and part of the grant programs are directed towards promotion of creativity, there is still a quite strict division between creators and consumers. An increase in active creative participation of a greater part of the public in cultural life is one of the current targets of the cultural policies supported by both UNESCO and some countries of Europe.

The lack of progress in reducing the role of the State (and also of the self-governing regions and municipalities) in decision-making on cultural matters is another problem that has arisen, especially compared to stabilized European democracies. Although there has certainly been an increase in the role of consulting bodies and grant commissions (and the representation of professionals in them at the expense of politicians and officials), a high level of connection remains between political and professional decision-making. It would seem that a separate role is being introduced in Europe for the sectoral ministries as political professional conceptual workplaces and professional institutes or councils implementing the professional aspects of activities through qualified decision-making.

The program has a certain weak aspect in that it does not contain criteria for evaluation of implementation of the individual program targets (indicators, criteria, individual goals of current stages, etc.). In some cases, it will be extremely difficult to eliminate these inadequacies, but it would certainly improve its purpose and authority.

The more important instruments of the cultural policy undoubtedly include training of employees for the cultural sector. Although the situation in the Czech Republic is stabilized in this respect, it is desirable to study whether there are any differences in the effectiveness of education in countries where artistic education lies within the competence of the Ministry of Culture.

The last difficulty, although this is a resolvable problem, is the scope of the document and the fact that some parts (concerned, e.g., with public participation in the range of services) are repeated in the parts for the sectors.

Knowledge of the program

It is known from the theory of management that even a good strategy makes sense only if it is known and accepted by all those for whom it is intended. In this respect, the findings mentioned in some articles published in the publication Místní kultura and also in the discussion on the "State-city-culture",

held in December of last year in the Archa theatre, are distressing. It followed from the contents of the contributions presented at the joint meeting and in the individual working groups that the cultural policy program of the Czech Republic is known to only a minimum of engaged persons, even though part of the invitation to the meeting consisted in references to sources of information. It would seem that the employees of the central government and local governments have relatively the greatest knowledge. This is apparently connected with the fact that they are obliged to cooperate in preparing the program and in its implementation in practice. The managers of cultural institutions seem to have far less information. The employees and active members of civic associations are far less informed about this document.

Nevertheless, it followed from the discussion that the program and practice of its implementation reflect a substantial part of the ideas and wishes of the professional public related to the program document. Thus, it is absurdly accepted without being known.

This state of affairs is not easy to explain. One of the reasons, in addition to ordinary human laziness, apparently lies in the continuing lack of faith in cultural policy management that, although it has lost its regulative character, has still demonstrated adequately that it can be significant and useful in daily practice. The lack of knowledge could also be related to the fact that a relatively narrow group of the professional public participated in the preparation and evaluation. The participation of a greater representation of the professional public could increase knowledge and acceptance of the program, although at the price of greater difficulty in coordinating work. Finally, the relatively large size of the document, making it less attractive, is also an obstacle.

Implementation of the program

The authority of the program is measured by the level of its implementation. Its success is closely connected with the specificity of its targets and the measurability of the results achieved. A relatively major part consists in targets that are rather generally formulated because of their nature. However, part is measureable with high reliability and certainty.

It is of fundamental importance for the success of the cultural policy that those targets that have the greatest impact on the functioning of culture be implemented. Although these are long-term targets, it can already be stated that the greatest failures have occurred in the following areas:

   a) It has not been possible to increase expenditures for culture to a level of 1% of the State budget and thus to approach the standard in the EU countries. Not only was the set target not met, but the fraction of expenditures for culture in the State budget decreased even further, although part of this decrease occurred as a consequence of an increase in total expenditures by the State.
   b) Substantial problems continue in introducing a cooperative and especially multi-year grant financing. Arguments related to the unpredictability of the trends in the budget are somewhat implausible as a number of countries and cities with similarly variable conditions (e.g. Poland or Prague) manage to guarantee such programs, at least to a certain percentage of the expected funds.
   c) The total lack of funds, which is getting even worse, throws doubt on the program target of public support for professional artistic creation, which is encountering serious problems of a vital nature as the prices of all inputs increases and a new system of remuneration is introduced.
   d) We are of the opinion that support for culture and aesthetic education, including learning about the national cultural heritage is inadequate. There is a lack of a comprehensive system like that practiced in some Nordic countries (e.g. in Sweden), through which, not only do young people come into contact with culture and works of art and performances, but jobs are simultaneously created for artists and user and visitor habits are created.
   e) The difficult economic situation of collection institutes and libraries limits their acquisition activities and is thus an obstacle to fulfilling of their key role.

f) In spite of all attempts, public participation in cultural and artistic activities has not changed much. Although substantially better conditions have been created for access to the funds of public budgets by nongovernmental nonprofit organizations, their share remains much lower than in stabilized democracies. This is not a consequence of legal obstacles, but rather of continuing prejudices and inflexibility in the management of some NGOs.

g) Only partial success has been achieved in attempts to preserve lower VAT rates for some products and services in the cultural sector.

h) It has not been possible to introduce a law in public service organizations in the sphere of culture.

i) Problems exist in continuous obtaining of statistical information on culture, the culture industry and cultural infrastructure.

The list of inadequacies and problems is balanced by a number of undoubted successes that confirm the correctness of the accepted targets.

8 The Czech Republic and the European Union

A brief summary of the results of negotiations on accession to the European Union in the area of the competence of the Ministry of Culture of the Czech Republic

In the framework of accession negotiations, the Ministry of Culture was responsible for the chapter "Culture and Audio-Visual Policy", which was closed in June of 2001 at the summit of the Premiers of the EU countries in Göteborg. Parts of the chapters on "Free Movement of Goods", "Free Movement of Services" and "Company Law" (the area of intellectual property) also lie within the competence of the Ministry of Culture. From the standpoint of the competence of the sector, the Ministry of Culture expresses its opinion on the aspect of cultural law.

In the area of culture, membership in the EU will mean primarily broader opportunities for artists and artistic groups in the EU countries. Membership in community programs to date in the area of culture and audiovisual works, which required entrance fees from the State budget, will no longer be an issue following accession to the EU. Simultaneously, membership in the EU will mean complete openness in all the areas of culture and audiovisual works, participation in projects and the possibility of presentation in all the EU Member States.

Following accession of the Czech Republic to the EU, it will be guaranteed the same rights in requesting return of illegally exported cultural assets as all the Member States of the EU now have and, in return, the Czech Republic will guarantee fulfillment of obligations in returning cultural assets that were illegally exported from another Member State that were found in the territory of the Czech Republic. From the standpoint of internal evaluation of the situation, it is necessary to state that the possibility of returning illegally exported cultural monuments is greater in the EC legislation.

In the area of protection of intellectual property rights (i.e. protection of copyrights and related rights), it is necessary to protect the rights to intangible assets, where international and regional harmonization is absolutely essential, especially in connection with new technologies of dissemination of works, audio and audio-visual recordings and radio and television broadcasting.

Survey of the most important specific legislative and institutional changes in the area that can be perceived by the general public

a) legislative

Act No. 231/2001 Coll., on operation of radio and television broadcasting
Amendment of Act No. 231/2001 Coll., on operation of radio and television broadcasting and on amendment to other laws, as amended by Act No. 309/2002 Coll.

Act No. 46/2000 Coll., the Press Act
Act No. 121/2000 Coll., the Copyright Act

Act No. 101/2001 Coll., on return of illegally exported cultural assets
Amendment of Act No. 101/2001 Coll., on return of cultural assets illegally exported from the customs territory of the EC

Act 214/2002 Coll. on export of certain cultural goods from the customs territory of the European Communities.

Amendment to Act No. 122/2000 Coll., on protection of collections of a museum character and amending some other laws

b) nonlegislative

Access into community programs in the area of culture "Culture 2000", "Media Plus" and "Media Training". The establishment of organizational offices of these programs in the CR - "Cultural Contact Points" at the Theatre Institute in Prague (Culture 2000) and "Media Desk" in 2003.

Survey of positive features of accession in the sphere of competence of the sector

Cultural and audio-visual policy

a) legislative area

Audio-visual policy

In the area of existing community legislation, the relevant legislation of the Czech Republic was harmonized in accordance with the requirement on approximation of legislation. The legal form of Act No. 231/2001 Coll., on operation of radio and television broadcasting and amending other laws, is in accordance with the form of the EC Directive "Television without Borders", i.e. it also contains legal support for European creation and European independent and contemporary creation, including a definition of a European work. From the standpoint of support for European creation, the current legislation means a better position for competition, especially in relation to the countries of Asia and the U.S.A. It is the purpose of the "Television Without Borders" Directive to create conditions for conservation of European audio-visual creation in relation to the cultural diversity of the individual countries of Europe.

On July 21, 2003, the President of the Republic ratified the European Convention on Transfrontier Television and the Protocol amending the European Convention on Transfrontier Television.

b) nonlegislative area

Culture - art

In the nonlegislative area, the chapter "Culture and Audio-Visual Policy" is a key element of membership in community programs.

In the area of culture, this corresponds to the general Culture 2000 program. This program encompasses all areas of culture. Projects supported under this program are beneficial for the development of the fields of the arts, mutual relations in the area of culture and exchange of experience in relation to the broad opportunities for protagonists in the projects. The Czech Republic has been a member of the program since 2001; the annual entrance fee for the Czech Republic is approximately CZK 20 million, of which 50% is paid out of the PHARE program. In 2001 (the program was concerned with the cultural heritage), 2 projects were selected with main organizers from the Czech Republic and 8 projects where the co-organizers were from the Czech Republic; in 2002 (the program was concerned with the creative arts), 6 projects were selected with main organizers from the Czech Republic and 11 projects with co-organizers from the Czech Republic. Following accession of the Czech Republic to the EU, the MC will no longer be obliged to pay an entrance fee for the program and it will be possible to participate in the commission of the program for selection of projects.

In the framework of the grant selection process for 2003, when the main subject was the "performing arts", the Czech office of the Culture 2000 program witnessed a further increase in interest on the part of Czech organizations in participation in international projects.

It is expected that there will be a further increase in the number of applications for support for projects in the framework of the Culture 2000 program and selected projects for 2003 with participation by Czech organizations.

In 2004, the main subject will be the cultural heritage (movable heritage, immovable heritage, intangible heritage, historical archives and libraries, archaeological heritage and cultural heritage located under water, cultural sites and the cultural landscape).

Audio-visual policy

In the audio-visual area, the key programs are "Media Plus" and "Media Training", which promote projects in the audio-visual sector in the area of development, distribution, support and education. The Czech Republic became a member of this program on July 30, 2002 as a candidate country; the entrance fee for the Czech Republic for both programs equalled CZK 13 million, which was fully paid from the budget of the Ministry of Culture in 2002. A contribution of 45% from the PHARE program has been confirmed for 2003.

As the document for entrance of the Czech Republic into the program was signed retroactively, accepted projects were submitted from January 2002.

Free movement of persons

a) legislative area

The proposed amendment to Act No. 20/1987 Coll., on State Monument Care, related to the draft Act on Recognition of the Professional Qualifications of Citizens of the European Communities, where the Ministry of Culture is concerned with the conditions for performance of the professions of restorers and archaeologists, is an important law in this area. The proposed amendment in connection with performance of the professions of authorized persons from the Member States permits direct comparison with modern, professional methods used in the particular area in the EC Member States (e.g. noninvasive methods of archaeological research, special restoration technologies, etc.) and also allows Czech professionals to work in the EU Member States.

Free movement of goods

a) legislative area

Here, the relevant laws are Act No. 101/2001 Coll., on return of illegally exported cultural assets and Act 214/2002 Coll. on export of certain cultural goods from the customs territory of the European Communities, which create specific conditions in this sector in relation to protection of cultural monuments as part of the national cultural treasure against illegal export from the territory of the Czech Republic or beyond the borders of the EU Member States.
 The EU legislation provides for increased protection of the movable cultural heritage.

Act No. 180/2003 Coll., amending Act No. 101/2001 Coll., on return of illegally exported cultural assets, was promulgated in the Collection of Laws on June 12, 2003. It comes into legal force on the date of accession of the Czech Republic to the EU.

Act No. 214/2002 Coll., on export of certain cultural goods from the customs territory of the European Communities, is a regulation dealing with an area that is left to the legislation of the individual Member States (e.g. specifications of the competent central authority or sanctions). Act No. 214/2002 Coll. will enter into effect on the date of legal force of the Treaty of Accession of the Czech Republic to the European Union. As the national legislation on conditions for the export of objects of the cultural heritage differs in the individual Member States (sometimes it is quite liberal, e.g. in Great Britain, while elsewhere it is very strict, e.g. in Italy) and, as there are no customs borders between the Member States, it was necessary to establish uniform principles valid throughout the entire territory of the EC in the interests of protection against illegal export of those things that are important and irreplaceable for the European cultural heritage. Following accession of the Czech Republic to the EU, the export of objects originating in the CR that are cultural assets in the sense of Council Regulation 3911/92/EEC will be controlled on exit across the borders of the entire territory of the EC by the competent EC customs authorities.

Commercial Law

The part encompassing intellectual property lies within the competence of the Ministry of Culture.

a) legislative area

European legislation on the protection of intellectual property rights is basically a matter of the last decade and 7 Directives related to

- legal protection of computer programs of 1991;
- the rental right and lending right and on certain rights related to copyright in the field of intellectual property of 1992
- coordination of certain rules concerning copyright and rights related to copyrights applicable to satellite broadcasting and cable retransmission of 1993;
- harmonization of the term of protection of copyrights and certain related rights of 1993;
- legal protection of databases of 1996;
- harmonisation of certain aspects of copyrights and related rights in the information society of 2001;
- the resale right for the benefit of the author of an original work of art;

create the rules of the single market in objects protected by intellectual property rights.

The Czech Republic adopted the new legislation on intellectual property rights in the Copyright Act No. 121/2000 Coll., which came into legal force on December 1, 2000. Authors, performing artists, producers of audio and audio-visual recordings (cinematographic films), radio and television broadcasters and databases makers are protected in the Czech Republic at a level that is comparable only with the EU Member States, as there are no international agreements that would protect intellectual property rights to this degree. For example, the producers of cinematographic films do not enjoy international protection as independent bearers of related rights. Similarly, the rights of database makers are not protected internationally, as the various States have not yet agreed on protection of investments into databases, used particularly in connection with the internet.

In the area of political criteria for membership in the EU, the Ministry of Culture is affected by the parts relating to:

Cultural rights (including those of national minorities)

Conditions are created in the Czech Republic for exercising and respecting the cultural rights of all citizens, including national minorities. The cultural policy of the Czech Republic in relation to national minorities is fully in accordance with the European legislation and thus no fundamental change is expected in the approach to this group of inhabitants following accession of the Czech Republic to the EU. The Strategy of Improved State Support for Culture, approved in Resolution of the Government of the Czech Republic No. 40/2001, and, at a general level, Act No. 273/2001 Coll., on the rights of the members of national minorities in the Czech Republic, and Government Regulation No. 98/2002 Coll., laying down the conditions and the manner of provision of subsidies from the State budget for the activities of members of national minorities and to support integration of the members of the Roma community, are basic documents for the area of culture.

Freedom of belief

The area of freedom of religious belief is governed in the Czech Republic by the Charter of Fundamental Rights and Freedoms, where Article 2 states that the State is based on democratic values and may not be bound either by an exclusive ideology or by a particular religious faith, Article 3 states that everyone is guaranteed the enjoyment of his fundamental rights and basic freedoms without regard, amongst other things, to faith and religion, Article 15 states that freedom of thought, conscience and religious conviction is guaranteed and that everyone has the right to change his religion or faith or to be non-denominational and, finally, Article 16 states that everyone has the right to freely manifest his religion or faith, either alone or in community with others, in private or public, through worship, teaching, practice and observance. According to the second paragraph of Article 16, churches and religious societies administer their own affairs, in particular appoint their organs and their priests, and establish religious orders and other church institutions, independent of the state authorities. Paragraph 3 of the same article states that the conditions under which religious instruction may be given at State schools shall be set by law.

The above-described regulation of freedom of religious belief set forth in the Charter is related to and defined in Act No. 3/2002 Coll., on free religious belief and the position of the church and religious societies and amending some laws (Act on Churches and Religious Societies).
This Act regulates
a) the position of churches and religious societies,
b) the keeping of publicly accessible lists of registered churches and religious societies, and of federations of churches and religious societies,
c) the competence of the Ministry of Culture in matters of churches and religious societies.
The current legislation and the practice arising therefrom in this area fully correspond to EU standards.

9   Domestic and Foreign Approaches to Integration of Foreigners in Relation to Culture

The objective of the presented text is to:
1. Provide a brief introduction to the subject of integration of foreigners
2. Describe a solution to the aspect of foreigners in the area of culture on the basis of four model examples of countries in Western Europe, using the examples of:
2a) Germany and France
2b) the Netherlands, and
2c) Denmark
3. Summarize experience relating to integration of foreigners in connection with culture in the Czech Republic

9.1   Introduction to the Subject of Integration

A targeted policy of integration of foreigners can be commonly encountered throughout Western Europe and, at the present time, also in Central Europe. Particularly at the present time, this policy is aimed at integration (assimilation) into the legal, health-care and social systems of the particular country (including provision for housing), integration into the labour market and integration into local societies. Integration programs are concerned exclusively with foreigners lawfully residing in European countries or persons who are attempting to legalize their residence, which occurs in some cases, e.g., in cases of trafficking in people (Uherek – Skřivánková – Wienerová 2002). Foreigners are usually classified in several categories. These separate categories include applicants for asylum and asylum holders, who have a specific regime and residence status and are protected by international law,[2] as well as working migration and migrants' families, who are subject to legal regulations on family reunion.

The programs of integration of foreigners mostly apply to groups of foreigners with long-term residence in the territory of the country of destination. Not all groups of foreigners with a long-term residence in the territory of the host country are subject to the special rules of international law; the position of these persons is governed by the laws of the particular country on the presence of foreigners, taking into account international conventions and rules, such as:

- Universal Declaration of Human Rights
- European Convention on Human Rights
- European Convention on Nationality
- Convention on the Legal Status of Migrant Workers
- Convention relating to the Status of Stateless Persons
- European Convention on the Participation of Foreigners in Public Life at Local Level
- Framework Convention on the Protection of National Minorities
- Revised European Social Charter

In spite of these binding rules, three different approaches to integration of citizens can be perceived in the individual countries of Europe; these differences are substantial particularly in the area of education and culture. The designation of these three approaches varies in different texts (see, e.g., Brochman

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[2] Particularly the UN Convention relating to the Status of Refugees of 1951 and the New York Protocol of 1967.

1999: 11; Castles – Miller 1998: 336; Eriksen 1993: 123). In this paper, we will designate them as follows:

       a) working migration
       b) assimilation
       c) multicultural (minority).

Germany is usually conceived as the classical representative of the working migration approach, France as the representative of the assimilation approach and the Netherlands as the representative of the multicultural approach. The characteristics of these approaches and experience related to them will be presented in the following text, including information on the migration situation in these countries.

9.2 Germany and France

The number of foreigners arriving in Germany is several times higher than the number of foreigners arriving in the Czech Republic. Over the last 40 years, approximately 30 million persons have migrated to Germany and 21 million people have left Germany for other countries (Migration Review 1999). These figures indicate high working migration, where a substantial fraction of the migrants consists in foreign industry workers.

In 1990's, Germany recorded the highest immigration of all the Member States of the European Union. In 2001, the population of Germany equalled 82 259 540, of which 74 962 723 were German nationals , 1 872 655 were citizens of EU countries and 5 424 152 were citizens of non-Member States of the EU (Euro-Can statistics 2003: 28). The foreigner communities in Germany consist mainly of Turkish people and of immigrants from the former Yugoslavia, Italy, Greece, Poland and Austria. Approximately 25 % of foreigners live in large industrial cities. As many as 23 % of foreigners can be found in Berlin and Hamburg.

The Migration Review distinguishes the following groups of immigrants:
- immigrants from the EU
- Spätaussiedler (displaced German people moving to Germany)
- Jewish migrants from the former Soviet Union
- refugees[3] and their families
- migrant workers from EU non-Member States (Migration Review 1999).

The paper correctly points out that an increasing number of immigrants in a particular country need not necessarily mean any substantial increase in the number of foreigners in the country, provided that foreigners are effectively naturalized. In this respect, the paper compares Germany with France and expresses the opinion that, in Germany, unlike France, naturalization (except for naturalization of "Spätaussiedleren") is a prolonged process, taking more time than the European average (p. 43). The difference between the French and German approaches is explained by Friedrich Heckemann in *Analysis of National Modes of Immigrant Integration: Germany* (Heckemann 1998). Heckemann shows that a substantial role is played by the different concepts of a nation in France and Germany. While, in Germany, the concept of a nation forms a basis for the concept of citizenship and citizenship status can be obtained only after prolonged residence by persons integrated into German society, France has a different concept of a nation, where citizenship constitutes a basis for emotional unity with the national

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[3] This includes a separate group of war refugees from the former Yugoslavia.

unit, and also has a different tradition of naturalization policy. "Granting citizenship has been traditionally conceived as an instrument for integration into the national unit" (p. 5).[4]

Consequently, although France is considered to be a traditional immigration country, particularly for Maghrib and Polynesia, statistics indicate that the number of foreigners from countries outside the European Union in French territory is almost two thirds less than in Germany. In 2000, the population of France equalled 58.519 million, of which 52.910 million (90.4%) were French by birth, 2.363 million (4%) had obtained French citizenship during their lifetime and 3.246 million (5.6%) were foreigners; of this number, 1.187 mil. (2%) were nationals of other countries of the European Union and 2.058 mil.(3.5%) were nationals of EU non-Member States (Lebon 2002).

Although delays in Germany were reduced somewhat by amendment of the legal regulations in the 1990's (in particular, since 1993, the regulations have been substantially approximated to those in the other countries of the European Union),[5] it is still apparent that, given these differences, the educational and cultural systems of France and Germany play rather different roles, as in France new citizens are mostly assimilated while, in Germany, this is still a legally specific group of foreigners requiring special care.

However, greater flexibility and indulgence in granting citizenship in France also means that naturalized foreigners in France have not only same rights, but also same duties as the French. From a legal and social viewpoint, this is voluntary assimilation which also has a substantial assimilation effect in the area of culture.

However, there is also a tendency in Germany to bring the lives of immigrants closer to the lives of German citizens. Compulsory school attendance was introduced for foreign children and adolescents in the FRG in 1976, and this occurs mostly in the German language or, in Bavaria, in bilingual classes, and in private Greek schools in some large cities; a system of adult education has been developed to improve their competitiveness in the labour market. Friedrich Heckemann notes that educational activities are not unambiguously directed towards foreigners in an accultural or assimilation sense. Indeed, the bilingual classes in Bavaria also provide scope for integration of immigrants back into the source area of migration, provided that they decide to return to their home country. This distinguishes Germany from classical immigration countries, such as France, where the accultural (assimilation) scheme is much more marked. In this concept, Heckemann confirms that Germany continues to be rightly included amongst countries with a working migration policy towards foreigners (with the assumption that they will return to their country of origin). The myth was maintained in this country until the 1970's that the large Turkish, Greek and, over time, also Yugoslav enclaves remain here only because of the job opportunities, whose loss would also bring an end to the presence of foreigners in the country. Therefore, there is also less pressure for cultural adaptation. In contrast, France is considered to be a country exercising an assimilation policy towards foreigners.

However, although France has an assimilation policy towards foreigners, this does not mean that it is unequivocally intolerant of ethnic differences or regional specificities, as being a member of a nation means, firstly, legal status and integration in a certain social-political category and, only secondly, cultural conformity (which, however, also plays a certain role).

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[4] Rather than as a completion of the integration process, as is the case in Germany.
[5] Since 1993, persons living in the territory of Germany for 15 years have been able to apply for German citizenship, provided that they have no criminal record. Foreigners of 16 to 23 years of age, who have gone to schools in Germany for a period of at least 6 years and meet other preconditions (no criminal record), constitute an exception. These persons may apply for citizenship after only eight years of residence.

Even though German immigration policy is not described as assimilationist, the cultural integration policy also concentrates on learning and understanding the society in which immigrants live. Cultural integration should also include internalization of values, rules, attitudes and formation of the opinions of the immigrants. Pressure on cultural conformity with the majority population in Germany is also apparent from the hesitant approach of German legislators towards granting communities of foreigners the status of national minorities, which is granted to minorities with long-term residence, such as the Danes, the Friesian population, (Western) Serbs, Sinths and Romas. The search for a certain compromise is also apparent from the formulation used by the Bundestag that "… the objective is to ensure integration and preservation of the cultural identity".[6]

Certain differences can be found in the individual countries and communities in their attitudes towards foreigners; local integration models are being created. Friedrich Heckemann states that some large German cities proclaim a multicultural model of co-existence. These cities include, e.g., Frankfurt and Nurnberg; in contrast, other settlements retain working approaches to migration.

Similar to other countries, Germany, like France, is aware that integration into local structures and non-governmental organizations plays an important role for foreigners and an objective of the cultural policy consists in facilitating integration. However, while foreigners in France are stimulated rather to identify themselves as French, in Germany they are more or less dissuaded from this identification and are designated as "Neo-Deutsche" or "foreigners with a German passport". These problems are also encountered by ethnic Germans displaced from the territory of the former USSR, Romania, Hungary and other countries of Eastern Europe and Central Asia.

9.3   *The Netherlands*

The Netherlands, with its area of 41 864 km[2], belongs amongst the small countries of Europe. During the census in 2001, it had 15 985 538 inhabitants, of which 15 317 948 were Dutch nationals. Of 667 590 foreigners counted in the census, approx. 210 thousand were from the EU countries, 126 thousand from other countries in Europe and the rest from non-European countries, particularly from Africa and Asia.[7] However, by far not all those who declared Dutch nationality during the census were actually born in the Netherlands – Dutch citizenship was granted to some of them. The Netherlands employs a very active naturalization policy. In 2000, when the number of citizenships granted also began to decrease in this country, Dutch citizenship was obtained by 7 to 8 persons of each 100 foreigners. In France, which is also considered to be active in granting citizenship, 4 to 5 persons were granted citizenship of each 100 foreigners. In Germany, only 2 to 3 persons of 100 fell in this category (Trends in International Migration 2002:94). It should also be noted that the census of people, houses and residences includes only part of the foreigners with legal long-term residence. The OECD report states that 1.6154 million persons born abroad, i.e. 10.1 % of the population, resided legally in the Netherlands in 2000 (Trends in International Migration 2002:294). This is more than twice the number ascertained during the census.

The Netherlands initiated programs to integrate foreigners in the early 1980's and their character was based on the existing tradition of political culture in the Netherlands, which responds to the fact that several influential ideological and socio-political groups have been created in the history of the country.

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[6] Antwort der Bundesregierung auf die Große Anfrage der Fraktion Bündis 90 / Die Grünen „Situation der Bundespolitik Deutschland als Einwanderungskan". Deutscher Bundestag, 13. Wahlperiode, Drucksache 13/5065 Bonn, s.37. Cit. dle Heckmann 1998: 7.

[7] The results of the census at: www.cbs.n/en/publications/articles/general/census-2001/tables-census-2001.htm
Table 03 cited, visited on March 12, 2004.

For simplification, these can be designated as Catholics, Protestants, liberals and socialists. These groups are relatively stable and have their own social and political institutions – political parties, trade unions, schools, associations, hospitals, media and social security organizations. Thus, in their nature, these are robust and independent units and the Dutch State provides a certain umbrella structure for them. In his analysis of the subject of integration of foreigners of 1999, Friedrich Heckemann uses the comparison of the pillars and roof of society (Heckemann 1999:15).

The existence of these units within a common State requires the ability to settle conflicts, seek compromises and constantly confirm the democratic foundations of the State, particularly by ensuring that the individual groups have the same access to the resources that can be provided by the State. A similar approach has been adopted towards foreigners, creating a basis for considerations on Dutch multicultural society. The multicultural approach provided foreigners with wide potential for intervening in the organization of school education and obtaining subsidies for their own cultural activities within the same scope as other groups of the population. However, foreigners' potential remained unused in certain areas, as equal access to resources does not automatically imply their equal use. Simultaneously, this approach of the Government did not provide incentives for harmonisation with Dutch majority society. Therefore, a number of political activities aimed at supporting integration of immigrations were transformed in the mid 1990's to promotion of integration of socially handicapped persons in general. These included particularly programs concerning housing and employment of foreigners, which are, on the one hand, magnanimous in the Netherlands; however, on the other hand, if the foreigner does not take advantage of them, he loses the right to social support or part thereof for a certain period of time.

The effectiveness of the multicultural model in the Netherlands was a subject of broad discussion, particularly in the 1990's. Although the Netherlands is still considered to be a country with a multicultural integration policy, especially in the 1990's, responsible Dutch authorities began to also place increasing emphasis on language and cultural integration of foreigners in the majority society. A special integration program – Inburgerings-beleid – was created in 1996. The program is aimed both at groups of immigrants and at asylum-holders. It is compulsory and must be entered forthwith after entering the country. It consists of language courses and courses dedicated to the culture and institutions of the Netherlands and is also concerned with other dimensions of integration. Its objective lies in accelerating the potential for active participation of an immigrant in the life of the country.

Multicultural models, which continued to be considered to be the optimum approach to integration of foreigners even in the 1980's, are currently undergoing revision. They have the undoubted advantage that they are the most welcoming to foreign communities as, particularly in language and cultural aspects, they place minimum demands on adaptation by foreign communities. On the other hand, multicultural models can result in ethnic and cultural isolation and exclusivity of the individual units, problems associated with compatibility and, consequently, also conflicts. What appears to be an advantage for the first generation of foreigners can be a handicap for the second generation, as foreign youth from culturally exclusive communities have more difficult access to majority society and encounter difficulties if they seek higher education, more prestigious employment, etc. A strength of multicultural models could also lie in the fact that foreign communities often reproduce the elements of social organization and co-existence prevalent in their country of origin, i.e. those from which they were trying to escape to the host country and which again bind them. Not everyone is satisfied with models entailing such risks.

9.4   Denmark

Denmark's immigration policy suggests a possible compromise. With an area of 43 075 km^2 and a population of 5.17 million, Denmark belongs amongst the smaller countries of Europe. The fraction of foreigners in the population is more than twice that in the Czech Republic. It equals approx. 396 thousand people. Most of them are the first generation – they were not born in the country (309 thousand), with a majority of foreigners who did not come from the EU, from Nordic countries and from North America. They came from third countries, which, in the given case, also include European countries outside the European Union. There are a total of 293 thousand of these foreigners, i.e. 74 % of immigrants and their descendants, who are not Danish nationals.

The Danish Government does not underestimate the aspect of cultural integration but, similar to the Netherlands, it does not consider cultural integration to be an equivalent of assimilation: "… cultural assimilation, namely deprivation of foreigners of their original culture, such as their religion, manner of clothing and dietary habits, is not part of integration." (The Integration of Foreigners in the Danish Society 2001: 2). Danes define the target group for integration of foreigners as refugees and family members following them (refugees or via family reunification – pp. 3 and 7). The statistics also take into account working migration and the descendants of immigrants, i.e. descendants of couples, where neither of the persons was born in Denmark. It is also assumed that neither the immigrants nor their descendants have Danish nationality. Descendants of immigrants who were born in Denmark and where at least one of their parents is a Danish citizen are also considered to be Danes.

It is the objective of integration of foreigners in Denmark, inter alia, to improve employment of foreigners and, consequently, to reduce public social expenditures. A decrease in public expenditures through higher employment of foreigners is also a good argument for promotion of integration programs amongst voters. This simultaneously means that integration of foreigners is aimed at the target group from "third countries", i.e. countries other than Nordic countries, countries of the European Union and North America. It is assumed that immigrants from third countries have worse access to the labour market (p. 3). Access to the labour market is considered to be the most important prerequisite for successful integration (3). Integration requires particularly language skills, functional literacy and, where appropriate, qualification preconditions. The fact that foreigners fail on the labour market endangers, amongst other things, the social security system of the entire country.

The expert panel established by the Danish Ministry of Interior set seven criteria for successful integration in 1999:

- Knowledge of language and appropriate education
- Employment
- Economic independence
- Life without discrimination
- Contact with Danish society
- Participation in political life
- Basic common shared values and standards (pp. 9 to 10).

The last point means respect for democracy and fundamental human rights, willingness to comply with the laws of the country and tolerance for different values and standards. The authors of the paper directly state that this measure of integration is not at variance with the declaration that foreigners may retain their original culture, i.e. religion, and clothing and dietary habits. Sharing key values and rules is a precondition for participation in the life of society as a whole.

The report notes substantial shortcomings in all seven specified areas. However, in areas that are not related to the economic and educational aspects of the existence of a foreigner in the particular country,

the authors of the report encounter difficulties in finding clear indicators on the basis of which the status of foreign communities could be documented.

With some difficulties, it is possible to monitor, e.g., the feeling of discrimination, which differs for individual groups of immigrants. The aforementioned study compares Bosnians and Somalis and this comparison indicates that Somalis encounter greater problems related to discrimination in Denmark than Bosnians. For example, it is more common for the members of the majority population to shout at them in the streets.

3) Integration policy in the Czech Republic in relation to culture

In the Czech environment, attempts to adopt a strategic approach to the issue of integration of foreigners constitute previously unexplored territory. The first such attempts were made only in the second half of the 1990's. The reasons for creating a strategy of integration of foreigners in the territory of the Czech Republic were as follows:

a) a marked increase in the number of foreigners. Where approximately 35 000 foreigners resided legally in this country in 1989, in 1995, the number of foreigners arriving with a visa exceeding a period of 90 days equalled 130 000 and, in 2002, 231 608 foreigners with a long-term or permanent residence permits were present in the Czech Republic (Foreigners in the Czech Republic 2003).[8] These figures include only part of the actual number of foreigners. Other categories include tourists, transit migrants, asylum-seekers, etc. The borders of the Czech Republic are crossed very frequently. During the year 2001 alone, 204 million foreigners were cleared at border crossings of the Czech Republic (both arrivals and departures),[9] of which 95 thousand were refused entry to the Czech Republic – they were turned away from the border crossings;[10]

b) the public pressure on creation of strategic approaches to migration and integration policies, which prevents accumulation of social and security issues having an impact on the life of the majority;

c) integration problems of foreigners, which included both difficulties in communication with institutional structures and the area of formal and informal contacts in local societies;

d) pressure from European institutions aimed at creation of uniform frameworks for migration and integration policies, particularly on the part of institutions of the European

Union, Council of Europe and the United Nations, and the «United Nations High Commissioner for Refugees.

These efforts and pressure led to establishment of bodies and institutions, which began to deal with this aspect and whose experience is also related to the area of culture.

By December 31, 2003, the Ministry of Interior of the Czech Republic was the central organizer of strategic integration activities at the level of the Government. Its initial task was to create preconditions for establishment of a cooperation body that would systematically deal with migration policy and

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[8] However, it must be noted that the number of legally established citizens has not increased as rapidly since 1996 as in the 1991-1996 period.

[9] The highest number of foreigners crossed the borders of the Czech Republic in both directions in 1996. This number equaled 214 million persons. Since 1996, the number of annual clearances of foreigners at the borders has varied slightly above two hundred million; only in 1999 did it decrease to 199 million.

[10] Source: Police of the Czech Republic, the foreigner and border police service.

integration of foreigners in the territory of the Czech Republic. A division for integration of foreigners was created in 1998 at the existing refugees department; simultaneously, the refugees department was reorganized and renamed the Department of Asylum and Migration Policy and it was authorized by the Minister of Interior to coordinate the activities of the newly established *Commission of the Minister of Interior for Preparation and Implementation of the Policy of the Government of the Czech Republic in the area of integration of foreigners and development of relations amongst communities*.[11] By 31 December 2003, the Commission worked on an intersectoral basis and its members also included a representative of the Ministry of Culture of the Czech Republic.[12]

The Commission commenced its work in accordance with the Principles of the Strategy of Integration of Foreigners in the Territory of the Czech Republic, which were adopted by the Government Resolution of 7 July 1999. These Principles characterized the target group of the integration strategy as foreigners with legal long-term residence[13] and set priorities, including creation of legislative conditions and provision for access of the target group to fundamental human rights and freedoms, including political, economic, social and cultural rights and freedoms. It is clear that the target group was specifically delimited, amongst other things with respect to financing the integration policy. The target group did not include asylum-holders who are guaranteed an integration program by law under the competence of the Ministry of Interior and the Ministry of Education, Youth and Sports, and also did not include Roma immigrants, who fall under other integration programs.

On the basis of these Principles, the Commission was to create a Strategy of Integration of Foreigners. The Strategy was elaborated in working groups and is divided into individual sections, which were created in cooperation with the ministries having competence over the given area of integration. For the Ministry of Culture, this is the "Culture, Tradition, Religion" section.

The aforementioned procedure was standard in Europe and corresponded to the formulation of priorities of the integration policy in relation to foreigners in materials, such as the *Framework of Integration Policies*, drawn up by the Chair of the Chair of the Specialist Group on Integration and Community Relations, Ms. Mary Coussey,[14] or *Diversity and Cohesion: New Challenges for the Integration of Immigrants and Minorities,* drawn up by the head of the Migration Policy Group of the Council of Europe, Mr. Jan Niessen.[15] A positive aspect of this sectorally differentiated procedure lies in the fact that both responsibility and duties related to integration of foreigners are delegated to several sectors that are responsible for the given areas and direct the activities in the relevant areas of social life. A problematic aspect consists in the fact that, in practice, each individual is integrated in his everyday activities and in specific local conditions, rather than in the areas of competence of the individual sectors, and therefore only basic frameworks can be created at the central level, where the quality of the frameworks is verified

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[11] The Commission was established in 2000 in accordance with Resolution of the Government of the Czech Republic No. 689 of 7 July 1999. The Commission ceased its activity as of 31 December 2003, when the coordination role of the programs of integration of foreigners in the territory of the Czech Republic was transferred under the competence of the Ministry of Labour and Social Affairs of the Czech Republic.

[12] The Commission ceased its activity as of 31 December 2003, when the coordination role of the programs of integration of foreigners in the territory of the Czech Republic was transferred under the competence of the Ministry of Labour and Social Affairs of the Czech Republic.

[13] In the Strategy of Integration of Foreigners in the Territory of the Czech Republic, the target group was narrowed and formulated as follows: "foreigners established lawfully and in the long term, living in the Czech Republic for a period of at least one year" and, in addition to foreigners, the target group also involved citizens of the Czech Republic, as they are in everyday and direct contact with foreigners. (cited from www.mvr.cz/uprchlici/cilskkic.html, visited on 2 March 2004.

[14] Also published in Czech (Coussey 2002)

[15] Also published in Czech (Niessen 2002).

only at the local level. However, the Commission also encompassed representatives of cities and municipalities, non-governmental organizations, church institutions, social partners and other entities. Its activity also included certain decentralization steps, particularly establishment of district advisory panels for integration of foreigners.

It can be stated that, also in the Czech Republic, strategic efforts in the area of culture tended to create scope for diversity on the basis of equal opportunities. In this respect, the integration process entails creation of conditions enabling the given migration group to meet its specific cultural needs. This approach conforms with the above-mentioned documents of the Council of Europe. In this context, the authors refer particularly to the European Convention on Human Rights and the Framework Convention on the Protection of National Minorities. In the section on religion, the paper *Framework of Integration Policies* states that: "Governments need to 'consider at an early stage whether there are any obstacles to immigrants' and ethnic religious minorities' freedom of religion, either in the legal framework or in established majority practices". In the area of culture, it recommends that the governments:

- Encourage the development of ethnic minority arts, support the training of managers from voluntary cultural organisations, create opportunities for public displays, and promote local and national events celebrating diversity.
- Ensure that there is equal access for cultural communities to financial support, resources, and any tax concessions, for example for charitable organisations.
- Ensure that existing institutions and events are sensitive to the cultural diversity of communities and that members of these communities participate in framing policies and in provision.
- Monitor cultural policies and ensure that exhibitions, festivals, theatre and all other forms of cultural expression by immigrants and ethnic minorities have sufficient support and funding.
- Consider how to make literature of different minorities available in libraries.

The document also pays attention to the language area: "Multicultural societies may need additional policies to promote pluralism and a collective national identity. The Framework Convention for the Protection of National Minorities requires signatories to encourage a spirit of tolerance and to take measures to promote mutual understanding and respect among all cultural communities living in its territory." In this relation, its recommends that the governments:

- Consider the importance of promoting multilingualism.
- Consider the need to preserve material on the heritage of cultural communities as an aid to understand diversity.
- Consider how national images, symbols and ceremonies can include and promote those representing diverse minority cultural communities. (Coussey 2000).

The Strategy of Integration of Foreigners in the Territory of the Czech Republic was approved by Resolution of the Government of the Czech Republic No. 1266 of 11 December 2000 and it also includes analysis of problems drawn up by the Ministry of Interior on the basis of cooperation with the individual ministries in five areas:

- residence status, naturalization and political participation
- employment, business, housing
- social security and health care
- education
- culture, traditions, religion

With respect to the area of culture, it is stated in the Strategy that the position of foreigners in this area corresponds to the *Principles of the Strategy of Integration of Foreigners.* According to the results of analysis – foreigners may freely retain and further develop their culture and traditions. They have the guaranteed right to comprehensive development of cultural and religious life and no legislative obstacles have been identified in this sense. The analysis further states that cultural activities are promoted particularly by grants of the Ministry of Culture and it recommends the creation of a separate grant program aimed at promotion and presentation of the cultural and religious activities of foreigners.[16] In December 2000, these formulations became part of a Government Resolution. The Resolution also included provision of CZK 20 million for provision for tasks related to coordination, introduction and implementation of the Strategy of Integration of Foreigners in 2001. The funds were drawn on the basis of integration policy plans of the individual ministries. The Ministry of Culture of the Czech Republic obtained CZK 2 million for implementation of the integration policy plan and, based on the analysis, it concentrated particularly on provision of grants for projects related to integration of foreigners within a separate grant program that was concerned with:

   a) cultural, religious or religious-cultural activities of foreigners living in the long term in this country and presentation of these activities to the majority society
   b) creation of a realistic media image of relationships between culturally and religiously different communities in the Czech Republic.[17]

Legal and natural persons, as well as various types of associations, including civic associations, could participate in a competition for receiving a subsidy.

The Ministry of Culture of the Czech Republic also received the amount of CZK 2 million for programs of integration of foreigners in the years 2002 and 2003. In 2002, it used a total of CZK 1.9 million for implementation of grant projects; CZK 100 thousand remained in the State budget.[18] It is relevant to ask, from the viewpoint of experience with the subject of integration of foreigners, who applied for the given amount and for what they intended to use it. This question can be answered on the basis of analysis of the contents of the wording of the applications for subsidies from the aforementioned funds that were delivered to the Ministry of Culture. The analysis was performed for applications lodged in the years 2001 and 2003.

In 2001, the interest in projects to promote integration of foreigners was relatively high. A total of 66 projects were registered in the competition by 28 institutions or individuals. Of the total number of registered projects, a vast majority, i.e. 83 %, consisted in projects created by institutions or individuals from amongst the majority population. Amongst these, in their character, approximately one half of the projects provided an opportunity to obtain, through passive reception, a deeper knowledge of issues encountered by foreigners in the Czech Republic or elsewhere in the world and to become acquainted with other cultures and their problems in the countries of origin. The target group of this passive reception consisted in youth or interested parties from amongst the majority population, minorities and foreign communities. These activities very often included travelling exhibitions, topics for documentary films and lectures; proposals for publication of dictionaries, support for student periodicals, journals, etc.

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[16] Cited from: Information on implementation of the Principles of the Strategy of Integration of Foreigners in the Territory of the Czech Republic and the draft Strategy of Integration of Foreigners in the Territory of the Czech Republic. Prague, 30 November 2000, Ministry of Interior of the Czech Republic, Ref. No. OAM-857-2/2000.
[17] See: Information on experience with introduction of the Strategy of Integration of Foreigners in the Territory of the Czech Republic (intended for a meeting of the Government of the Czech Republic). Prague, Ministry of Interior of the Czech Republic, Ref. No. OAM-1547-9/2001.
[18] The effectiveness of the Strategy of Integration of Foreigners in the Territory of the Czech Republic by 2002 and further development of this strategy after accession of the Czech Republic to the European Union. Prague, Ministry of Interior, 31 December 2002, Ref. No. OAM 14942002, Annex 4.

can also be assigned to this category. Projects with this aim constituted 41 % of the total number of registered projects.

The other half of the projects registered by institutions and individuals from amongst the majority populations (39 % of the total number of projects) consisted in projects organized partly or exclusively for foreigners, i.e. events where partial or exclusive active participation of foreign communities was anticipated. Projects oriented particularly or exclusively towards foreigners were submitted by non-governmental organizations and church associations that were engaged in the long term in issues relating to foreigners, or church organisations (however, some of these projects contemplated only passive involvement of the majority group). These projects included, for example, organisation of leisure activities for foreigners in refugee facilities, training programs for foreigners, provision for religious activities for foreigners, cultural consultancy, meetings of artistically gifted foreigners, etc.

Projects encompassing partial participation of foreigners were very frequently organized by musical or theatrical associations and agencies, which pledged to hold music, dance or theatre festivals, with anticipated participation of foreign artists.

Only two events (3 %) were proposed by declaratively multiethnic societies and their objective was to bring closer Japanese and Czech and Czech and Indonesian communities living in the Czech Republic. 15 % projects were submitted by minority or foreign entities; unfortunately, some of these were Roma entities, which should have applied for grant funds from other resources. In addition to Roma societies, support was also requested by individuals and institutions, particularly, from the biggest minorities and foreign groups, i.e. Slovaks, Vietnamese and Ukrainians. Thus, these are groups that are active in the long term in the Czech environment and where cooperation amongst foreigners, citizens of the Czech Republic born abroad and, as the case may be, members of a minority residing in the long term in the Czech territory can be assumed. However, Vietnamese proposals were mostly the initiative of an individual. These 15 % proposed projects were concerned with media presentation of the issues faced by foreigners and minorities, education of minorities and development of their own specific ethnic and national culture. The cultural program, as directly stated in names of some programs, should also be an opportunity for meetings amongst members of an ethnic group that is otherwise spread out in a number of settlements.

Without regard to the ethnic origin of the applicant for a subsidy, a majority of projects were formulated in that they declared multiculturality, education or learning diversity, and cooperation of individuals and groups of various cultures. Fewer projects were of a homogenisation or acculturation character. This can be unambiguously said only of one project for teaching Czech, which moreover fell only partly within the competence of the Ministry of Culture. (Of course, a number of projects contemplated that cultural approximation would take place within their implementation and that participants would be taught the culture of the majority – these included particularly projects of combined summer children's camps. (However, this was not their primary content).

The composition of the projects changed only slowly during the three years of existence of the specific grant system to promote integration of foreigners under the competence of the Ministry of Culture. 45 projects were submitted by 33 institutions and individuals in 2003. The number of projects whose aim was clearly at variance with the objective of the subsidy decreased – the entities applying for support had already learned how to proceed within this funding system. Minor changes also occurred in the structure of the projects. The number of projects created unambiguously by the members of the majority population decreased slightly to 67 %; the number of projects of minority and foreigners' organisations remained roughly the same as in 2001; however, they now equalled 20 % of the submitted 45 projects; the number of events organised by multiethnic societies increased to 8.9 %. Of the above-mentioned

groups, support was not requested this year by Slovaks; however, the applicants newly included Armenians, Chinese and an African (it was not possible to ascertain the country of origin). None of the projects could be described as concentrating clearly on assimilation, acculturation or homogenisation; all worked conceptually with cultural diversity, multiculturality or interculturality.

It is not the objective of this paper to hastily interpret the cited data. Nevertheless, a note can be made of the prevalence of projects organised by majority institutions in relation to foreign groups and of the declared multiculturality of these projects. The projects rather support diversity, learn to conceive it, attempt to give the foreign communities scope to live in Czech society. However, this characteristic does not describe the atmosphere in society as a whole, but rather only the orientation of non-governmental institutions applying for grant support from the Ministry of Culture. The wording of the applications for support indicate that these institutions perceive a greater issue in the fact that the majority population is unable to accept differences, rather than that members of foreign groups would have problems with cultural literacy in the area of the culture of the majority population.

The slight increase in the fraction of applicant entities that are not the majority population in the ethnic-cultural sense is, in my opinion, a positive signal indicating a certain effectiveness of the process of integration in the area of culture. Indeed, the indications that integration is sought primarily by members of the majority population give rise to suspicions that the members of the target groups cannot themselves "reach" the funds that are intended for their integration and they can participate in their integration only through other entities.

However, it is typical for the cultural sector that integration could, in the given situation, mean the ability to act out one's own cultural model, including the requirement for funds for its implementation. From the viewpoint of maintaining the coherence of society as a whole, it would certainly be suitable to pay more attention to multiethnic and multicultural societies. Their existence is a laboratory of kind for functioning of several cultural communities within a single State as, in the words of Thomas Hylland Eriksen, for two cultures to be able to communicate with each other, they must lose part of their culture and replace it with the culture of the other.

Conclusion

Particularly in Western Europe, we are currently witnessing a trend of approximation of the strategies of integration of foreigners. Those countries that declare themselves to be multicultural, such as, e.g. the Netherlands, also implement homogenisation programs, while countries employing working migration approaches, such as Germany, also develop naturalization programs.

The Czech Republic is still looking for the best option. However, it is already clear that this option will be a compromise. Effective programs, both for retaining diversity and for cultural homogenisation, are currently being created and, even if institutions resolve that they will take the path of fast assimilation policy, it is very likely that they would be unable to follow it. However, it is instructive that, the smaller the number of foreigners that live in a country in a specific social and legal regime, the greater is the number of them that become citizens of the particular country and that the sphere of culture provides for integration in two forms. On the one hand, it creates scope for satisfaction of the specific religious and cultural needs of the given foreign group and, on the other hand, it creates scope for reconciliation with the culture of the majority population. Both these polarities are equally important. Diversity is retained, but it does not lead to separation and isolation. We assume that foreigners do not reside in the long term in the territory of the host country in order to perfectly recreate the cultural model of their home country (otherwise, it would be doubtful that they would ever leave their own country), but rather to also obtain something new, that cannot be provided by the home country.

www.mvcr.cz/uprchlici/planmk.html.

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10 Standard Interviews with Representatives of Cultural Centres and Institutions

10.1 Austrian Cultural Forum

Jungmannovo náměstí 18
Prague 1
Tel.: 224 948 875
Contact: Ruth Krcmar

Recording of the interview with the Director of the Austrian Cultural Forum, Mr. Walter Persche, which took place on March 3, 2004:

1) **Have you encountered any substantial changes during the last decade in culture or administration of cultural matters in your country? If so, please try to characterize the most important ones.**

- Current name of the Ministry: Ministry for Education, Science and Culture; previously, the competences were divided
- Only live art (film, music, theatre festivals) – falls directly under the Federal Chancellor (the special State secretary)
- Shift in the Government three years ago – central right-wing; however, the orientation of the cultural policy did not change
- Only substantial change: special social insurance for artists

2) **What, in your opinion, are the priorities of cultural policy in your country?**

- Austrian culture is known and observed particularly from the viewpoint of history; thus, the goal is to also present culture and arts
- In some cases, there are variances between the artists and the State conception (e.g. disagreement with the manner of State support for Austrian cinematography)

3) **What topics related to culture are a subject of interest or discussion in your country amongst**
   b) **the general public**
   c) **the stakeholders – authors, performers, cultural institutions**
   d) **the media**
   e) **politicians, State and regional government and local government**

- Attempts to enforce political interests in the public media are questionable
- Discussions are concerned, for example, with the Burgtheater, the festival in Graz

4) **a) What expectations or consequences related to culture are connected in your country with accession to the EU?**
   b) (For Austria) Has accession to the European Union brought any important changes in the cultural life or administration of cultural matters in your country? If so, please describe their nature.

- No substantial changes have been recorded; changes in copyrights are expected (e.g. in organisation of international exhibitions)
- Greater fluctuation of students; every third Austrian student leaves for abroad under a scholarship program, which brings new cultural experience

2) What are the main competences of the ministry responsible for the sphere of culture?

- See 1)

3) **What bodies make decisions or contribute to decision-making in cultural matters at the level of the State, regions and municipalities? Are experts represented in these bodies?**

- Federal matters fall within the competence of the National Council
- Smaller Lands – the Land Parliament makes decisions outside the scope of the common budget
- There are expert panels that make decisions, e.g., on acquisition of works of art, purchase of works from young artists, prices and scholarships …

4) **Could you please name legal rules whose adoption during the last five years, in your opinion or in the opinion of the professional public, substantially affected the area of culture? What change have they brought? What is the nature of the innovation?**

- In fact, no significant changes have been made, except for combination of social, health and pension insurances

5) **From what sources is culture financed in your country? Do you have any specific information or could you at least estimate the shares of the State, regions, municipalities, sponsors or patrons?**

- Culture is financed from State resources; however, for example, the City of Vienna has a greater budget for cultural matters than the State secretary
- Sponsorship lacks attractiveness as tax concessions are available only for generally beneficial activities – culture is usually neglected

6) **Are there funds to support culture in your country? If so, what is the source of their income?**

- There are none, support is provided solely from the State budget

7) **Who and in what manner makes decisions on provision of grants or subsidies to support culture?**

- Control is thorough; decisions on grants are made by politicians and officials.

8) **Is it a custom in your country to appreciate important achievements in the fields of culture and the arts (e.g. awarding State distinctions, titles, State prizes, etc.), whether at the level of the State, regions or municipalities? If so, could you describe some specific ways in which this is done?**

- There are various prizes – State prizes, prizes awarded by the individual municipalities, orders, distinctions …
- Various expert committees and panels make decisions on awarding these prizes
- The Presidential Office awards orders that are usually undisputable
- The Bachmannpreis is well known (a prize for literature; the work is publicly assessed after an author's reading and prizes are then awarded)
- Prizes for young artists (the highest is worth up to EUR 10,000)

9) **Does your country experience problems with integration of citizens? Are there any programs or projects aimed at promoting integration of this group of the population?**

- There are various initiatives; however, private ones are better
- In Austria, it is obligatory to learn the German language (the fees are paid by each participant in the course – only some of them receive a State contribution, e.g. for an initiative in the area of culture)

10) **You have been active in the Czech Republic for some time and, in relation to the mission of the institution you represent, you are able to learn about the cultural life better than a majority of common visitors. What, in your opinion, are the most important common and, on the contrary, different aspects of the cultural life in your country and in the Czech Republic?**

- There are no substantial different aspects – similar to Austria, inadequate money is provided in this country for cultural matters
- The cultural public in the Czech Republic argue even more amongst themselves than in Austria

11) **How do you assess our current mutual cultural relations? What are the obstacles to their improvement, if any?**

- The relations are more or less favourable; however, Austrians know too little about Czech culture, which is caused by their historical isolation.

10.2 Hungarian Cultural Centre

Rytířská 25-27
Prague 1, 110 00
Tel.: 224 222 424/5
Fax.: 224 213 746
Contact: Doc. PhDr. Róbert Kiss Szemamán
e-mail: madkult@mbox.vol.cz

Recording of the interview with the Director of the Hungarian Cultural Centre, which took place on March 4, 2004:

1) **Have you encountered any substantial changes during the last decade in culture or administration of cultural matters in your country? If so, please try to characterize the most important ones.**

- There has been no substantial change (the greatest changes took place in 1989); the previous changes are now merely accented
- The strengthened structure of grants and finances is fundamental
- The Cultural National Fund was established at the Ministry of Culture in Hungary (in 1995 or 1996?); this fund has the greatest volume of funds

2) What, in your opinion, are the priorities of cultural policy in your country?

- A great many nationals live outside the territory of Hungary (their number exceeds the number in Hungary; e.g. 1.5 million in Transylvania, 0.5 million in Slovakia, etc.)
- Consequently, the Hungarian cultural policy does not concentrate only on Hungarian territory.
- Hungarians in their own country and outside it do not constitute a homogenous society – there are varying cultural and financial conditions, countrymen relationships are created, and so is the "Western" diaspora

3) What topics related to culture are a subject of interest or discussion in your country amongst
  b) the general public
  c) the stakeholders – authors, performers, cultural institutions
  d) the media
  e) politicians, State and regional government and local government

- This is mainly the relationship of culture and policy, culture and history and Hungarian culture and the Jewish religion and nationality
- Political disputes in Hungary are much stronger than in the Czech Republic; the cultural product of one political party is rejected by other parties or political tendencies
- However, the current Hungarian policy is oriented more towards Brussels, with the intention of obtaining whatever is possible – this moderates the internal conflicts
- Discussed topics:
  $\rightarrow$ National cultural centre (built by the Government)
  $\rightarrow$ New National Theatre
  $\rightarrow$ House of Terror – a new museum located in a building where interrogations were carried out; presents Nazi and communist terror
  $\rightarrow$ Nobel prize – nomination of Kertészy
  $\rightarrow$ Proclamation of the prize for a Hungarian novel of the year by the Minister of Culture; prize of HUF 10 million – the "Novel of the Year" was to be announced on the public holiday of the Day of the Hungarian Language; the competition initiated a major discussion and was subsequently cancelled

4) a) What expectations or consequences related to culture are connected in your country with accession to the EU?

b) (For Austria) Has accession to the European Union brought any important changes in the cultural life or administration of cultural matters in your country? If so, please describe their nature.

- Accession to the EU is welcomed from the viewpoint of the national culture program – the internal policy (related to question No. 2), from the viewpoint of the possible integration in international culture and virtualization of borders
- The issue of minorities in Romania and Yugoslavia is disturbing (a total of approx. 2 million people) However, these countries could later be integrated into the EU.

5) **What are the main competences of the ministry responsible for the sphere of culture?**

- The foreign cultural institutions fall within the competence of the Ministry of Culture, rather than of the Ministry of Foreign Affairs – there is a positive trend of depolitization based on an agreement amongst the Ministry of Culture, the Ministry of Education and the Ministry of Foreign Affairs
- Formerly, the Ministries of Education and Culture were combined in a single ministry; the current official name of the Ministry of Culture is the Ministry of National Cultural Heritage

6) **What bodies make decisions or contribute to decision-making in cultural matters at the level of the State, regions and municipalities? Are experts represented in these bodies?**

- Cultural National Fund – (see question No. 1). It employs experts, creates panels for various areas (e.g. cultural magazines, professional journals, …)
- Forums are organized, in which curators regularly and duly rotate
- (the status of the Council is at www.NKA.hu)
- Regions consist of self-governing districts, Budapest is also a self-governing unit

7) **Could you please name legal rules whose adoption during the last five years, in your opinion or in the opinion of the professional public, substantially affected the area of culture? What change have they brought? What is the nature of the innovation?**

- Since 1990's the legal rules remained relatively unchanged; they were completed in 1994; only minor amendments have taken place since then (e.g. in the area of copyrights)

8) **From what sources is culture financed in your country? Do you have any specific information or could you at least estimate the shares of the State, regions, municipalities, sponsors or patrons?**

- 1 % of the overall national income is allocated to culture
- Sponsoring is meaningful only in case of important media events

9) **Are there funds to support culture in your country? If so, what is the source of their income?**

- Again the National Cultural Fund; in addition to the Fund, also, e.g., the Book Fund, which supports translation of Hungarian books into foreign languages, the Translator Foundation, etc.
- The Fund's income is set on the basis of revenues obtained by sale of cultural products, e.g. each ticket to the cinema, theatre, etc.

10) **Who and in what manner makes decisions on provision of grants or subsidies to support culture?**

- Experts make decisions at forums, they have a decisive vote – see question No. 6

11) **Is it a custom in your country to appreciate important achievements in the fields of culture and the arts (e.g. awarding State distinctions, titles, State prizes, etc.), whether at the level of the State, regions or municipalities? If so, could you describe some specific ways in which this is done?**

- There are various State prizes – they are connected by law to the minimum salary
- The most important is the Kossuth prize – value of approx. HUF 3 to 4 million (approx. CZK 500,000)
- Prizes are awarded on public holidays; the winner it is not known in advance; the candidates are nominated by a commission

12) **Does your country experience problems with integration of citizens? Are there any programs or projects aimed at promoting integration of this group of the population?**

- Hungary does not experience any problems, as each citizen has a number of cultural roots and, therefore, the approach of Hungarians to foreigners is less problematic than, e.g., in the Czech Republic. Integration is more natural
- While, e.g., Jews in Bohemia still spoke German, in Hungary they already spoke Hungarian
- Easier integration of foreigners is also caused by the fact that Hungarians are more interested in foreigners and cultural differences
- Furthermore, the Hungarian language is so specific that it must be learned for a person to become part of everyday life.

13) **You have been active in the Czech Republic for some time and, in relation to the mission of the institution you represent, you are able to learn about the cultural life better than a majority of common visitors. What, in your opinion, are the most important common and, on the contrary, different aspects of the cultural life in your country and in the Czech Republic?**

- See the previous answer.

14) **How do you assess our current mutual cultural relations? What are the obstacles to their improvement, if any?**

- Relations are not bad. A favourable opinion of the Czech arts, which was created by the Hungarian intelligentsia in the 1960's, still prevails. This attitude still exists.
- However, Hungarians are more aware of old Czech culture and low awareness of the Czech Republic prevents greater openness towards new Czech culture.
- New artists and new culture should be better presented.
- Otherwise, there is a balance in cultural relations; the acceptance of Czech culture in Hungary is a little better than vice versa, as the Czech public has turned away from the Hungarian and Slovak regions and is slow to return.

Priority areas of culture:
1) music
2) cultural heritage and monuments
3) creative arts
4) cinematography
5) photograph
6) literature (in last place)

10.3 Polish Institute
Václavské náměstí 51
Prague 1, tel.: 224 212 274 (secretariat)
Contact, Director: Zbigniew Machej
polskyinstitut@polskyinstitut.cz

Recording of the interview with the Director of the Polish Institute, Mr. Zbigniew Machej, which took place on March 15, 2004:

1) **Have you encountered any substantial changes during the last decade in culture or administration of cultural matters in your country? If so, please try to characterize the most important ones.**

- The most important reform was **a) reform of the administration,** which was implemented in 1997 – 1999. This was an important period for Polish cultural strategy - the Government and the Ministry of Culture transferred a large number of cultural institutions to the local governments.
- A considerable problem arose in relation to which institutes (libraries, theatres, memorial care institutes, ...) should be abolished and which should be retained. The subsequent debate on this aspect was not held at a central level, but rather at the level of the local governments.
- Institutions emerged with unclearly defined financial and legal statutes and thus it was also not clear how they should be managed. It was apparent that the local governments would not manage to finance certain institutions. *For example – the Gardzienice theatre, the theatrical centre in the village near Lublin. Founded and managed by Włodzimierz Staniewski. New forms of expression and relationships between the actors and the audience are sought, so that they can cooperate as equal partners. The performances last*

several hours and are oriented towards mutual interaction of the participants. It is currently one of the best-known theatres in the world. The problem lies in the fact that a small municipality does not have the funds to run such a demanding institution.

- This situation lasted two years; however, problems associated with large cultural institutions (especially theatres) continue. The models for their management are still being improved and prepared.
- Problems associated with financing appeared especially around 2000 in connection with the Krakow 2000 event. Demanding projects were planned and prepared, but could practically not be implemented. According to the law, at that time it was possible to plan financing of culture only one year ahead of time. Thus, projects planned further ahead of time were quite uncertain.
- According to the present law, cultural activities can be planned further ahead of time (3-4 years beforehand). Contracts are signed for a period of about 1 year; there is now a guarantee by law that 80-90% of budgetary funds for culture from the previous year will be employed in the following year.
- Conditions are now such that important cultural institutions are still waiting for future reforms. The leftist government of Leszek Miller blocked all the decisions of the former rightist government of Jerzy Buzek. Confusion arose as to what was and what was not valid (reforms, 4 major reforms – those for schools and medical care were stopped, the reform of the administration was probably affected least, but is incomplete, similar to reform of social security).
- The trade unions are strong, but they still have inadequate conditions for fundamental changes.
- Further important changes occurred in **b) the Act on Operation of Cultural Activities.** This Act was redrafted twice – the change in choice of directors of the cultural institutions was most important. (Originally a competition procedure was required, now this is not necessary. The Minister of Culture issues a list of statutes for which competition procedures are required.)
- The third most important area of changes consists in **c) copyrights**, where the legislation has already been revised several times over the past decade, and is still not finished. At the present time, amendments are subject to the EU regulations, which respond to rapid changes in technology and changes relating to electronic dissemination of information.
- Developments in public-service media in relation to the great expansion of commercial entities also cause worries.

2) What, in your opinion, are the priorities of cultural policy in your country?

- The Government has its priorities but, as the Minister of Culture has changed a number of times in recent years, there is little stability.
- The stability was also disturbed by a major corruption affair connected with the unclear Media Act, called the *Rywin affair. Lew Rywin is a film producer, amongst other things of the successful film "The Pianist" by Roman Polansky. In July of 2002, he came to Adam Michnik, the editor-in-chief of the daily Gazet Wyborcza, offering him a bribe. This was a sum of the order of several millions, intended to provide for a change in the Act on Public Media so that the it would be possible to merge the publisher of the Gazeta, the Agora company, with a television station. The conversation was secretly recorded by Michnik and published in the Gazeta at the end of 2002.*

- Now it is necessary to create a new Media Act that would correspond to EU standards.
- Major changes are expected in the Government in Poland and there will probably be early elections. However, an agreement has been reached in connection with the State budget, that elections should always be held in the spring to ensure a certain degree of continuity.
- Priorities of Polish cultural policy consist mainly in monuments, and also cultural institutions formed over the past few decades (e.g. the organization promoting Polish culture in international programs the Adam Mickiewicz Institute – in Russia, Austria, France,...).
- The program to promote literature is another priority. The Fund to promote Polish literature in the world and the Book Institute were established for this purpose – they are intended to promote Polish literature abroad, and also to stop the constant decrease in reading books in Poland (up to 48% of the Polish population reads only one book a year).
- A great many other institutes (theatre, film) falling under the Ministry of Culture are being established.
- The F. Chopin Institute also exists to promote Polish music abroad.

3) **What topics related to culture are a subject of interest or discussion in your country amongst**
   f) **the general public**
   g) **the stakeholders – authors, performers, cultural institutions**
   h) **the media**
   i) **politicians, State and regional government and local government**

- The Rywin affair was a subject of conversation at all levels of society.
- The "All Poland reads to children" event was a favourable occasion. It was the intention of the organizers that every child should have daily contact with a book.
- Subjects related to Polish graves in the East were also opened up – in the area of Belarus and the Ukraine – the structures of cemeteries, memorials, monument care, etc.
- Polish-German relations are another frequent subject of discussion. Suggestions have been made that a museum be constructed in Wroclaw, called the Exile Centre, with comparable presentation of the victims of the 2nd World War. However, a number of Polish authorities were opposed to this suggestion, e.g. Wladyslaw Bartoszewski, who was imprisoned in Auschwitz and in Communist prisons.

4)
a) What expectations or consequences related to culture are connected in your country with accession to the EU?
b) (For Austria) Has accession to the European Union brought any important changes in the cultural life or administration of cultural matters in your country? If so, please describe their nature.

- It is assumed that the EU cultural policy will tend to concentrate on the individual regions. In this respect, Poland has good prospects, as Polish cultural policy is not centrally managed.
- Cultural projects of the countries in Eastern Europe can greatly enrich the culture of the countries of Western Europe.
- It is assumed that Polish people will be capable of participating in European events with their own characteristic self-confidence. They will be assisted in this by the range of ideas and network of contacts that have been forming since the 19th century in the waves of Polish emigrants to the entire world. It is estimated that 10 – 20 million Poles live outside of the Republic (Poland has 38 million inhabitants).
- Polish culture can form a cross-road between the West and the East.

5) What are the main competences of the ministry responsible for the sphere of culture?

- See questions Nos. 1) and 2).

6) What bodies make decisions or contribute to decision-making in cultural matters at the level of the State, regions and municipalities? Are experts represented in these bodies?

- Local councils have a more open approach to cultural aspects. Councils are more active in some areas, less so in others. Sometimes an impulse from outside is necessary (cultural activity, finances, demand,...) for local authorities to support a cultural event.
- Regional cities that have lost their status are frequently a problem.
- The high unemployment level in Poland (20% on an average, but there are regions with 30 to 40% unemployment – reduces the importance of culture).

7) Could you please name legal rules whose adoption during the last five years, in your opinion or in the opinion of the professional public, substantially affected the area of culture? What change have they brought? What is the nature of the innovation?

- See Question No. 1).
- Primarily transferring competence to the local governments.

8) From what sources is culture financed in your country? Do you have any specific information or could you at least estimate the shares of the State, regions, municipalities, sponsors or patrons?

- The Government decided on some new ways of financing culture, for example the lottery, called Lotto, donates a certain part of its income to culture (starting this year). However, the aspect of financing culture has not yet been resolved. Next year, funds for culture will not constitute 1% of the total budget, but only about 0.6 %.
- On the other hand, the policies of local governments are often surprising. Some regions and cities are having great successes. They have enough money and are very well organized.

- A great many private foundations with local interests were formed after 1989. A great many of these foundations and citizens' associations were very successful in Poland. They work much better than in the Czech Republic and the Slovak Republic (a good example is the Festival of Jewish Culture, leading to revitalization of the Jewish quarter, which formerly lay in ruins and is now becoming an attractive part of the city of Cracow).
- The areas of Western and Northern Poland are not as well off. However, the example of functioning institutions can be an inspiration in these areas for better developments.

9) **Are there funds to support culture in your country? If so, what is the source of their income?**

- The Fund to Promote Polish Literature in the World is such a fund. 49% of funds come from the Ministry of Culture and the rest is obtained from private sources. It is just as difficult to obtain sponsors in Poland as in the Czech Republic.
- Sponsoring is simpler for holding summer festivals in Poland, which have a tradition of more than 10 years – local companies already know how much to subsidize which program, so that this is advantageous.
- Financing of culture in Poland is varied and non-transparent. This must be changed in the future.
- Income could be obtained from VAT on books; however, there is no such law in Poland. Books were twice as expensive as in the Czech Republic 6-7 years ago.
- The Fundacja Kultury (Culture Foundation) has existed since 1990 ; there is also the prestigious fund promoting culture, Fundacja Promocji Twórczości (Foundation to Support Culture)

10) **Who and in what manner makes decisions on provision of grants or subsidies to support culture?**

- At the present time, mainly the local governments. There are also institutions that fall directly under the Ministry of Culture. (Teatr Narodowy, Narodowy Stary Teatr Kraków, Teatr Wielki - Opera Narodowa, Filharmonia Narodowa, Narodowe Centrum Kultury, Instytut Książki, Instytut Teatralny im. Zbigniewa Raszewskiego, Zachęta - Państwowa Galeria Sztuki, Centrum Sztuki Współczesnej - Zamek Ujazdowski, Centrum Rzeźby Polskiej Orońsko Międzynarodowe Centrum Kultury Kraków, Instytut Adama Mickiewicza,, Biblioteka Narodowa, etc.).

11) **Is it a custom in your country to appreciate important achievements in the fields of culture and the arts (e.g. awarding State distinctions, titles, State prizes, etc.), whether at the level of the State, regions or municipalities? If so, could you describe some specific ways in which this is done?**

- Poland is a country with an atypical economy, which is also reflected in culture – examples include the excessive remuneration for artists, especially

in the sphere of music. Amounts that are now normal in the EU were paid out in Poland a decade ago.

- As a consequence of this tendency, jazz is developing actively in Poland, as it is more advantageous for foreign (especially American) artists to perform in Poland than in the U.S.A.
- Consequently, the performances of Polish artists in the Czech Republic are mostly subsidized by the Polish Institute in Prague.
- Admission fees to cultural events, especially tickets for the cinema and theatre, are also excessively expensive in Poland.
- For example, the prize of the Minister of Culture is awarded each year to several people in the area of artistic creation, dissemination and protection of culture, on a domestic and also international scale. In addition, the White Eagle Award is presented by the President of the Republic. This is the highest Polish award for exceptional personages, including those in culture.
- For example, the prize of the Minister of Culture is awarded each year to several people in the area of artistic creation, dissemination and protection of culture, on a domestic and also international scale. In addition, the White Eagle Award is presented by the President of the Republic. This is the highest Polish award for exceptional personages, including those in culture. There are a great many other State awards for the cultural activities of artists, actors and authors.
- The awarding of prizes, not only to artists, but also to those promoting culture is an unusual and inspiring feature. There is a system of honorary titles in this area – the titles "Patron of Culture – Candidate for the Award" and "Patron of Culture" are awarded in the "Patron" category (e.g. donors of museum and artistic works to public collection, consistent supporters of cultural institutions and projects), "Sponsor" (one-time support for projects, festivals, publications), "Founder" (e.g. establishment of artistic awards, foundations to promote culture, financing the restoration of works of art, financing technical modernization of cultural institutions), "Promoter" (e.g. productions of artistic occasions, presentation of one's own artistic collections to the public, purchase of works of art as property of an institute) and "Media Partner" (media support for culture).

12) **Does your country experience problems with integration of citizens? Are there any programs or projects aimed at promoting integration of this group of the population?**

- Poland was always a multi-cultural country. In the 16th century, it was already a tolerant State – this was incorporated into the constitution at that time.
- Poles have a sense for integration and adaptation of foreign cultures, possibly because it has the representatives of stronger cultures as neighbours.
- Religious tolerance is normal, but the mentality of the Polish population is connected with the dominant religion – Catholicism. Questions arise as to the future form of the church – in relation to the state of health of Pope Wojtyla.
- Poland has never had a closed religious system and thus had to stand firm against other religions (Protestant, Jewish, Orthodox, ... beliefs).
- On the other hand, Poland is proud of its own identity, but Polish nationalism is not aggressive – this is because Poles had to fight for various values throughout history (freedom, their language, ...).

13) **You have been active in the Czech Republic for some time and, in relation to the mission of the institution you represent, you are able to learn about the cultural life better than a majority of common visitors. What, in your opinion, are the most important common and, on the contrary, different aspects of the cultural life in your country and in the Czech Republic?**

- Culture is more dynamic in Poland and evolves, e.g., in poor quarters – hip hop, rap. Poland could be designated as a superpower of alternative culture, and literature, musical groups, chansons, etc. are created in this area.
- Polish culture is aware of its independence, it is aware that it is not possible to completely depend on the State, and thus the cultural environment forms by itself without the State.
- The cultural heritage of Poland is formed not only by the spirit of independence of the 20th century, but also by openness to modern developments.

14) **How do you assess our current mutual cultural relations? What are the obstacles to their improvement, if any?**

- The relationship between the Czech Republic and Poland is positive. Compared to the first half of the 1990's, it is a dynamic relationship. While interest in Western culture predominated at that time, now we have a more natural attitude and, in the period following censorship, are returning to neighbourly relations and mutual cultural exchange. Culture is what primarily binds these two countries together.
- This is also the role of the EU. It should lead to intercultural cooperation.
- Unfortunately Czech governmental institutions in Poland do not have the space and time to meet the demand for projects. Consequently, better coordination of mutual contacts would be required.
- The cultural agreement that was concluded between Poland and the Czech Republic should be useful here. It provides a legal basis for intercultural relations (previously, it was not possible to enact various study stays, translating activities, etc.).
- It is advantageous that the Czech and Polish cultural communities are acquainted with one another's values.

11 Conclusions and Suggestions

Some basic trends in the development and emphasis of the individual cultural policies follow from analysis of the available material (limited, amongst other things, by the not entirely balanced representation of the countries of Europe, differences in the competences of the Ministries of Culture, and also legislative plans and laws, the aspect of membership in the European Union, etc.). Basically, there is an apparent tendency to transform the traditional relationship between the State and culture in the sense of the ever increasing influence of culture in the policies of the other State sectors.

The formulation of cultural policy is oriented conceptually and factually particularly towards the phenomenon of "art" and its mediation. However, in its final form, the phenomenon of art is substantially exceeded, as culture is conceived in its broader meaning and in its actual impacts (see the previous chapters of this study).

1) The process of globalisation is seen as being very urgent in the area of cultural policy, as a challenge, opportunity and threat, where the opportunities should be exploited and the threats minimized. Globalisation can be seen as an opportunity primarily in the sense of a certain democratisation potential and a certain degree of "universalism", which need not necessarily mean unification. Its unification, stereotyping and imperialist effects are felt to be threats. One of the manifestations of the ambivalent relationship to globalisation lies in the awareness of the conflict between the democratisation benefits of new information technologies and their lack of authenticity in relation to the originality of cultural assets.

2) Cultural diversity, understood as a desirable state of affairs and a characteristic of culture and cultures, as a precondition for and a consequence of cultural plurality, is highly valued, declared and practically promoted as a counter-force or compensation for globalisation (in both international and State cultural policies). While cultural diversity is manifested in the obviousness of the autonomy and equal value of various cultures and subcultures, cultural plurality is directed towards creation of conditions for achieving this state of affairs. These tendencies find practical expression in strengthening the cultural identity with simultaneous support for international cultural exchange.

3) Promotion of creativity is becoming an important aspect of cultural policies, as a precondition for the development of culture, the development of the individual, the utilization of the cultural capital and the development of society. It would seem that the strategic target for the promotion of creativity does not consist only in utilization of the cultural capital, but also in overcoming a stricter division between the creators and consumers of cultural goods and services that can lead to cultural sterility and lack of communication.

4) The low interconnection between cultural policies and the social policies of the individual countries and their unequal position in these relations are seen as a problem and an unexploited opportunity of cultural policies. Theoretical strategies emphasize the need to interconnect the strategies of sustainable development and the development of culture.

5) International documents see the causes of the low authority and low effectiveness of cultural policies both in the above problems and in the fact that a relatively small part of the public, including the professional public, participates in their formulation and practical implementation.

6) It would seem that, in connection with the conflict between the concept of a "social State" and the limited economic capabilities in most of the countries of Europe, attempts are appearing to rationalize expenditures from public budgets. There is a general feeling of inadequate financial provision for culture

in Europe. Consequently, there is interest in consistent extension of existing support for culture from sources outside of public budgets (particularly in the form of tax reliefs, respect for sponsorship and functioning State lotteries). No new, undescribed sources of support for culture are appearing.

7) Most of the countries acceding to the EU have cultural policy documents emphasizing introduction of multi-annual financing that not only permits more rational management of the limited resources, but is simultaneously a precondition for proper participation in long-term international programs.

8) The subject of commercialization of culture, which has a number of aspects, arises in parallel with this problem. This is understood primarily as a threat to the cultural heritage, cultural identity, creativity and authenticity of works of art. It is an undoubted fact that, in connection with globalisation and the culture industry, "small cultures", dependent on a language spoken by a limited number of people, are handicapped by the small size of the market. Reactions to a feeling of threat to the cultural identity can be seen in the cultural policies of most of the countries of Europe. Commercialization of culture is seen less clearly, but still detectably, as a threat to the tangible cultural heritage, which is misused by the culture industry and used as a goal of cultural tourism and, finally – in connection with the currently low competence of a large group of managers of cultural institutions - bureaucracy in cultural matters (confusing desirable rationalization of production and provision of cultural services for commercialization) is seen as a threat.

9) The program of the European Commission to create a European cultural space is typical in this respect; this space undoubtedly exists culturally, but lacks a desirable organizational and economic dimension. This program suggests a certain means of coming to terms both with globalisation and with economic-commercialization tendencies. It declares targets that have already been accepted by the countries of Europe but that have been only partially attained. They include, in particular:
- free movement of goods and services,
- an improvement in conditions for cultural workers,
- creation of new jobs,
- creation of a globally competitive European culture industry,
- support for patrons and sponsors of culture,
- facilitation of access to cultural goods and services,
- cultural education (i.e. education of workers both for the sphere of culture and also for competent participation in cultural life),
- cultural dialogue with other countries.

10) It follows from the completed analysis that the identified trends contained in the European cultural policies have the following model form of the hierarchy of "values" that are considered to be most important (and are present to the greatest degree), down to the less important (but nonetheless realistically desirable):

1. Care for the national cultural heritage, national potential (including both the social-cultural potential, human capital, economic monetary capital and also cultural capital) and the national identity. Support for this care is related to support for national creativity, traditions, nationalism, all the multi-cultural education and schooling systems and promotion of national art and culture.
2. Democratization of culture, including the influence of the mass media (especially television, film and radio), support for free access to culture, the nongovernmental sector of culture, private entities and new cultural organizations and associations, creation of barriers to commercialization of art and culture, regulation of anti-democratization effects of the internet.
3. Decentralization of culture related particularly to support for one's own regional and local culture.

4. <u>Care for one's own and different-cultural minorities and subculture groups in the territory of the State</u>, including support for cultural life in extremely industrial and agricultural locations.
5. <u>Dealing with problems associated with financing culture,</u> including awareness of the importance of inter-sectoral acceptance of the synergies that are entailed in the area of culture and art.
6. <u>Generally understood support for a multi-cultural society</u> and acceptance of the effects of different cultures in the national (State) territory.
7. <u>Attempts to understand the existence of national, regional and local cultures in the European Union</u> and in the process of European integration.
8. <u>Support for useful art education</u>
9. <u>Individual aspects and priorities:</u>
   - renewal of museums
   - renewal of libraries
   - support for contemporary art
   - increasing legislative responsibility
   - support for cultural tourism
   - support for environmental thinking about the influence of culture
   - attempt to formulate a new cultural policy
   - development of theatres
   - emphasis on distinguishing the contradictory effects of modern technologies reproducing culture and the arts.

11) The culture industry is moving to the forefront of interest in the developed countries of Europe; however, this is not exactly defined. Its outputs are not currently reliably monitored statistically, especially in relation to economic indicators. It is a subject of interest not only as a producer of goods and services, but also as a creator of jobs and, to a certain degree, also in relation to protection of copyrights.

12) The harmonization of legislation relating to cultural matters in the countries of Europe is apparent, especially in relation to overall guidelines, although this area lies primarily within the competence of the Member States.

13) A large number of countries in Europe have special laws dealing with support for culture and, in some cases, also management of cultural affairs. Analysis of this legislation could be an inspiration in future preparation of a similar law in the Czech Republic.

14) Although the cultural policies of the countries of Europe always deal with the relationship amongst protection of the cultural heritage, support for contemporary creation and public access to cultural goods and services, at the present time, there is increasing emphasis on continuity of cultural development (i.e. with reduced conflict between the "old and the new") and awareness of the urgent need for active contact of the public with cultural assets.

15) Emphasis is placed in international documents on cultural policies on the strategic administration of cultural affairs at the regional and local levels (especially for larger municipalities). Regional and local cultural policies are a normal feature in the federal states and large cities.

16) The formerly different attitudes towards integration of foreigners in the EU countries are becoming more similar, i.e. their model forms are beginning to overlap, although they were not entirely different in the past. The tendency of developments is towards compromise and attempts to preserve cultural diversity (which also corresponds to one of the current strategic targets of cultural policies), with an acceptable level of cultural homogenization, which would not lead to acculturation. The sphere of culture

creates scope for the particular foreign group to satisfy its specific religious and cultural needs and simultaneously provides opportunities for closer contacts with the majority population, fulfilling its integration function.

17) In most of the studied countries, rewards for the arts and also in other spheres of culture are considered to be a matter of course. State distinctions and State prizes are frequently awarded for the individual kinds of art. State prizes are usually connected with a financial reward varying from several tens of thousands to about half a million crowns. While the awarding of State distinctions is usually accepted by the public without any great discussion, the awarding of State prizes is sometimes a matter of dispute. In addition to State prizes, a number of prizes are awarded by professional associations, municipalities and other entities. Not only individual persons, but also institutions are awarded prizes (e.g. the Austrian museum prize, awarded according to quite strict criteria, is reserved solely for institutions).
The practice of the Polish Ministry of Culture, which awards various honorary titles to those promoting culture, could serve as an inspiration.

18) A rather urgent requirement has arisen for equal access for entities with various economic-legal positions to the funds of the public budgets and for transparency in decision-making on allocation of grants or other types of support.

It is apparent from a general point of view that processes within the cultural policies of the countries of Europe are more complex and intricate in their specific forms than would seem from a theoretical point of view. The overall direction does not have the form of linear development that always leads to a single, correct goal, but rather consists of various pathways, side-turns and bends that must be followed repeatedly in the search for the optimum variant. This is also true because, in spite of all the technological developments and information saturation of the modern world, culture in its broader sense is playing an increasingly important role in maintaining and strengthening social, political and economic structures. It is increasingly clear that culture is not merely a marginal or "decoration" of civilization in a scientifically and technically ever-better world, but that it is an elementary and very fundamental value that is essential for the preservation of human society.