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Studies

Cultural policy landscapes

A guide to eighteen
Central and South Eastern
European countries



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South Eastern European countries

Authors: Veronika Ratzenböck, Katharina Okulski, Xenia Kopf
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österreichische kulturdokumentation.
internationales archiv für kulturanalysen,
Schultergasse 5/15, 1010 Vienna
0043 (0)1 535 27 05
office@kulturdokumentation.org
www.kulturdokumentation.org

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Veronika Ratzenböck
Katharina Okulski
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PREFACE

ERSTE Foundation develops its projects in cooperation with non-profit organisations (NPOs) in Eastern Europe. As a result, we are very much involved in the local NPO scene and often learn about decisions on budgetary issues and political priorities first hand through our contacts. A common feature of all the countries in which we operate is the ongoing withdrawal of the public sector from culture and art funding, especially when it comes to supporting small associations and contemporary art. Therefore, we decided some time ago to launch a research project and get an overview of local culture budgets and cultural policies. It is only natural that we are interested in the role that foundations play between the two poles of public and private engagement in the field of culture and cultural policy in Central, Southeast and Eastern Europe.

The *österreichische kulturdokumentation. internationales archiv für kulturanalysen*, a well-established institute for applied cultural research joined us in this challenging research project. It was challenging because we intended to explore two different phenomena: How have budgetary decisions and priorities shifted since the breakdown of the socialist states? Which private foundations are currently working in these countries? These findings are now available. *Cultural policy landscapes. A guide to eighteen Central and South Eastern European countries* turned out to be a real challenge since accessing data, facts and figures on budgets was almost impossible, sometimes even in the public sector. The analysis by the *österreichische kulturdokumentation* revealed one major shortage that we are confronted with in our daily work. The field of art and culture has to deal with increasingly tighter budgets, and even more so in the case of contemporary art which is considered of little significance. Sadly, our study confirmed this fact.

We hope that the extensive data provided by the *österreichische kulturdokumentation*, mainly obtained from public administration offices and cultural and research institutions, will lead to further discussion on local and also international level and maybe even help culture gain the status, it deserves as an indispensable part of our society.

The great team of the *österreichische kulturdokumentation*, made up of Veronika Ratzenböck, Katharina Okulski and Xenia Kopf, spent many months gathering, interpreting and analysing facts and figures. We are proud to present the results in this publication.

Christine Böhler and Maria Derntl, ERSTE Foundation

INTRODUCTION

The *österreichische kulturdokumentation. internationales archiv für kulturanalysen* has compiled this service and work tool *Cultural policy landscapes. A guide to eighteen Central and South Eastern European countries*, offering an outlook of cultural policies and the transformation process of the last 15 to 20 years in 18 selected countries. These countries, in the CSEE region and in the Baltic states (Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Kosovo, Latvia, Lithuania, Macedonia, Moldova, Poland, Romania, Serbia, Slovakia, Slovenia, Ukraine), were chosen together with the ERSTE Foundation, covering its regions of activity. The task was to examine decisive cultural policy developments, highlights, key current aspects, framework conditions for artists and cultural workers, and measures as well as gaps and hindrances that indicate a need for action in this region. This guide, which serves as a kind of service tool, is neither an evaluation nor a scientific paper, but it should serve as a sound basis for analysis and discussion.

The initial step in this project was the research on cultural policy trends and developments in the CSEE region and in the Baltic states. One of the main targets was to screen the transformation process of the former communist countries with the help of timelines covering a period of 16 years, from 1995 until today. The chosen period gives a good overview of the transformation period. Even though the data for some years is missing, the timelines still facilitate an examination of cultural development in the 18 countries. The first part consists of a synoptic presentation of the countries, giving an image of regions that have undergone a transformation process, and assessing their cultural data (such as national cultural budget, cultural expenditure per capita and as a proportion of GDP) and specific national cultural policy issues as well as giving a brief outline of international relations. The profiles pinpoint highlights, focal points, recent developments and fields of action. The second part examines and compares national cultural budgets and the national cultural expenditure as a proportion of GDP etc. with regard to their timelines and developments. An additional transversal analysis outlines general developments, similarities and discrepancies in cultural policy in the 18 countries, and points out the variety of dynamics and pace in the Baltic states and Central and South Eastern Europe. A closer look is taken at three major topics: transformation and (de)centralisation, international relations and cross-regional alliances and the status of contemporary art in the CSEE region and the Baltic states.

The guide used the *Compendium of Cultural Policies and Trends in Europe*, an online platform of 42 countries initiated by the Council of Europe and ERICarts, as its main source for orientation and as a basis for further exploration on the subject. The *Compendium* compiles information on cultural policies in Europe and beyond, with national authors responsible for the country profiles. As the research did not take place on-site, the *Compendium* acted as a very representative source, and its authors together with the long-standing network of the *österreichische kulturdokumentation. internationales archiv für kulturanalysen*, including cultural institutions and ministries, provided us with valuable information. Unfortunately, the availability of sources for some countries is limited and some were not available in English but mainly in the languages of the respective countries, which inhibited the evaluation of data.

It should be noted at this point that the cultural statistics and data collected in this report contain gaps, owing to the fact that some information is simply missing (especially for the 1990s), sometimes also due to the difficult access, the absence of digitalisation and a lack of documentation etc. We were also confronted with differences in figures as a result of the different sources. However, as the purpose of the inquiry is to indicate trends horizontally, the given figures perform their function.

Another challenge was the different currencies used in the data. After discussion and correspondence with experts it turned out that historical timelines for the 1990s are neither entirely documented nor accessible. And due to the fact that the figures come from different sources, the decision was made to use the available data and currencies in parallel and work with the data provided. This decision may hinder the comparability of the cultural statistics for an overall comparison but not for the horizontal evaluations for each country.

1.

COUNTRY PROFILES: 18 OUTLINES OF CULTURAL POLICY DEVELOPMENT

A profile – synoptic presentation – was compiled for each of the 18 selected countries (Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Kosovo, Latvia, Lithuania, Macedonia, Moldova, Poland, Romania, Serbia, Slovakia, Slovenia, Ukraine). The country profiles present **basic facts**, such as the capital city, population, official languages, cultural minorities, political system, its relation to the European Union, the general GDP and per capita GDP, followed by a collection of **cultural data**, including the national cultural budget, cultural expenditure per capita, cultural expenditure as a proportion of GDP and cultural expenditure per household. The cultural data is presented in the form of timelines of the last ten to 15 years, setting the limits between 1995 and 2011. The years in the charts were selected around four “anchor points” starting around 1995, later around 2000, followed by the years 2004 and 2007 (which indicate the accession years to the European Union for ten of the 18 countries examined), finishing in the second half of the 2000s. Depending on the availability of figures, the numbers were shifted around the four anchor points in such a way as to avoid gaps and to trace the transformation process of the last 15 years. Thus each country contains its own individual selection of the timeline for the cultural data; it cannot be compared 1:1 with the other country profiles. A detailed chart with all the researched data can be found in the annex. The already mentioned problem of the variety of currencies and exchange rates within the cultural data led to the decision to use the US dollar before the establishment of the euro and, if available, the national currencies as the main sources. The subsequent part of the country profiles presents a **historical outline** of the national cultural policy and an overview of the current **cultural policy and its specific issues**. Some trends or specific topics were derived on the basis of this information and can be found as “highlights” on the side of the pages. Finally, a brief outline of **international relations** is given at the end of each country profile, including examples of important cultural actors and institutions.

ALBANIA

Capital: Tirana

Population: 3.17m

Official language(s): Albanian

Cultural minorities: Greeks, Macedonians, Roma, Vlachs

Political system: parliamentary republic; independent since 1912

EU relations: EU candidate country for 2014

GDP: EUR 8.6bn

GDP per capita: EUR 2,705 (2009)

CULTURAL DATA

In Albania information about cultural data and cultural policy is very limited, as is access to these figures, especially for the 1990s.

National cultural budget in Albania

2000	2006	2007	2010	2011
EUR 8.212.288	EUR 14.960.562	EUR 18.502.691	EUR 11.800.000	EUR 15.700.000
N.A.	N.A.	N.A.	ALL 1.603.000.000	ALL 2.178.583.000

The above national cultural budget in Albania refers to the total budget of the Ministry of Tourism, Culture, Youth and Sports, which amounts to 1% of the entire state budget. The state budget is largely derived from foreign sources. From 1991 to 1994, foreign investments were 14 times greater than domestic resources. The available data shows that the cultural budget doubled from 2000 to 2011. There were two significant increases in the space of just one year: one from 2006 to 2007 (with an increase of around 23%) and another one from 2010 to 2011 (where the national cultural budget increased by around 33%).

There were two significant increases in the national cultural budget in Albania: from 2006 to 2007 (23%) and from 2010 to 2011 (33%).

Cultural expenditure per capita in Albania shows a slight increase between 2006 (EUR 4.76) and 2007 (EUR 5.87) by only EUR 1.11. There is no data available for cultural expenditure as a proportion of GDP or for cultural expenditure per household.

A selection of national cultural policy objectives:

- Protection and rehabilitation of built cultural heritage
- Vital role of modernising Albanian society
- Promotion of identity and diversity
- Support for creativity and participation in cultural life

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

For a long time Albania was an isolated and state-controlled country and so was its cultural life. Most of the cultural events took place in the capital city of Tirana. It was only in the early 1990s, when the regime collapsed that Albanian culture began to be exported and artists started performing outside their home country. In 1991, the Ministry of Culture, Youth and Sports was established with the aim of adapting culture and sports to European standards. In 2005, the ministry was reformed into the Ministry of Tourism, Culture, Youth and Sports (MTCYS). Today cultural life is still centred in Tirana, which results in a lack of cultural provision and institutions outside of the city. The only exceptions are in Albania's tourist areas.

The most important cultural reforms took place after 1997, with a major emphasis on developing legislation. The Albanian parliament approved several important laws on copyright, cinema, theatre and libraries. As regards the decentralisation process in Albania, the development has been rather inhibited due to the new *Law on Arts and Culture* passed in November 2010, which provides for increased centralisation. Under this law, representatives of the Ministry of Finance assumed the seats of cultural representatives in the boards of national institutions. The government's two main cultural policy goals given in the ministry's guide to cultural policy of 2000 are the protection of national heritage and the modernising of Albanian

society. The aim of modernising Albanian society goes together with the desire to overcome the country's past isolation, to use culture and arts as tools for democratic development and to reassert its cultural identity within the region as well as within the European Union.¹

Major decisions and financial management are the responsibility of the Ministry of Tourism, Culture, Youth and Sports. Cultural institutions such as museums, art galleries, theatres, libraries etc. are called "budgetary institutions", which are translated by the term "government agencies". The directors of these budgetary national cultural institutions are appointed by the prime minister; the directors of local cultural institutions are appointed at city level, mostly by the mayors. There are also a few autonomous cultural institutions in Albania. These are run by a freely elected senate (mainly in the field of higher education) and are therefore considered as public institutions.

Private organisations still cannot compete with national institutions. However, there is a trend towards an engagement of national cultural institutions with international organisations and networks. A new but still small alternative is business partnerships with cultural institutions, such as the *Ballet Theatre* in Albania, which has signed a sponsorship deal with Vodafone Albania.

In the last few years, cultural policy debates have mostly focused on the legal and economic aspects of culture. However, these developments have only been sporadic, revealing the lack of a public debate on culture.²

There are no duties on audiovisual products, book sales or lending and piracy is still one of the biggest problems in the cultural sector. The events of 1997 with the unrest in Albania and the financial crisis had a negative effect on library lending, because many libraries were damaged. Nowadays book buying is restricted for economic reasons, as books are very expensive in relation to average income. In 2010, the price of a book (e.g. Stieg Larsson *The Girl Who Played with Fire*) in Albania was EUR 12.25³ while the average gross monthly wage was EUR 246.⁴ This is also reflected in Albania's yearly book sale, which decreased by 30% within just one year (2010-2011). However, there is great interest in books, which can be seen by the many visitors to book fairs in Albania (such as the *Tirana International Book Fair*).⁵

INTERNATIONAL RELATIONS AND NGOS

The *Council of Europe* has been the most important partner in international cultural collaboration during the last decade. The *Italian Institute* and the *Alliance Française* (which organises the annual French Cultural Festival) are friendship associations and aim to foster bilateral relations. The *British Council* and the *Swiss Cultural Programme* (SCP) by *Pro Helvetia* have sponsored a wide range of cultural activities (book translation, live concerts etc.). The SCP programme was active since 2002 and closed its office in Tirana by the end of 2010.

Emerging partnerships with foundations have become important for the development of the cultural sector in Albania. The main foundations are the *Open Society Foundation for Albania* (OSFA), which operated since the 1990s as the former *Soros Foundation*. Their funding in the 1990s was higher than the state cultural budget. The *Open Society Foundation* in Albania shifted from a grant giving organisation to a foundation focusing on democratisation, promotion of transparency in the governance and safeguarding fair electoral reforms. The foundation supports the preparation for Albania's admission to the European Union and carries out a long-term support for establishing local non-governmental institutions in order to minimise economic, social and minority problems.

Another active foundation is the *Fan Noli Foundation*, a non-profit organisation founded in 1994 by a group of well known Albanian intellectuals. The aims are to foster and develop cultural identity in Albania and to encourage, promote and develop Albanian arts and culture inside and outside the country. From the beginning, the *Fan Noli Foundation* has sponsored cultural and educational projects with a total value of more than EUR 315,000.⁶

One foundation committed to safeguarding Albania's cultural heritage and its traditions is

The government's two main cultural policy goals are the protection of national heritage and the modernising of Albanian society.

Within just one year (from 2010 to 2011) Albania's yearly book sale decreased by 30%.

1 *Compendium Albania*, p. 2, 3

2 *Ibid.*, p. 22

3 *Compendium Cupix*, November 2010

4 <http://www.wiiw.ac.at/?action=publ&id=countriesall>

5 T.J., *Books in Albania*

6 http://70-40-197-113.bluehost.com/index.php?option=com_wrapper&view=wrapper&Itemid=223

the *Velija Foundation*, which was also established in 1994 and supports best work in the fields of art, film, literature and entertainment. The financier is its president and founder Mr Vebi Velija, who is also president of the VEVE group and of the Union of Industrialists and Investors of Albania. From 2011 the foundation was planning to expand its areas of support into science, education and technology.

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BOSNIA AND HERZEGOVINA

Capital: Sarajevo

Population: 3.8m

Bosnian society is composed of three parallel, ethnically defined and separate societies (Bosnians, Croats and Serbs)

Official language(s): Bosnian, Croatian, Serbian

Cultural minorities: Albanians, Czechs, Germans, Hungarians, Italians, Jews, Macedonians, Montenegrins, Poles, Roma, Romanians, Russians, Rusyns, Slovaks, Slovenians, Turks and Ukrainians

Political system: independent since 1992, federal democratic republic with two constitutive entities: the Federation Bosnia and Herzegovina (Sarajevo) and Republika Srpska (Banja Luka)

GDP: EUR 12.1bn (2009)

GDP per capita: EUR 3,244 (2009)

CULTURAL DATA

The policy structure in Bosnia and Herzegovina is very complex. Public responsibilities for culture are divided on various levels (cantons etc.) and there is no overall figure that would include all public spending. There is also a fundamental lack of literature and access to information about cultural policy in Bosnia and Herzegovina. The only available numbers for national cultural spending come from the Ministry of Civil Affairs, which among other things is also responsible for culture.

National cultural budget in Bosnia and Herzegovina⁷

2000	2003	2007	2009
0.70%	0.91%	1.03%	1.10%

The responsibility for culture at governmental level is divided between the Federal Ministry for Culture and Sports (whose budget is not available) and the Council of Ministers, which has the executive authority - one of its nine ministries is the Ministry of Civil Affairs. The above figures refer to the cultural spending provided by the Ministry of Civil Affairs. Between 2007 and 2008 these increased by 13% and stayed constant at BAM 3,600,000 until 2010.

There was no access to data on [cultural expenditure per capita in Bosnia and Herzegovina](#) for the period 1995-2011.

Cultural expenditure as a proportion of GDP in Bosnia and Herzegovina

2000	2003	2007	2009
0.70%	0.91%	1.03%	1.10%

Expenditure on recreation, culture and sports as a proportion of gross domestic product was evaluated for the period 2000-2009. This period shows a constant annual increase, which reached its highpoint in 2009. There was a 0.4% increase in the expenditure on culture, recreation and sports over this total ten-year period.

The [Cultural expenditure per household for Bosnia and Herzegovina](#) is only available for 2005 where it amounted to 4.75%.

7 This chart depicts only the public cultural spending by the Ministry of Civil Affairs.

A selection of national cultural policy objectives:

- Protection and preservation of cultural heritage (focus on damaged monuments)
- Modernisation of cultural governance and establishing links between the governmental levels
- Promotion and support for the film and festival sector
- Empowerment of the creative industries sector (revitalisation of crafts: attract tourists, provide jobs and preserve heritage)
- Increasing the awareness of the importance of culture, supporting intercultural education and the mobility of artists

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Cultural policy in former Yugoslavia focused on traditions, folklore and on high culture. Bosnians in cultural centres, most of which were in Sarajevo, were on lifelong contracts. The old cultural system left a large physical infrastructure, which still has to be maintained. The results of the war in regard to the cultural field were fatal. Many cultural monuments and artefacts were destroyed, the major loss of artistic professionals, the “brain drain” of young and educated people and the devastation of the economy resulted in massive unemployment. Even today, 20 years after the war, BiH is still facing a severe brain drain problem, with many young people wanting to emigrate, most of them for good. In this respect, Charles Landry, an expert in the Steering Committee for Culture in the Council of Europe, describes the importance of culture and cultural policy in BiH in his report on cultural policy in the country: “Culture is both the cause and the solution to its problems: It is the cause, because cultural arguments were used to divide the country and to turn the different groups against each other in an orgy of destruction; it is the solution because culture might be able to bring people back together again through initiating cultural programmes and activity that increase mutual understanding.”⁸

The cultural and political circumstances of artists and cultural operators represent a major challenge. After the war many state institutions were in trouble due to a lack of funding. In 1995, the Dayton peace agreement was signed and the country divided in two entities: the Federation Bosnia and Herzegovina (FBiH) and the Republika Srpska (RS). The country's division includes five levels of government: state level, entity level (FBiH and RS, plus Brcko district, which has a special status and administration separated from both entities), ten cantons (only in FBiH), city level and municipalities. Even though the federation has a Ministry of Culture and Sports, sovereignty lies within the ten comparatively small cantonal ministries, each with their own perception of culture. The only responsibility at state level is the protection of cultural heritage and a small cultural department at the Ministry of Civil Affairs. With a multilayered government and a different legislation in each canton, it is difficult for the federation to maintain a common cultural policy. However, in 2008, the official *Cultural Policy Strategy in Bosnia and Herzegovina* was approved by the Council of Ministers of BiH.⁹

Major problems concerning cultural policy are a non-transparent funding system, no analysis of the cultural system and difficulties with the implementation and usage of a unified definition for culture. Although BiH is decentralised, the country faces huge economic and postconflict problems in the social sphere, together with a high level of unemployment and poverty. The political objective is therefore to integrate more closely with Europe, to foster the economic well being and to enhance the image and identity. With the efforts of the Council of Europe, culture was included in the Mid-Term Development Strategy for BiH 2004-2007 (PRSP Poverty Reduction Strategy paper).¹⁰ Two other European Union support programmes in BiH are the Instrument for Pre-Accession Assistance (IPA) and the Culture 2007-2013 programme.

Even today, 20 years after the war, Bosnia and Herzegovina is still facing a severe brain drain problem, with many young people wanting to emigrate, most of them for good.

8 LANDRY, p. 13

9 *Official Gazette of Bosnia and Herzegovina*, 18/11/2008

10 VESIC, p. 5

A leading publication for the intellectual audience in Bosnia and Herzegovina is the well established magazine *Novi Plamen*, covering cultural, social, political and literary themes. Its focus is on peace and social justice issues and on the hindrances and potential for political, economic and social democratisation.

Ars Aevi is an international cultural project in the visual arts field, founded in Sarajevo in 1995. *Ars Aevi* is an anagram of Sarajevo and means the “art of the epoch” in Latin. This unique project aims to establish a museum of contemporary arts in Sarajevo, which will be designed by Italian architect Renzo Piano and will open in 2014. It is being developed as an expression of collective will and ethical cooperation of prominent international artists, curators and museums of contemporary art.

Film has a long tradition in Bosnia and Herzegovina, which is underlined by the success of the most noted film-makers Emir Kusturica and Danis Tanovic, but also by one of the most prominent and influential film festivals in South East Europe: the *Sarajevo Film Festival*, founded in 1994. Bosnia and Herzegovina is also known for other festivals, such as the *Jazzfest* or the *MESS Theatre festival*. Festivals, events or spectacles are the most popular form of funding for culture in BiH, mainly because of the portrayal of sponsors and patrons.

INTERNATIONAL RELATIONS AND NGOS

In recent years Bosnia and Herzegovina has revitalised its foreign relations with countries of former Yugoslavia (e.g. Croatia, Montenegro etc.). Foreign institutes such as the *Goethe Institute* in Sarajevo engaged nationwide with cultural programmes as well as in education and library cooperation projects. The *Swiss Cultural Programme* (SCP) was active in BiH since 2002 and is in charge of bilateral and international cooperation projects only until the end of 2012. Since around 2000, there has been a massive withdrawal of international funding for culture in BiH, which has left a big gap for the support of the independent cultural scene.¹¹ The lack of a universal cultural policy makes the presence of foreign donators, international platforms and a new cross-sector engagement for culture (education, social work and responsibility, political and legal agenda etc.) ever more important.¹²

The involvement of foundations in Bosnia and Herzegovina is equally important for cultural development in the country:

Since 1993, the *Open Society Fund-Bosnia and Herzegovina* (OSF-BiH) has been active in the fields of education, promotion of civic engagement and fostering of local economic development. The *Open Society Fund* is leading the promotion of Roma inclusion. It supported Roma participation in the local elections and monitored local governments in addressing the important issue of Roma.

The *Mozaik Foundation* (established in 2000) is a community development foundation with a focus on local resource mobilisation and provides grants and advisory support for local initiatives and programmes throughout BiH (e.g. cultural heritage, social inclusion, youth etc.).

11 KALENDER, *Different dialogue*, p. 5

12 DRAGICEVIC-SEŠIC, p. 7, 9

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BULGARIA

Capital: Sofia

Population: 7.5m

Official language(s): Bulgarian

Cultural minorities: Armenians, Greeks, Macedonians, Roma, Russians, Tatar, Turks

Political system: parliamentary democracy

EU relations: Member of the European Union since 2007

GDP: EUR 34.9m (2009)

GDP per capita: EUR 4,600 (2009)

CULTURAL DATA

National cultural budget in Bulgaria

1998	2002	2006	2009	2010
LEV 110,166,000	LEV 115,564,000	LEV 219,256,000	LEV 304,024,500	LEV 358,200,000
	EUR 108,433,626	EUR 165,177,510	EUR 155,909,900	N.A.

In the last 15 years, public cultural funding in Bulgaria experienced a gradual increase, especially during the period 2002-2006, when it almost doubled in 2006. In the following years public cultural support rose again and reached its peak in 2010, when it had grown by around 60% since 2006. The draft budget for 2011 envisaged a rise in cultural budget LEV 368.1m. This shows that despite the financial crisis, it has been possible to increase the national cultural budget in recent years.

Cultural expenditure per capita in Bulgaria

1999	2001	2004	2007	2009
EUR 14.55	EUR 18.76	EUR 13.85	EUR 29.38	EUR 29.30

After unstable upturns and downturns from 1999 until the mid-2000s, per capita cultural expenditure significantly increased up until 2007, doubling between 2004 and 2007. From 2007 to 2009, however, expenditure hardly changed.

Cultural expenditure as a proportion of GDP in Bulgaria

1996	1997	1999	2001	2005	2008
0.43%	0.44%	0.78%	0.65%	0.65%	0.72%

The period 1996-1997 experienced a financial and economic crisis with hyperinflation, which demanded an increase in foreign debt. This led to a severe reduction of the distribution of the budget for culture, which had to work with the "leftovers". In 1996, the cultural budget hit a low of 0.43% of GDP. Due to this lack of financing, cultural activities were severely diminished and cultural institutions had to close. The highest percentage of cultural expenditure as a proportion of the GDP in Bulgaria was in 1999. During the 2001-2005 period it fell by 0.13%, but remained stable at 0.65% until rising again in 2008.

Cultural expenditure per household in Bulgaria is not available for 1999. In 2005, cultural expenditure per household was at 2%.

A selection of national cultural policy objectives:

- Creating equal conditions for cultural participation and for sustainable development of culture
- Preservation and promotion of cultural heritage and ethnic and religious minorities
- Support for cultural education and international cultural exchange
- Digitalisation of cultural content
- Designing mechanisms to finance cultural institutions and seeking alternative sources of funding

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Under communism, culture in Bulgaria was characterised by centralisation and state control. After the collapse of communism, Bulgarian artists regained a significant amount of independence. The transition period that followed contained inadequate coordination between the different levels of administration and bureaucratic and economic problems that also affected culture.

Between 1996 and 2004 the major sponsor of culture was the *Open Society Foundation* (Soros), which financed a total of USD 9,791,803 during this period.¹³ Since the mid-2000s the focus of its programmes shifted from culture to civil society support, education and a special Roma programme.

In the last five to ten years, a change has been evident in Bulgaria: a new cultural policy model is being developed; administration and financing are undergoing a process of de-centralisation, local authorities have become more independent, new regulations are being implemented and new actors and partnerships are appearing on the cultural scene (foundations, private cultural institutions etc.).

In 2000, the *National Cultural Fund (NCF)* was established in order to support cultural development. With representatives of the Ministry of Culture in its board, the financial resources are raised by a subsidy from the state budget. The *NCF* engages in new partnerships with different types of organisations such as the *Soros Centre for Cultural Policies* or the *Swiss Cultural Programme* for projects proposed by young generation artists of contemporary arts, including training and mobility. The aim of this cooperation is to encourage the development of new trends in the field of contemporary art and culture, to stimulate the production of a variety of cultural products and to contribute to their international exchange.¹⁴

The current concept of the Ministry of Culture focuses on the *subsidiarity principle*. Since EU accession in 2007, Bulgaria has been proactively participating in the work of intergovernmental institutions (The Council of Europe, Unesco etc.) and European Union programmes for culture.

In the past five years there has been an increase in private business support for cultural projects in Bulgaria. The most active organisations involved are banks, financial institutions, service companies, airlines, and distributors of foreign products as well as industrial companies. These enterprises are mostly willing to support sponsorship to the fields of music, literature, theatre and festivals.¹⁵ The *Bulgarian Donors Forum* was founded in 2003 by the *Open Society Institute* and other organisations. This platform for donors provided information on project support for culture in Bulgaria, stating that the majority of the grants were directed towards contemporary art and for the preservation of cultural and historic heritage. The Donors Forum also revealed that the number of companies donating to charity grew from 4% in 2003, to 6% in 2005; around 60% of the donations come from international institutions and foundations (USA, DE, JP, EU) and 20% from Bulgarian private companies. In total, Bulgaria receives around EUR 20m a year from foreign donors.¹⁶

The Ministry of Culture, together with the Ministry of Science and Education, offer monthly scholarships (50% of the country's minimum wage)¹⁷ to children who are gifted in the areas of science, art and sports. In 2005, the Ministry of Culture provided approximately BGN 200,000 for 151 scholarships to gifted children. Another grant (of three times of a national minimum wage) is given to the first three places in the competition for talented children.¹⁸

The *National Book Centre* has been awarding grants to active readers (pupils and students) since 2000 in the form of book vouchers (in total BGN 10,000 = approx. USD 6,000) twice a year during book fairs in Sofia.¹⁹

The *Bulgarian Donors Forum* revealed that the majority of grants for culture were directed towards contemporary art and cultural heritage; around 60% of donations to charity come from international institutions and foundations and 20% from Bulgarian private companies.

13 *Compendium Bulgaria*, p. 58

14 *Ibid.*, p. 56, 57

15 *Ibid.*, p. 54

16 *Ibid.*, p. 58, 59

17 The monthly gross minimum wage for Bulgaria in May 2012 was LEV 290 (around EUR 148.24). This figure is from the Federation of European Employers: <http://www.fedee.com>

18 *Compendium Bulgaria*, p. 70

19 *Ibid.*, p. 68

The new *Culture Heritage Act* (2009) represents an integrative concept of cultural heritage, which contains a new national system for protection and sustainable use. The *European Heritage days* (in the period 1999-2006), offered free access to Bulgaria's monuments and museums and resulted in increased interest. This project depicts a new model of partnership between central, local government authorities, state and non-governmental organisations, the media and the private and public sector.

In the past few years creative industries have increasingly gained importance regarding contributions on local and regional development.

INTERNATIONAL RELATIONS AND NGOS

The importance of international relations in Bulgaria is shown by around 104 cultural cooperation agreements that were signed between 2001 and 2009. Large scale international events (festivals, competitions or other events), mainly in the big cities, are mostly organised by local/regional authorities in cooperation with NGOs. The funding for these events is a mixture of local sources, international participation and partially from the Ministry of Culture.

The biggest partners in the fields of cultural diplomacy are: *Institut Culturel Français*, *Goethe Institute*, *British Council*, *Cervantes Institute* and *Pro Helvetia*. The *Swiss Cultural Programme* in the western Balkans (SCP) was active in Bulgaria between 2002 and 2007 until Bulgaria's EU accession. Between 1996 and 2004 the *Open Society Institute Sofia*, the *Future for Bulgaria Foundation*, *Ss Cyril and Methodius Foundation*, the *13 Centuries Bulgaria Fund* and, since 2000, the *National Culture Fund*, together with the EU *Phare* programme, provided a total of more than USD 13.6m for cultural projects.²⁰

The most typical Bulgarian cultural NGOs are the *Chitalishte*, culture clubs associated with amateur art. Their function is similar to community centres; they include a library and various cultural activities (lectures, meetings, clubs, study groups etc.). *Chitalishte* have been part of a UNDP project in which a grant scheme for the development of their infrastructure and network in Bulgaria was intended to develop and expand.

The most typical Bulgarian cultural NGOs are the *Chitalishte*, culture clubs associated with amateur art.

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20 *Compendium Bulgaria*, p. 58

CROATIA

Capital: Zagreb

Population: 4.43m

Official language(s): Croatian

Cultural minorities: Austrians, Albanians, Bosniaks, Czechs, Germans, Hungarians, Italians, Jews, Macedonians, Montenegrins, Roma, Rusyns, Serbs, Slovaks, Slovenians and Ukrainians

Political system: parliamentary republic, independent since 1991; (1991-1995 Croatian war of independence)

EU relations: EU candidate country since 2004; EU accession in July 2013

GDP: EUR 45.4bn (2009)

GDP per capita: EUR 10,300 (2009)

CULTURAL DATA

National cultural budget in Croatia

1995	1996	2004	2008	2009	2010
HRK 183,051,503	HRK 235,342,437	HRK 734,102,565	HRK 1,192,705,911	HRK 1,045,574,978	HRK 1,012,210,480
		EUR 103,394,727	N.A.	EUR 143,229,449	EUR 138,658,969

From 1995 to 1996 the national cultural budget in Croatia increased by 28%. It reached its peak in 2008, at almost five times its 1996 level. In 2009, due to the economic recession and government cut-backs, it fell by 12% on the previous year and from 2009 to 2010 it fell by another 3%.

There is no available data on [cultural expenditure per capita in Croatia](#) for the period 1995-2011.

Cultural expenditure as a proportion of GDP in Croatia

2004	2006	2008	2009 (Estimate)
0.42%	0.44%	0.45%	0.54%

Cultural expenditure per household in Croatia

1999	2005
5.72%	3.60%

Between 2004 and 2006 cultural expenditure as a proportion of GDP in Croatia increased only slightly by 0.02%, and from 2006 until 2008 the increase was only 0.01%. The estimate of 0.54% for 2009 indicates an increase of 0.09% in only one year.

Cultural expenditure per household in Croatia fell by 2.12% from 1999 to 2005.

A selection of national cultural policy objectives:

- Decentralisation and democratisation of culture
- Cooperation between the public and private sector
- Cultural pluralism and cultural participation as a new quality of life
- Supporting cultural tourism projects for a sustainable culture and economic development
- Strengthening international cultural cooperation programmes, focusing on EU culture programmes

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

After the Second World War, Croatia became a republic of the Federal People's Republic of Yugoslavia. During this time, culture was governed by the canon of socialist realism. In the following decades culture was decentralised and the focus of cultural policy was on multi-ethnic creativity support. Western influences slowly emerged and the ideological control over culture began to loosen. After the war in 1995, the cultural policy of independent Croatia was centralised again. Funding of culture gave priority to activities serving the national interest. In 2000, a new coalition government reintroduced the decentralisation process and initiated cooperation with NGOs, which led to the establishment of an independent cultural sector. There is a visible process of transformation regarding legislation in culture: the focus is on provisions related to tax incentives and deductions in order to foster the development of the non-profit sector. In 2001, new legislation on greater tax benefits for cultural associations was introduced, which led to an increase in their numbers.

The introduction of cultural management as a new discipline at the Academy of Dramatic Art in Zagreb shows the need for education and training programmes for cultural professionals in Croatia.²¹

A major change in Croatia's cultural policy led to the establishment of 11 *Cultural Councils* in 2011, each for a different field of culture. These act as arm's length bodies that propose cultural policies and suggest measures for their implementation. As consultative bodies to the Minister of Culture they develop long-term national cultural programmes.²²

Information and communication technologies are progressively being used in cultural institutions, in the fields of cultural heritage and within intersectional approaches, such as cultural tourism.

In the last two decades there has been a significant increase in *cultural festivals* and *events* through which new partnerships between private and public funds have emerged. The most internationally well known cultural events include the *Dubrovnik Summer Festival*, the *Anima-fest* animation festival and the *Sibenik International Children's Festival*. Some of these events have even managed to develop their own cultural institutions.

In 2000, the Ministry of Culture and the *Open Society Foundation-Croatia* established co-operation. One of their most important projects was the national cultural information portal "CultureNet.hr", which also involved the *Croatian Telecommunications*, *Microsoft Croatia* and the *European Cultural Foundation*. The *Soros Centre for Contemporary Arts Zagreb* (SCCA-Zagreb) was already established in 1993 by the Open Society Institute Croatia and became an independent entity registered as the *Institute for Contemporary Art* in 1998. Today the institute creates and executes its own programmes, such as exhibitions and events, educational programmes or the *Radoslav Putar Award*.

One of the first dance centres in Croatia since its independence in 1991 is the *Zagreb Dance Centre*, which was opened in 2009 and is owned by the City of Zagreb.

Another significant amount of cultural funding comes from donations and sponsorships from major companies such as *T-Com*, *VIPnet* and banks (e.g. *ERSTE Bank Croatia*, *Hypo Alpe Adria Bank Croatia* etc.). However their funding decreased between 2009 and 2010 due to the economic crisis.²³

In the "war of independence" in Croatia, museums suffered physical damage, theft of property, loss of professional staff and a fall in the number of visitors. In 1994, there were 146 museums and museum collections, in 2006, this rose to 164. Together with local authorities the government is now investing in the construction and reconstruction of new museums and galleries. At EUR 59m, in 2009 the biggest cultural investment in Croatia was the *Museum of Contemporary Art* in Zagreb.²⁴ The *Museum of Arts and Crafts* in Zagreb is the most successful museum, having attracted more visitors through special media and marketing campaigns.²⁵

21 DRAGOJEVIC, April 2002

22 Ibid.

23 *Compendium Croatia*, p. 32

24 Ibid., p. 13

25 Ibid., p. 37

Contemporary culture in Croatia is primarily supported in connection with media and new media. There are annual awards for contemporary literature and music.

In 2003/2004 there was a public debate on *media* privatisation in the field of print and broadcasting. Today there are 20 commercially owned and only one publicly owned TV stations. Croatian legislation includes regulations on quotas with regard to the diversity of content, but there is no monitoring of its implementation.

Cultural activities of minority groups in Croatia are mostly traditional. There is a special fund for national minority projects in the fields of arts, heritage, media, events, festivals, and a special national programme for the support of Roma activities. Croatian radio and television also provide news programmes in several minority languages.

INTERNATIONAL RELATIONS AND NGOS

In 2009, the Ministry of Culture invested approx. EUR 1,917,800 for international cultural cooperation, including the expenditure from the *Lottery Fund* (which was about EUR 200.000). Although cultural operators are increasingly interested in participating in Croatia, most of the funding comes from the Ministry of Culture and the local communities. In 2009, the majority of international cultural cooperation programmes focused on European Union countries (57.36%) and other European countries (16.65%) and less on regional cultural cooperation. The latter focused on knowledge and experience transfer in the South East European region.²⁶ New multilateral cooperation projects include the *Mosaic programme (Council of Europe* and the Ministry of Foreign Affairs of the Netherlands) and the *Policies for Culture Programme* (partnership with organisations from South Eastern Europe and the EU), which is managed by the *European Cultural Foundation* and the *Ecumest Association*.

Croatia's large *Diaspora* is supported by the Ministry of Culture in the form of an independent organisation, the *Croatian Heritage Association*, which coordinates and supports cultural programmes for Croatians abroad.

Besides the already well established bilateral cultural institutions such as the *Austrian Cultural Forum* or the *British Council*, there are two important cultural programmes in Croatia:

The *Soros Centre for Contemporary Arts Zagreb (SCCA)* was established in 1993 by the *Open Society Institute-Croatia* as a contemporary arts programme and is part of the emerging *SCCA Network* with a focus on international exchange programmes, publishing activities and educational programmes.

The second most prominent cultural programme in Croatia is the *Fund for Arts and Cultural Exchange (FACE Croatia)* founded by the *Heathcote Art Foundation* and administered by *CEC Artslink*. The fund provides grants for awareness and interest raising for Croatian arts and supports the exchange of professional contemporary artists between Croatia and the United States. FACE Croatia also maintains an active database of information on Croatian artists, arts and cultural organisations.

Croatia's large *Diaspora* is supported by the Ministry of Culture in form of an independent organisation, the *Croatian heritage Association*.

26 *Compendium Croatia*, p. 9, 10

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CEC Artslink (FACE Croatia): http://www.cecartslink.org/grants/face_croatia.html (23/04/2012)

CZECH REPUBLIC

Capital: Prague

Population: 10.5m

Official language(s): Czech, Slovak

Cultural minorities: Bulgarians, Croatians, Germans, Greeks, Hungarians, Poles, Roma, Russians, Rusyns, Serbians, Slovaks and Ukrainians

Political system: parliamentary republic

EU relations: EU member state since 2004

GDP: EUR 137.1m (2009)

GDP per capita: EUR 13,500 (2009)

CULTURAL DATA

National cultural budget in the Czech Republic

1995	1998	2004	2007	2009	2010
CZK 3,320,000,000	CZK 4,400,000,000	CZK 6,550,000,000	CZK 8,300,000,000	CZK 7,844,220,000	CZK 7,710,000,000

The period between 1995 and 2007 shows a year-on-year increase of the national cultural budget in the Czech Republic, which more than doubled over these nine years. The highest public spending on culture between 1995 and 2010 was in 2007, due to the expenditure to fund a new national cultural heritage programme, including large projects such as the reconstruction of the National Museum. The economic crisis that followed in 2009 as well as the budget deficit had a drastic impact on the funding system for culture, which deepened in 2010. From 2007 until 2010 the national cultural budget fell by almost 10%. The cuts in the cultural budget since 2009 have led some cultural organisations such as the National Gallery to cut the number of exhibitions.

Cultural expenditure per capita in the Czech Republic

1995	1998	2000	2001	2004	2007	2009
CZK 990	CZK 1,207	CZK 1,278	CZK 1,705	CZK 1,947	CZK 2,322	CZK 2,568

Per capita cultural expenditure in the Czech Republic was at its lowest in 1995 and highest in 2009, which shows that per capita spending almost tripled over 15 years.

Cultural expenditure as a proportion of GDP in the Czech Republic

1995	1997	2000	2001	2002	2005	2009
0.69%	0.63%	0.60%	0.74%	0.74%	0.69%	0.74%

Cultural expenditure per household in the Czech Republic

1999	2005
4.3%	5%

Between 1995 and 2000, cultural expenditure as a proportion of GDP in the Czech Republic decreased by 0.09%. In the following year 2001 it had risen 0.14% and remained the same in 2002. In 2009 cultural expenditure as a proportion of GDP rose to its 2001 and 2002 levels again. Between 1999 and 2005 cultural expenditure per household in the Czech Republic increased by 0.7%.

A selection of national cultural policy objectives:

- Improving the economic and social dimensions of culture
- Supporting cultural values, cultural heritage and contemporary culture
- Ensuring a transparent and non-discriminatory environment for cultural activities
- The role of the state, the regions and the municipalities is to support cultural values

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

The “Velvet Revolution” in Czechoslovakia in November 1989 had a decisive impact on the economy, society, politics and culture. Until 1989 there was a dense network of ideologically controlled cultural facilities (such as libraries, cultural centres, theatres, museums etc.). In 1993, the Czech and the Slovak Federal Republic was split in two independent states, the Czech Republic and the Slovak Republic. The 1990s were marked by decentralisation and reallocation of public responsibilities in the cultural field. Cultural industries and cultural institutions that had been under state control until 1990 (e.g. film and book production) were privatised. This was followed by a reform of public administration in the Czech Republic. In 1993 and 1994, art funds were transformed into foundations, such as the *Czech Art Fund Foundation* (in 2008 renamed the *Czech Visual Art Foundation*; supports visual art projects through grants) or the *Czech Literary Fund Foundation* (one of the few alternatives for supporting new valuable works of original literature and translation, film, journalism etc.). In 1998, the Ministry of Culture established 82 state-funded organisations. By 2001 this number had fallen to 39 and in 2011, the state-managed organisations were again reduced to just 30. The majority of these organisations are libraries, museums or galleries, most of which were transformed into public benefit organisations. The state kept only those of national and international importance (there are 18 museums, galleries and memorials, four art institutions, three libraries and one cultural heritage institution on the list of organisations still supported by the Ministry of Culture).²⁷ Today the Ministry of Culture is responsible for the support of contemporary arts, cultural activities and the preservation of cultural heritage with grants and contributions. In 2010 there was a dramatic impact on the cultural funding of the Ministry of Culture due to the economic crisis and the state budget deficit.²⁸ Culture is also a part of the *Development Programme* for all 14 regions. Regional and local authorities support the establishment of regional libraries, museums, galleries or regional theatres. Each region in the Czech Republic has its own focus of tradition (e.g. Moravia is very active with dance and folklore, whereas the south Bohemian region offers a variety of chamber and symphony music). Cultural and community clubs in the Czech Republic have long played an important role. They developed naturally and were strongly linked to community life until the communist period. The 1990s marked the return of cultural houses and centres on various levels (municipal level, civic associations or private individuals). However, none of them are run by the state.

Additional cultural support is provided by civil society and initiatives that have emerged over time. These provide specific scholarship programmes, which include residencies: the *Centre for Contemporary Arts Foundation* (visual arts and curators), the *MeetFactory* (visual arts) or the *Arts and Theatre Institute*. Another example is the *tranzit* network, a network of autonomous initiatives in contemporary art in Austria (*tranzit.at*), the Czech Republic (*tranzit.cz*), Hungary (*tranzit.hu*), Slovakia (*tranzit.sk*) in the first half of the 2000s and most recently also in Romania (*tranzit.ro*). Nonetheless, there is a lack of support for the mobility of artists (short term travel grants and bursaries, “go and see” grants etc.).

The Ministry of Culture runs three programmes to support national minority culture and integration (for minority languages, cultural activities and for the integration of the Roma community). In 2008 a *Portal of Intercultural Dialogue* was set up to act as a platform for NGOs working in the field of integration of foreigners and the Roma community. The portal is financed by the Ministry of Culture and run by the *Arts Institute*.

In 2010 a debate arose on the transparency of financial distribution and support for priority events of the Ministry of Culture. Another controversy was the proposal of the Ministry of

The 1990s in the Czech Republic marked the return of cultural houses and centres on various levels: municipal level, civic associations or private individuals.

27 *Compendium Czech Republic*, p. 55

28 *Ibid.*, p. 17

Finance to raise VAT over three years to a standard rate of 17.5%, which would also impact on a number of cultural services.²⁹ The current tax system in the Czech Republic favours sponsors over donors. The costs of promotion and advertising are tax deductible and sponsors can claim the full amount against tax. Culture is proactively supported by a number of banking, energy and pharmaceutical businesses. According to the *Lottery Act*, operators of lotteries and similar games are required to use part of their revenue for public-benefit purposes, which includes cultural activities. In 2007, EUR 2,441,210 was contributed to cultural activities, rising to EUR 5,236,848 in 2008 and EUR 8,646,689 in 2009, which shows a major increase.³⁰

The Ministry of Culture manages a unique database that has evolved into a *Virtual exhibition of Czech museology* and has established the *National Institute for Cultural Heritage*, which provides professional services to all parties involved. New technologies and digitalisation are equally important for artistic projects in the fields of new media. NGOs are working more intensively on this issue (e.g. the *Reset Platform*, seeks to mediate trends of new media for emerging Czech artists, techno artists and researchers).

Since the 1990s there has been an *Open Museum Gates* programme that aims to change the traditional perception of cultural participation and the approach to a museum. The results are up to date, interactive exhibitions and projects such as *Museum Nights*, historical tours or theatre-like performances.

INTERNATIONAL RELATIONS AND NGOS

The main participants in foreign cultural cooperation and the promotion of Czech culture abroad are the Ministry of Culture, the Ministry of Foreign Affairs and the Czech Centres, which hold state grant programmes. The biggest cooperation projects are, for example, the *Karlovy Vary International Film Festival*, *Prague Spring International Music Festival* and the *International Dance Festival Tanec Praha*. Individual towns and cities (e.g. Prague) and foreign cultural institutes also provide grants and support for arts projects in the Czech Republic. Since the Czech Republic joined the EU in 2004, some foreign institutions such as the *British Council* or *Pro Helvetia* have reduced their cultural activities, which has cut possible funding sources for culture.³¹

European programmes such as *Culture and Media 2007-2013* as well as *Norway Grants* have become an important source of funding. There is a wide range of support for cross-border intercultural dialogue by NGOs. Smaller cross-border cultural cooperation projects are supported by the structural funds.

Czech compatriot communities and the Czech diaspora receive funding from the *Support for Czech Cultural Heritage abroad 2006-2010*, which has been extended from 2011-2015. The Ministry of Culture supports the preservation of the Czech language abroad and sends teachers to compatriot countries (e.g. Croatia, Germany, Russia, Argentina etc.).

The Czech Republic has strong ties with the other Visegrad countries (Slovakia, Hungary and Poland) and exchanges cultural policy experience within this network. The *International Visegrad Fund* was established in 2000 with the aim of supporting cultural and educational projects, exchange, cross-border programmes and artistic residencies.

Since 2011, the *Open Society Fund Praha* developed an *Emergency Fund Programme* for projects in the field of socially engaged art.

Since the Czech Republic joined the EU in 2004, foreign institutions such as the *British Council* or *Pro Helvetia* have reduced their cultural activities, which has cut possible funding sources for culture.

29 *Compendium Czech Republic*, p. 37, 39

30 *Ibid.*, p. 53, 54

31 *Ibid.*, p. 12

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Open Society Fund Praha: <http://www.osf.cz/> (10/10/2011)

ESTONIA

Capital: Tallinn

Population: 1.3m

Official language(s): Estonian

Cultural minorities: Belarussians, Finns, Germans, Jews, Roma, Russians, Swedes, Tatars and Ukrainians

Political system: parliamentary republic

EU relations: EU member state since 2004

GDP: EUR 13.8m (2009)

GDP per capita: EUR 10,300 (2009)

CULTURAL DATA

National cultural budget in Estonia

1995	1998	2001	2002	2006	2009
EEK 361,000,000	EEK 787,600,000	N.A.	EEK 1,169,400,000	EEK 2,106,600,000	N.A.
		EUR 111,200,000	EUR 127,200,000	EUR 212,300,000	EUR 219,900,000

Due to a currency reform in the first half of the 1990s, the adoption of the European Union currency in 2010 and the ongoing rise in domestic prices, it is hard to compare the development of the actual public cultural expenditure. However, there has been a considerable growth in the relative share of cultural expenditure in the overall state budget. Despite the fact that several state financed sectors have experienced serious economic constraints over the years, culture in Estonia has been able to maintain its share of the state budget. Between 1995 and 1998 the national cultural budget in Estonia doubled. There was continuous growth in public cultural expenditure in the period between 2001 and 2006, when the national cultural budget almost doubled again. The national cultural budget was at its highest in 2009.

Cultural expenditure per capita in Estonia

2001	2003	2005	2008	2009
EUR 79.80	EUR 113.30	EUR 139.87	EUR 190.60	EUR 164.10

The highest per capita cultural spending of all the 18 countries compared was detected in Estonia in 2008 (EUR 190.60).

Public expenditure per capita in Estonia has increased significantly since 2001, rising continuously to a peak in 2008, by when it had more than doubled. At EUR 190.60 in 2008, it is the highest cultural spending per capita of all the 18 countries compared. In 2009, public cultural expenditure per capita had decreased to EUR 164.10, which corresponds to 1.6% of GDP.

Cultural expenditure as a proportion of GDP in Estonia

1998	2001	2004	2007	2009
1.3%	2.2%	1.8%	1.5%	1.6%

Cultural expenditure per household in Estonia

1999	2005
4.3%	3.5%

In 2001 cultural expenditure as a proportion of GDP was 2.2%, which corresponded to a per capita cultural expenditure of EUR 79.80. The period 2001-2009 recorded a decline by about one third. Between 2007 and 2009 cultural expenditure as a proportion of GDP remained relatively constant at between 1.5% and 1.6%.

There was a slight decrease in cultural expenditure per household in Estonia between 1999 and 2005.

A selection of national cultural policy objectives:

- Preserving and maintaining cultural national institutions and traditions
- Restoring and preserving cultural heritage and its infrastructure and digitalisation
- Supporting creativity and participation in cultural life and the cultural autonomy of ethnic minorities
- Supporting international artistic exchange and promoting Estonian art abroad
- Maintaining professional and folk culture, emphasising regional endangered cultural traditions

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

During the communist period the state was both the funder and ideological controller of cultural activity. The most significant transformation in the cultural field was the move towards privatisation and a change in the role of the state between 1988 and 1995. The greatest impact of privatisation was noticeable in the fields of books and publishing, film and cultural heritage. Cultural policy was embedded in the *Culture Committee*, which in 1990 was transformed into the Ministry of Culture. From 1995 to 1996 various arm's length bodies in the form of state-owned cultural foundations were established, such as the *Cultural Endowment of Estonia (Kultuurkapital)*, which offers grants in the field of culture independently of the ministry. The *Cultural Endowment of Estonia* receives a fixed share of gambling, alcohol and tobacco taxes for culture and sports projects. It consists of councils from different departments (e.g. architecture, fine arts, film etc.), which can freely decide on the allocation of the resources and grants. Another arm's length body is the *Council for Gambling Taxes*, which is smaller and also has grants for fields other than culture.

In the early 1990s there was a decline in cultural consumption and participation, which in the second half of the 1990s slowly started to stabilise. On international comparison the average level of cultural participation in Estonia today is relatively high. There are new strategies for attracting visitors to museums, by renewing exhibitions, incorporating education and by organising events and conferences.³² For example, the *Art Museum of Estonia* and the *Museum of History* have created special units for public integration programmes related to cultural heritage.

Although the first years after the fall of communism were marked by privatisation and decentralisation, the current cultural policy model is more centralised and there is little involvement of civil society.

Since the 1990s one of the government's top priorities has been the use of new information technologies. Together with private businesses and foundations, the government supports programmes, such as the *Centre for Contemporary Arts* in Estonia (founded in 1992 as the *Soros Centre of Contemporary Arts*), one of the leading institutions from the 1990s that introduced the use of new technologies in the arts. Since 2000 the centre has been financed by the Ministry of Culture and other external sources (e.g. the *Cultural Endowment of Estonia*).

Since the mid-1990s there have been major investments in the construction and restoration of cultural buildings (e.g. a new modern building for the *KUMU Art Museum*, designed by Finnish Architect Pekka Vapaavuori, built from 2002 to 2006; a new building for the *Musical Academy* in Tallinn's centre in 1999; the reconstruction of the *Estonian Drama Theatre* between 2000-2004), which provoked criticism and debate, because the maintenance and building costs may endanger other cultural expenditure.

There is a strong focus on the support of creative industries by the Estonian Ministry of Culture and the Estonian Cultural Endowment. Over the last seven years, the creative industries in Estonia have developed rapidly and in 2009, a governmental agency, *Enterprise Estonia (EAS)*, was established, which launched an awareness raising programme called *Creative Estonia*. The creative industries were also included in the National Strategy for European Structural Funds for 2007-2013 and in 2008, the *Creative Industries Support Programme* was started. Additionally to the general support measures, a sector-specific programme for

32 *Compendium Estonia*, p. 40, 41

The two leading institutions in Estonia's promotion and expansion of the creative industries are the *Tallinn Creative Incubator* and the *Tartu Centre for Creative Industries*.

the support of structures (creative incubators, hubs etc.) was established.³³ One of the leading institutions in Estonia's promotion and expansion of the creative industries is the *Tallinn Creative Incubator*, located in a historic fashion industry building, incorporating more than 30 creative industry start-ups. Another example is the *Tartu Centre for Creative Industries*, coordinating the creative industries in the Tartu and southern Estonian area.³⁴ Along with the newly emerging creative industries there is a trend to *cultural factories*, which are clusters in old factory buildings and are run by non-profit organisations. These cultural factories are used as interdisciplinary working and performing places for various art fields. Two examples are the *Kultuurikatel* and the *Cultural Factory Polymer* in Tallinn, which have both received financial support from the city of Tallinn.

The business sector has not yet been very active in promoting culture, which often forces the individual artists to earn their income outside the cultural field in order to maintain their professional work.³⁵ Another focus of the Cultural Ministry's new funding programmes is the support for minority groups and regional cultures. Despite the large number of organisations for minority culture, their size and impact is still very limited, especially in terms of cultural participation and consumption of minority groups.³⁶

Most of the media market in Estonia is controlled by large Swedish and Norwegian media corporations. The only publishing house still in state property is the non-profit foundation *Kultuurileht*, which publishes 13 cultural and educational periodicals.

INTERNATIONAL RELATIONS AND NGOS

Estonia has more than 40 bilateral cultural agreements with foreign countries. It also participates in the regional cooperation programme *Ars Baltica* with countries surrounding the Baltic Sea.

New art forms such as electronic music or contemporary art and dance with foreign participation are often sponsored by foreign cultural institutions and private funds such as the *Goethe Institute*, *Nordic Council* etc. The festivals in Estonia are also important for cross-border cooperation (e.g. the Nordic poetry festival that started in 2001). There are seven dance festivals (e.g. the *August Dance Festival*), two of them are international.³⁷

Multilateral cultural cooperation on international level has increased since Estonia joined the EU in 2004. In 2011 the *European Capital of Culture in Tallinn* was celebrated in collaboration with Turku, with the programme being organised by a foundation called *Tallinn 2011*.

Since the late 1990s the number of registered NGOs has grown rapidly and they are heavily involved in international cooperation, festivals, contemporary dance, independent theatres etc. The NGO cultural sector in Estonia receives support from the state and the local governments. However, not many NGOs are aware of the fact that registered non-profit organisations, including those in the cultural field, can apply for a special status which allows them to make donations tax deductible. This may relate to the fact that the Ministry of Finance has not been very clear about the criteria for granting this status.³⁸

33 *Creative industries in Estonia, Latvia and Lithuania*, p. 13

34 *Policy handbook*, p. 28

35 *Compendium Estonia*, p. 37

36 *Ibid.*, p. 14, 23

37 *Ibid.*, p. 12

38 *Ibid.*, p. 28

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HUNGARY

Capital: Budapest

Population: 9.98m

Official language(s): Hungarian

Cultural minorities: Armenians, Bulgarians, Croats, Germans, Greeks, Poles, Roma, Romanians, Rusyns, Serbs, Slovaks, Slovenes and Ukrainians

Political system: parliamentary republic

EU relations: EU member state since 2004

GDP: EUR 92.9m (2009)

GDP per capita: EUR 9,100 (2009)

CULTURAL DATA

National cultural budget in Hungary

1995	1999	2001	2005	2007	2009
HUF 21,570,000,000	HUF 56,910,000	HUF 71,280,000,000	N.A.	N.A.	HUF 150,917,000,000
USD 171,600,000	USD 239,800,000	USD 252,500,000	EUR 746,833,872	EUR 735,213,600	EUR 559,000,000

The national cultural budget in Hungary decreased by around 25% between 2005 and 2009.

The problem with the national cultural budget in Hungary is the lack of transparency. In the period 1995 to 2001 the national cultural budget increased, and in 2001 it was already three times higher than in 1995. Unfortunately there are no figures available for 2004, the year of Hungary's accession to the EU, but the figures for 2005 are relatively high. Between 2005 and 2009 the national cultural budget decreased by around 25%.

Cultural expenditure per capita in Hungary

1995	1996	1999	2001	2004	2007	2009
HUF 2,106	HUF 1,960	HUF 5,639	HUF 7,025			
USD 16.80	USD 12.80	USD 23.80	USD 24.20			
			EUR 27.40	EUR 35.70	EUR 73.12	EUR 56.00

The lowest cultural expenditure per capita for the period 1995-2009 was recorded in 1996, and the highest in 2007. From 2001 to 2007 cultural expenditure per capita more than doubled in value. There was a decrease by around 23% between 2007 and 2009 during the economic crisis.

Cultural expenditure as a proportion of GDP in Hungary

1995	1996	1998	2000	2001	2005	2009
0.38%	0.29%	0.39%	0.55%	0.50%	0.50%	0.57%

Cultural expenditure per household in Hungary

1999	2005
4.7%	4.6%

Between 1996 and 2000 the government's cultural spending as a proportion of GDP grew by 0.17%. In the following year it dropped by 0.05%, to 0.5%, and was the same again in 2005. 2009 also showed the highest percentage of cultural expenditure as a proportion of GDP. Cultural expenditure per household in Hungary showed no significant fall between 1999 and 2005.

A selection of national cultural policy objectives:

- Investing and reconstructing in national cultural institutions
- Supporting national minorities and protecting ethnic culture in Hungary
- Supporting the presentation of Hungarian culture abroad
- Promoting digitalisation and new technologies in the culture field

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

After the political change in 1989-1990, cultural policy in Hungary was shaped by two tendencies: national traditions and new western influences. The following years of transition were marked by a decentralisation process, economic difficulties and a worldwide recession, which caused a crisis in the cultural financing system. In the 1990s, the third sector exploded and several foundations and associations assumed an important role in the production and support of cultural projects. During the period between 1998 and 2002 there was a recentralisation process, with culture enjoying one of the government's highest priority rankings.³⁹

In 1993, the *National Cultural Fund* was established as an arm's length body to the ministry with the aim of financing cultural projects. Between 1993 and 2010 this fund was financed by a 1% cultural contribution paid on cultural goods and services, including advertising. In 2010, this cultural levy was abolished and replaced by lottery revenue as the main source of funding.⁴⁰ There are tax laws and incentives in Hungary to encourage the involvement of private support and NGOs: the *Non-Profit Act (CLVI/1997)* and the change in the fiscal system in 2003, which simplified the taxation of small enterprises.

Cultural policy and the financing of culture in Hungary is regulated at central government level (with the *National Cultural Fund*) as well as at the level of the 3,200 local governments. There are 174 small and micro regions that are important for cultural matters. In 2004, Hungary joined the European Union, which helped the country in shaping its cultural policy and joining various European Union programmes. One of the most important issues in public culture in Hungary after the EU accession is the financial investment from the European Structural Funds (which contain important cultural investments in education, tourism or urban development) in the framework of the *New Hungary Development Plan*, the national framework programme for 2007-2013.⁴¹ This source of funding may currently be in danger, as in March 2012 the European Union announced that it was suspending EU funds because of Hungary's budget deficit.⁴²

Between 2004 and 2007 admission to 24 state-run museums was free of charge. However, admission charges were reintroduced in 2008. A *National Film Office* was created in 2004, which introduced a tax credit for film-making, which led to an increase in investment in film production.

The biggest cultural investments of recent years in Hungary were the reconstruction of the *Franz Liszt University of Music* in Budapest, the investment and reconstruction costs for the *European Capital of Culture 2010-Pecs*, and hundreds of minor investments and training projects in the fields of local community culture, libraries and museums. In the past decade property developers started cooperating with the government in large-scale cultural investments: revitalisation of the *Ganz Factory* in Budapest as a multifunctional cultural centre and park, as well as the *National Theatre* and the *Palace of Arts* (including the *Béla Bartók National Concert Hall* and the *Ludwig Museum of Contemporary Arts*) by the riverside in Pest. Grant cooperation between the minister of culture and the *Kogart Contemporary Arts Foundation* (established by a private banker) was established and the ministry contributed 50% to the private investment in order to buy contemporary works of art for the foundation.⁴³

Due to the economic and social crisis, the period 2006-2010 lacked favourable conditions and action in the cultural field. After the elections in 2010 the right-wing conservative government undertook fundamental restructuring and changes to the constitution. The new government declared a focus on mainstream national culture, including the culture of Hungarian minorities

There are 174 small and micro regions in Hungary that are important for cultural matters.

39 *Compendium Hungary*, p. 5

40 *Ibid.*, p. 11

41 *Ibid.*, p. 7, 11

42 *Hungary aid frozen by EU over budget deficit*

43 *Compendium Hungary*, p. 32

abroad.⁴⁴ One of the most controversial changes was the new media constitution of 2011, which gives the National Media and Info-Communication Authority full power and media control. The new constitution envisages surveillance over public and private media, TV stations, the press and the Internet. The 2011 media regulation also stipulates that a minimum of 20% of films broadcast on public TV should contain Hungarian participation and that a minimum of 6% of the income from advertising should be spent on the domestic film production.⁴⁵

The radio station *Klubradio*, a critical station in opposition to the government, had the licence for its frequency withdrawn in 2011. Many people protested against these measures and staff at Hungarian public television also went on hunger strike in protest against the manipulative and political one-sidedness of the media. The protests in support of Klubradio were successful, and in March 2012, the Hungarian court of appeal assigned it a new official frequency.⁴⁶ However, this success seems to be in danger again, as in July 2012 the Hungarian National Media and Info Communications Authority (NMHH) accused Klubradio of not having fulfilled the bureaucratic criteria for its licence, which in a further step could mean another suspension.⁴⁷ This example highlights the controversial situation of dealing with critical voices and limiting the freedom of speech in Hungary. One of the greatest challenges for Hungarian society and the government is the fate of the biggest minority group, the Roma. The *Public Foundation for Minorities* is one of the main sources of public support for minority cultural activities in Hungary.

There is a noticeable regeneration of the network of houses of culture, *művelődési házak*, which are socio-cultural institutions for amateur groups and cultural associations in the culture and arts field.

The most popular cultural events and domains of the last few years were the World Music Days, the Night of Museums (one of the largest cultural events in Hungary) or the Open Days of Heritage. There are 262 registered cultural festivals in Hungary, with an annual turnover of around EUR 43m.⁴⁸

The use of new technologies and digitalisation in the culture field is a growing trend in Hungary. The *John von Neumann Digital Library and Multimedia Centre Public Company* was founded in 1997 to coordinate the digitalisation in Hungarian culture. A good practice in this field is the *Digital Literary Academy* (run by the *Petöfi Literature Museum*), which stores digitised oeuvres of contemporary writers and makes their works available online by contract. In return the authors receive a monthly allowance.

INTERNATIONAL RELATIONS AND NGOS

Hungary has bilateral agreements with over 100 countries and there are 18 *Hungarian Cultural Institutes* all over the world. The greatest importance is attached to the exchange of leading experts in the field of cultural heritage. Hungary participates in the cultural cooperation programme of the *Visegrad Fund* as well as the *Central European Initiative*. Recently, there has been a vibrant increase in cooperation and networking with the civic sector and at municipal level (predominantly EU programmes between regions). The number of international and intercultural projects is also increasing: e.g. the important role of Roma musicians (financed by the government and the *National Fund*). Furthermore, there is a lively interaction of cultural cross-border projects with Hungary's neighbouring countries.

Until 2003 the *Hungarian Soros Foundation* was the most significant private foundation supporting culture in Hungary. The *Hungarian Public Foundation for Creative Art*, which in 2009 had a budget of HUF 1,550m provides an additional source of cultural project funding. There are also local-government funded foundations that support artists and artistic activities in their regions.⁴⁹

44 HEFTY Georg Paul

45 *Compendium Hungary*, p. 29

46 *Ungarn: Klubradio erringt Erfolg vor Gericht*

47 MÖHRING Rubina

48 *Compendium Hungary*, p. 14

49 *Ibid.*, p. 35

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KOSOVO

Capital: Priština

Population: 1.73m

Official language(s): Albanian and Serbian

Cultural minorities: Bosniaks, Croats, Goranis, Roma, Serbs and Turks

Political system: independent since 17 February 2008; Kosovo is defined under its 2008 constitution as a multi-party parliamentary representative democracy

EU relations: Kosovo benefits from the EU Instrument for Pre-Accession Assistance (IPA) for the period 2008-2011

GDP: EUR 3.8bn (2009)

GDP per capita: EUR 2,159 (2009)

CULTURAL DATA

National cultural budget in Kosovo

2009	2010	2011
RSD 12,099,315	RSD 11,765,863	RSD 12,236,498

It was difficult to gain cultural data and information on cultural policy in Kosovo. The only available cultural figures for Kosovo are in the national cultural budget for the period 2009-2011, which shows a decrease by around 2% from 2009 to 2010 and an increase by around 4% from 2010 to 2011.

For the period 1995-2011 in Kosovo there are neither data for **cultural expenditure per capita** nor for **cultural expenditure as a proportion of GDP** or for **cultural expenditure per household** available.

A selection of national cultural policy objectives:

- Developing the infrastructure for equal social, technical and professional conditions for culture
- Promoting the European agenda and actively engaging in the *European Partnership Action Plan*, preparing workshops with the European Commission and coordinating IPA Assistance programmes
- Maintaining cultural heritage and promoting artistic values including cultural communities⁵⁰

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

The 1980s in Kosovo were marked by interethnic tensions and cultural oppression of the ethnic Albanian population. Kosovo Albanians responded with a non-violent separatist movement. In 1990, Kosovo declared itself an independent country, "the Republic of Kosova", which was recognised only by Albania and formally dissolved after the Kosovo war in 1999. At this time the United Nations assumed administrative and military control of Kosovo. Between 2003 and 2006, the Republic of Serbia and Montenegro was established. During this period Kosovo still remained under the control of the United Nations administration, which did not allow the Serbian government any legal influence in the area.

The *UN Security Council Report of the Special Envoy of the Secretary-General on Kosovo's Future Status* from 2007 envisages international assistance for the development of Kosovo's political and legal institutions, in order to improve the protection of its population and participation in public life. Furthermore, the *Comprehensive Proposal for the Kosovo Status Settlement* includes provisions to ensure the protection of community rights, an effective decentralisation of the government, the preservation and protection of cultural and religious

⁵⁰ *Budget of the Republic of Kosovo 2010*, p. 33

heritage in Kosovo as well as the promotion of a sustainable economic development and a continuation of the privatisation process.⁵¹

Kosovo gained independence in 2008 and ratified a new constitution that defines it as a multiethnic society based on the rule of law; it asserts a separation of powers and defines Albanian and Serbian as the official languages. Kosovo's sovereignty has been recognised by a number of countries, including the United States and some EU member states (e.g. Austria and Germany), and is disputed by countries such as Serbia and Russia.

The European Union fully supports Kosovo's progress within the stabilisation process and gives policy advice for a good governance in order to adapt it to European standards. Kosovo also receives EU financial assistance and benefits from the Instrument of Pre-Accession Assistance (IPA, which for example finances cross-border cooperation), the Instrument for Stability (IfS), and other sources of funding. Total EU assistance funding for the period 2008-2011 amounted to EUR 508m.⁵²

The transitional period in Kosovo is still ongoing and the adjustment between the old and the new system is continuously being developed. It is a process of adapting new relations between nations, cultures and territories by means of dialogue and promoting democracy.

The government consists of 16 ministries. Cultural responsibility lies with the Ministry of Culture, Youth and Sports, which promotes creativity and cultural diversity in the framework of the European integration process. Government spending on culture is less than 1% of a total of around EUR 1.4bn.⁵³ The Ministry of Culture, Youth and Sports supports the maintenance and restoration of inherited endangered complexes, including monuments or flagship buildings of national importance, such as the Building of the *National Opera and Ballet Theatre* in Priština and the financial support for the National Theatre of Kosovo.⁵⁴ In addition, there are two other important institutions active in the cultural field: The *Kosovo Academy of Sciences and Arts* (KASA) coordinates scientific and artistic creativity projects and encourages the international scientific and artistic cooperation. The *Kosovo Council for Cultural Heritage* (KCCH) aims to create favourable conditions for the development of cultural heritage. Together with the OSCE and the Ministry of Culture, Youth and Sports, public debates are organised in order to raise awareness for the protection of cultural heritage and media (a cultural heritage website for Kosovo is also being developed).⁵⁵

The state fund for culture and arts is of national importance, which often neglects the funding of independent culture in Kosovo. Among cultural operators, this problem is often perceived as a lack of coordination and management of cultural funds. Despite the potential of young artists and cultural workers in Kosovo, there is a lack of cultural experts and managers who could provide for a well managed cultural policy.⁵⁶

The country's isolation as well as the lack of recognition of Kosovo independence by a few countries represents a major hindrance, as Kosovars need a visa to travel abroad. Furthermore, some countries do not recognise its passport. This lack of free movement means that Kosovo's cultural life is severely impaired and it prevents or puts serious obstacles in the way of artists travelling abroad and participating in an international exchange of their works and ideas.

Kosovo's cultural life is severely impaired by the lack of free movement.

There are three major festivals in the capital – the *Priština Jazz Festival*, the *Priština International Film Festival* and the *International Documentary One World Film Festival*. Government support for Kosovo's film industry comes from the *Kosovo Cinematographic Centre* and is limited to a budget of about EUR 400,000 a year. This amount seems quite low considering that Kosovar film-makers hardly cooperate with foreign funders.⁵⁷

51 UN Security Council Report, p. 6

52 This sum includes various fields of funding and not only culture; <http://www.southeast-europe.eu/eu-enlargement/potential-candidates/kosovo.html>

53 OSMANI Shengjyl

54 *Budget of the Republic of Kosovo 2010*, p. 34

55 Ibid., p. 68 and <http://www.osce.org/kosovo/81075>

56 PEJOVIC Katarina

57 XHARRA Besiana

Despite the lack of funding and insufficient premises for private cultural institutions in Kosovo, the private Theatre Company *ODA* has managed to establish itself as one of the country's leading contemporary cultural associations. Alongside theatre plays, concerts, exhibitions and the hosting of music festivals, *ODA* aims to promote and influence the cultural policy of the region.⁵⁸

In the field of visual arts, the *Galeria e Arteve e Kosovoes* has been one of the leading art institutions in Kosovo since 1979. The Ministry of Culture, Youth and Sports is in charge of the gallery, which since 1999 has been open equally to foreign and domestic artists. The gallery promotes traditional as well as trends of contemporary art from Kosovo artists, as well as from artists from its neighbouring states. In addition it serves as a platform for art academy students in Priština.

Film, festivals, fine arts and performing arts in Kosovo not only struggle with insufficient funding, but also with a lack of foreign cooperation and exchanges. With regard to the content of cultural production, there is a visible trend of a culture of memory, meaning art that deals with the experiences of war. To underline it from the perspective of an artist himself, Jeton Neziraj, a Kosovo playwright, states: "Artists engaged in regional cooperation are often stigmatised because they pick at the wounds that hurt us, but we know that this is the only way to heal."⁵⁹

Politicians and the government still exercise a big influence on the media in Kosovo. Newspapers are dominated by daily national politics and do not sufficiently cover culture and art reviews. In 2011 the government put a draft law on public broadcasting before parliament that provides for the establishment of a new television channel in Serbian. The biggest concern in this regard is the extent to which the TV station will manage to preserve its editorial independence of the government.⁶⁰ A Serb radio broadcaster called KIM already broadcasts 24-hour programmes for the Serbian community in Kosovo, with the Norwegian Embassy as one of its supporters. KIM is currently trying to get its own television license in order to enlarge its coverage.⁶¹

INTERNATIONAL RELATIONS AND NGOS

Since 1999, after the war in Kosovo, several foreign foundations supported the rebuilding of the country's cultural scene. Their role increased over the years and has become increasingly important for independent cultural initiatives. One of these is the *Kosovo Foundation for Open Society (KFOS)*, a local non-governmental organisation and part of the Open Society Foundation network, which started its activities in 1999. The KFOS engages in programmes dealing with European integration, civil society, minorities and the Roma.

One of the leading programmes in the western Balkans from 2008 until 2011 was the *Swiss Cultural Programme (SCP)*. This supported local partners and focused on capacity-building and institutional developments of cultural organisations with a regional focus. The SCP office in Pristina closed at the beginning of 2012, which has reduced sources of funding for independent cultural projects.

Various cultural and social initiatives are still supported by the *European Cultural Foundation* and film projects in Kosovo receive funding from the *Gerda-Henkel-Foundation*.

The Swiss Cultural Programme office in Pristina closed at the beginning of 2012, which has reduced sources of funding for independent cultural projects.

58 MUNISHI-MORINA Pranvera

59 *Final Report from the Conference: Facing the past/creating the future*, p. 4

60 ARTAN Mustafa

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LATVIA

Capital: Riga

Population: 2.22m

Official language(s): Latvian

Cultural minorities: Belarussians, Estonians, Jews, Lithuanians, Poles, Roma, Russians and Ukrainians

Political system: parliamentary republic

EU relations: EU member state since 2004

GDP: EUR 18.5m (2009)

GDP per capita: EUR 8,200 (2009)

CULTURAL DATA

National cultural budget in Latvia

1995	1998	2003	2006	2008	2010
LVL 14,045,000	LVL 18,544,000	LVL 38,897,000	LVL 65,676,000	LVL 119,647,000	LVL 68,256,000

The lowest national cultural budget in Latvia in the last 17 years was reported in 1995. Since then the national cultural budget has increased gradually and reached its peak in 2008, when it was eight times higher than in 1995. One reason for this was the start of a significant construction project – the building of the Latvian National Library. After this peak year there was a drastic fall in public funding until 2010, which represents a drop of around 42% over this period.

Cultural expenditure per capita in Latvia

1997	1998	2000	2002	2005	2008	2009
LVL 6.20	LVL 7.00	EUR 3.22	EUR 14.60	EUR 26.70	EUR 75.70	EUR 60.50

Between 2000 and 2008 the public cultural expenditure per capita increased and in 2008 it was already 23 times higher than it was in 2000. The period between 2005 and 2008 already shows the most significant increase by around two thirds. From 2008 to 2009 there was a decrease in cultural expenditure by one fifth due to the financial crisis.

Cultural expenditure as a proportion of the GDP in Latvia

1995	1998	2002	2004	2007	2009	2010
0.60%	0.50%	0.64%	0.61%	0.84%	0.73%	0.59%

Cultural expenditure per household in Latvia

1999	2005
4.0%	3.8%

Over nine years (1998-2007) there was an overall increase of 0.34% in cultural expenditure as a proportion of GDP, with the low point in 1998 at 0.50% and the high point in 2007 at 0.84%. After that it significantly decreased on a yearly basis to a low of 0.59% in 2010.

Cultural expenditure per household in Latvia fell by 0.2% from 1999 to 2005.

The public cultural expenditure per capita in Lithuania in 2008 was already 23 times higher than it was in 2000.

A selection of national cultural policy objectives:

- Facilitating the decentralisation of culture
- Enhancing national identity and including civil society
- Improving exchange between culture and economy
- Supporting the use of new technologies in the field of culture
- Diminishing social and regional discrepancies and securing equal access and participation to culture throughout the country

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

The transition period in Latvia from a totalitarian to a democratic state in the 1990s brought the following changes: decentralisation, privatisation of cultural enterprises, a free market and the introduction of a new legislation. In 2000, the *National Programme for Culture* was developed for a period until 2010. This document was a collection of cultural priorities and guidelines for the improvement of Latvian cultural policy. A follow up to this programme are the *State Cultural Policy Guidelines* (2006-2015), which call for an improved approach to the implementation of cultural policies, including issues such as cultural education, creative industries, cultural tourism, regional and foreign cultural policy etc.⁶²

Latvia as a unitary state with four regions underwent regional administrative reform in 2009, which allowed municipalities to develop their own cultural policies, to become more independent and to enhance cultural activities in the regions. The Ministry of Culture and the municipalities share responsibility for cooperation programmes and financing culture. Scholarships, grants and prizes for the culture field are also provided by banks or private foundations.

The Ministry of Culture also cooperates with various consultative councils (e.g. *Association of Contemporary Culture NGOs*, *Alliance of the Association of Contemporary Arts NGOs*) as well as with non-governmental organisations, creative unions, funds etc. The most important advisory board to the ministry was founded in 1995: the *National Board of Culture*, which promotes cooperation between the state, public institutions and individuals, analyses and participates in the preparation of the cultural budget and drafts plans for cultural policies and laws.

Another important arm's length body is the *State Culture Capital Foundation* (CCF). This was established in 1998 with the main goal of providing financial support for cultural projects (e.g. project and travel grants) and to promote a balanced development in all cultural sectors as well as cultural international relations and Latvian culture abroad. Until 2003, the CCF received funding from taxes on alcohol, tobacco products, gambling and the lottery. Since then it has been directly financially supported by the Ministry of Culture.⁶³ The drop in the public spending on culture during and due to the economic crisis is evident in the table for the national cultural budget between 2008 and 2010 (see above). The CCF budget for 2010 was also reduced to EUR 3m, 72% below its 2008 level.⁶⁴

One of the major topics of cultural policy in Latvia is public support for the cultural heritage, the digitalisation of archives, museums and libraries and the use of new technologies. Financial support in this area increased until 2009, after which it fell as a result of the financial crisis. Additional funding for cultural heritage comes from the EU Structural Funds. Since 2006, a special programme called *Heritage 2018* has been implemented, which comprises the restoration and modernisation of the state property heritage objects. The state agency *Culture Information Systems*, under the supervision of the Ministry of Culture, stimulates the use of new technologies for museums, archives and libraries. There is also the *Municipal public library development project*, a cooperation between the culture and the IT fields, which is co-financed by the *Bill and Melinda Gates Foundation* (granting USD 16.2m, while the Latvian government provides USD 21.2m).⁶⁵

Until 2003, the *State Culture Capital Foundation* received funding from taxes on alcohol, tobacco products, gambling and the lottery.

The *Municipal public library development project* is co-financed by the *Bill & Melinda Gates foundation* with USD 16.2m, while the Latvian government provides USD 21.2m.

62 *Compendium Latvia*, p. 14

63 *Ibid.*, p. 3, 4

64 *Ibid.*, p. 14

65 *Ibid.*, p. 33

In 2005, the Ministry of Culture recognised the creative industries as an important tool for cultural policy and encouraged the inclusion in Latvia's key policy planning documents, such as the *National Development Plan 2007-2013*. Furthermore, the Ministry of Culture initiated a series of conferences on this topic and is currently creating a public platform, *Creative Latvia*, which unites all strategic shareholders in the CCI field (ministries of culture, education, economics, CCI entrepreneurs and NGOs). Despite slowdown in the development process for cultural industries as a result of the economic crisis, the interest in creative industries in Latvia is increasing, creative quarters and training programmes are being developed and new initiatives established. Within this process the involvement of NGOs is very important.⁶⁶ Economically, the most successful sectors are publishing and the advertising industry, whereas the priority fields of the ministry are design and the audiovisual/multimedia sector, because of their strong export potential. However, in 2011 the reduced VAT rate, which initially applied to books, press, cinema tickets and the tourism industry, was limited specifically to the fields of the press, certain categories of books, and tourist accommodation services. This change has had a negative effect on the creative industries.⁶⁷

Riga is one of the leading creative industries cities and has the highest index of creativity in Latvia. The city takes part in two cultural industry grant programmes: *Atsperiens* (supported by Swedbank and the *Riga City Council*) and *Creative Metropolises*.⁶⁸ Additional support in this field is provided by the CCF and the EU Structural Funds. Private initiatives are developing creative quarters: e.g. the *Riga Spikeri warehouse* in Maskavas Street is being developed in a public private partnership between private owners, the Ministry of Culture and the Ministry of Education and Science, NGOs and the *Riga City Council*. Two other creative industries projects, initiated by non-commercial initiatives, are the *Duka* and *Brigade* project. The *Duka* project is an initiative by the *Riga City Council*, which offers empty commercial spaces to entrepreneurs (for the price of utility costs only). Due to these cheap rental opportunities, several streets in Riga have changed their look, with new cafes and artistic initiatives.

Latvia's TV market is dominated by the commercial private TV company LNT, which broadcasts both locally produced and imported entertainment, news and films. Besides LNT, there are two networks, operated by the national public broadcaster (LTV1, LTV 7) and other commercial stations (e.g. TV3 Latvia), which are Baltic versions of the main Russian networks (some of which broadcast with Latvian subtitles). Public radio and TV is financed by state subsidies and advertising.⁶⁹ While the interest in public TV is decreasing, the audience of major commercial TV stations is growing. However, the cultural programme *100g Culturās* by a public TV company has received a growing interest – it is even mentioned in a 2009 study on culture consumption as one of Latvians' most popular cultural activities. Only books and open air events are more popular.⁷⁰

The print media in Latvia have experienced a drastic fall in revenues and changes in the media consumption habits since 2008, which led to the involvement of foreign investors and provoked a big public discussion on the influence of oligarchs in the printed media.⁷¹

Most museums in Latvia provide free admission one day a week. There is also a special *Riga Card* reduction, which offers discounts for sightseeing tours and free admission to museums. In addition, special events such as "Museum Nights" or educational programmes for children and school students are also attracting more people to the museums. Other new and innovative cultural attractions are:

- *Film Bus*, a project that screens animated films for children free of charge in regional cultural centres (144 towns and rural locations between 2009 and 2010) throughout the country
- *Art and Poetry Days* with public events for large audiences
- Special activities and concerts for children at the *National Opera of Latvia* and the *Latvian National Symphony Orchestra*

66 *Creative industries in Estonia, Latvia and Lithuania*, p. 16, 17

67 *Compendium Latvia*, p. 14, 16, 17

68 *Ibid.*, p. 17, 18

69 *Latvia country profile*, BBC NEWS 2012

70 *Compendium Latvia*, p. 24

71 *Ibid.*, p. 25, 26

INTERNATIONAL RELATIONS AND NGOS

Since the beginning of the 1990s, international cultural cooperation in Latvia has been increasing, especially with the Nordic and Baltic countries. Some examples of these cultural transborder relations are the *Council of the Baltic Sea States*, which holds a cultural initiative *Ars Baltica*, as well as the *Nordic-Baltic Mobility Programme for Culture*. Recently, the significant larger cultural organisations (*Baltic Films*, *Baltic Film School* and the *Baltic Museology School*) as well as non-governmental organisations have also increased their involvement in international projects, such as the *Latvian Centre for Contemporary Art*, the *New Theatre Institute of Latvia* or the *New Media Centre RIXC*. The Ministry of Culture has signed agreements with NGOs and developed large bilateral cooperation programmes, such as festivals (e.g. *French Cultural Days* in Latvia or the *Russian-Latvian cultural days*). Financial support for international cooperation projects come mainly from the Ministry of Culture, the CCF and from EU programmes (European Regional Development Fund, European Social Fund).

International foundations with support for cultural and social activities in Latvia are: *European Cultural Foundation*, *Open Society Foundation Latvia*, *Heifer International Baltic Foundation* (supports traditional handcrafts) or the *Friedrich-Ebert Stiftung*.

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Heifer International Baltic Foundation: <http://www.heifer.lt> (25/06/2012)

LITHUANIA

Capital: Vilnius

Population: 3.24m

Official language(s): Lithuanian

Cultural minorities: Belarussians, Jews, Latvians, Poles, Roma, Russians, Tatars and Ukrainians

Political system: parliamentary republic

EU relations: EU member state since 2004

GDP: EUR 26.5m (2009)

GDP per capita: EUR 8,000 (2009)

CULTURAL DATA

National cultural budget in Lithuania

1996	1998	2000	2004	2008	2009
LTL 132,128,000	LTL 175,612,000	LTL 138,554,000	LTL 123,179,000 EUR 119,410,326	LTL 276,827,000 N.A.	LTL 251,780,000 N.A.

From 2004 to 2008 the national cultural budget in Lithuania more than doubled.

Between 1996 and 1998 the national cultural budget in Lithuania increased by almost 33% before falling by around 30% from 1998 to 2004. Over the following four years – 2004 to 2008 – it more than doubled and reached its highest level in the last 13 years in 2008. From 2008 to 2009 it fell by around 10%, which was related to the world economic crisis and recession. In 2009, around 27% of the ministry's budget was allocated to two projects: *Vilnius European Capital of Culture* and the reconstruction of the *Palace of the Grand Dukes of Lithuania*.

Cultural expenditure per capita in Lithuania

2000	2002	2003	2004
EUR 23.00	EUR 25.80	EUR 27.98	EUR 34.65

The only available figures for the cultural expenditure per capita in Lithuania are for the period 2000-2004. These show an increase in per capita public cultural spending in 2004 of one third over the expenditure in 2000.

Cultural expenditure as a proportion of GDP in Lithuania

1995	2000	2003	2004
0.50%	0.60%	0.70%	0.70%

Cultural expenditure per household in Lithuania

1999	2005
2.7%	2.8%

The total cultural expenditure as a proportion of GDP in Lithuania grew steadily from 1995 to 2003 by a total of 0.20% and stayed the same in the following year.

Cultural expenditure per household in Lithuania between 1999 and 2005 did not change significantly.

A selection of national cultural policy objectives:

- Preserving cultural heritage and promoting digitalisation
- Supporting national minorities and ensuring the protection of ethnic culture
- Promoting cultural participation, creativity, cultural identity and diversity
- Stimulating international cultural cooperation
- Improving the funding for culture and a state grant system for artists
- Implementing the protection of copyrights

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

The mid-1980s and the beginning of the 1990s were marked by a restructuring process and the social movement *Sajudis*, which led to Lithuania's independence in 1990. Changes and guidelines for a new cultural policy were set up by the *Lithuanian Cultural Congress*. At the same time a liberalisation of the market, a change in the administrative system, the involvement of NGOs and the privatisation of cultural institutions brought a decisive transformation in the cultural field. Another challenge was the redistribution of financial and administrative responsibilities between the different levels of government (state, counties and municipalities) as well as the decentralisation of the decision making bodies. In this regard, several cultural institutions and expert commissions were set up in 1991 that had more of an advisory function than being arm's length bodies, e.g. the *Lithuanian Culture and Art Council* or the *State Commission for Protection of Cultural Heritage*. The current cultural policy model gives central government (state and local/municipality level) the most important role in the administration and financing of culture and the responsibility for the cultural development in the municipalities.⁷² The Ministry of Culture has also established eight national cultural institutions (e.g. *Lithuanian National Opera and Ballet Theatre*, *Lithuanian Art Museum* etc.).

The government provides financial support to national minority institutes such as the *Russian Drama Theatre of Lithuania* or the *Vilna Gaon Jewish State Museum of Lithuania* as well as for municipalities with national minorities (primarily Polish and Russian). NGOs are heavily involved in minority activities: organisation of Yiddish Congresses in Vilnius and festivals of Polish, Belarussian and Ukrainian communities. Regions with a large national minority population have specific cultural and educational programmes with a focus on intercultural dialogue.

The government strongly supports social cohesion programmes and promotes equal access to culture and art in order to minimise disparities in regions and provinces.

One of the priorities of Lithuania's cultural policy is the protection and digitalisation of cultural heritage. However, there is still insufficient funding and only a very small private capital investment. In 1998, the *NGO Academy of Cultural Heritage* was established in order to organise meetings and explore programmes of heritage conservation. In 2007, the government established the *Programme of Museum Modernisation 2007-2015*, which provides for renovation of museums and their collections as well as setting up a joint museum database.⁷³ In 2007, the Ministry of Culture, the *National M. Mazvydas Library* and the *Bill and Melinda Gates Foundation* started a trilateral project called "Libraries for Progress", which aims to improve library services and to provide its users with computers and free Internet access.

Since 2003 attention has been given to the creative industries in Lithuania and in 2007 the *Strategy of Support and Development of the Creative Industries* was set up and listed in the government programme for 2008-2012, comprising the following priorities: promoting the film industry, strengthening the infrastructure of cultural industries, stimulating investment in the CI, including the use of structural funds etc. The Ministry of Culture is officially responsible for the national policy in the creative industries field. The Ministry of Economic Affairs also introduced CIs into the national innovation policy and into export measures. CI sector companies in Lithuania grew by 8% between 2006 and 2007 and the number of employees in the sector grew by 2.8%, illustrating the economic importance of the sector.⁷⁴

72 *Compendium Lithuania*, p. 2, 3

73 *Ibid.*, p. 15, 16

74 *Creative industries in Estonia, Latvia and Lithuania*, p. 18, 19

In recent years, the involvement of rural communities in cultural life has become increasingly significant, which has led to the founding of multidisciplinary cultural centres. Several rural art galleries were set up by local communities (e.g. Panevezys district), which combine visual and performance art activities.

The 2003-2004 sociological review on *Population Cultural Demands* in Lithuania found concerts, art fairs and festivals to be the most popular cultural events and directly linked cultural participation to the educational level and the age of the visitors.⁷⁵

In Lithuania the involvement of rural communities in cultural life has become increasingly significant, which has led to the founding of multidisciplinary cultural centres.

Lithuanian national radio and television (LRT) are non-profit public broadcasting companies. In recent years, the transformation of these institutions to funding-based organisations that receive money from licensing fees and taxes has provoked a public discussion.

Vilnius – European Capital of Culture in 2009 brought about 1.5m national and international visitors to the city and presented around 500 projects and more than 1500 culture and art events.⁷⁶

INTERNATIONAL RELATIONS AND NGOS

Since 1991, Lithuania has signed over 30 international cultural agreements with other countries and cooperates closely with its neighbouring countries. The main supporter and coordinator of international cultural cooperation in Lithuania is the Ministry of Culture, followed by programmes and networks of the European Union, the Nordic States as well as the Baltic Sea States. Some examples: *Ars Baltica* (festivals and symposiums), *Nordic Council of Ministers Office* in Vilnius (Nordic-Lithuanian cultural cooperation projects), *Baltic Training Programme for Museum Specialists*, Cultural heritage cooperation in the Baltic states (with a focus on underwater heritage and historic towns) or the *South Baltic Programme 2007-2013* (a cross-border cooperation programme with the southern Baltic Sea Region). Cultural cross-border programmes in Lithuania are also undertaken with Poland, north-west Russia and in the context of the *INTERREG IIIA Programme* or the *ENPI Cross-Border Cooperation Programme 2007-2013*.

During recent years, the importance of the involvement of private initiatives and the non-governmental sector has been increasing. The Ministry of Culture is seeking to promote new ways of financing, e.g. by establishing the *Culture Support Fund* and transferring the responsibilities to an independent fund that supports a broad field of culture. In 2008, the fund provided LTL 12,87,000 worth of sponsorship for cultural activities and LTL 15,556,000 in 2009.⁷⁷

There are also private culture and art institutions that function as NGOs, such as the *Europos Parkas – Open-Air Museum of the Centre of Europe* in Vilnius, which hosts the International Sculpture Symposium and holds a variety of international artworks. Another example is the private museum in *Grutas Park*, which initiated an open air exhibition of former Soviet monuments. At the same time the institution has developed various cultural and tourism projects. However, there is an insufficient monitoring system for third-sector financing and the partnerships between the state and the private sector still need to be further encouraged. So far, the support from private sponsors and the third sector have not provided sufficient additional financing for the field of culture.⁷⁸

75 *Compendium Lithuania*, p. 40, 43

76 *Ibid.*, p. 10

77 *Ibid.*, p. 25

78 *Ibid.*, p. 37-39

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Grutas Park: <http://www.grutoparkas.lt> (18/06/2012)

THE FORMER YUGOSLAV REPUBLIC OF MACEDONIA

Capital: Skopje

Population: 2.05m

Official language(s): Macedonian

Cultural minorities: Albanians, Bosniaks, Roma, Serbs, Turks and Vlachs

Political system: independent since 1991; parliamentary republic

EU relation: EU candidate country since 2005

GDP: EUR 6.6bn (2009)

GDP per capita: EUR 3,300 (2009)

CULTURAL DATA

National cultural budget in Macedonia

1995	1998	2002	2007	2008	2009	2010
MKD	MKD	MKD	MKD	MKD	MKD	MKD
929,750,719	1,165,072,000	1,304,160,666	1,859,446,000	3,280,716,696	3,203,234,786	3,688,859,000

From 2007 to 2008 the national cultural budget in Macedonia increased by 75%, and from 2009 to 2010 this budget increased again by 15%.

In 2010 the national cultural budget in Macedonia was around four times its 1995 level, having doubled between 1995 and 2007. In just one year – from 2007 to 2008 – it increased by 75%. Between 2008 and 2009 the budget fell slightly, partly because of the growing economic crisis. However the recession did not affect most capital investment projects in 2009. In 2010, the budget increased again by 15%. This was a result of the *Skopje 2014* project, which included the building of numerous memorial monuments, publishing projects and archaeological campaigns, which left few funds for regular culture activities.

There is no available data on cultural expenditure per capita in Macedonia for the period 1995-2011.

Cultural expenditure as a proportion of GDP in Macedonia

1995	1996	1997	2002
0.56%	0.56%	0.53%	0.53%

From 1997 to 2002 cultural expenditure represented 0.53% of GDP, a decrease by 0.03% on the year 1995-1996. There are no figures available for the recent years.

Cultural expenditure per household in 2005 amounted to 3.1%.

A selection of national cultural policy objectives:

- Decentralisation of culture
- Improving the cultural infrastructure and the cultural management
- Encouraging a closer cultural cooperation at international, regional and NGO level
- Promoting cultural identity, multiculturalism and cultural diversity

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Under socialism and until the 1990s, so-called “self-government” allowed citizens direct and indirect involvement in the decision-making process on local cultural issues, which in the end did not succeed. After Macedonia’s independence from Yugoslavia in 1991, the decentralised apparatus was transformed to a centralised system and the entire cultural competence was transferred to the Ministry of Culture. In 1998, a *Law on Culture* was adopted, stipulating minority rights and setting a framework for cultural policy decision-making and the financing of cultural activities. In the 1990s, several private publishing houses and private radio and TV stations were founded in order to publish books and broadcast programmes in minority languages (mostly Albanian and Roma). This process was accompanied by an ethnic conflict, which was ameliorated in 2001 due to the signing of a peace deal, the *Ohrid Framework*

Agreement.⁷⁹ In 2003, the parliament set up the *Committee on Ethnic Relations* and in the following years specific working groups and councils for minority groups were established.

In 2003 there was a return to a decentralised system, with the passing of the *Decision on the Network of National Institutions in the Field of Culture*, and a reallocation of the responsibilities to the municipalities and the capital. Today there is a single level of local self-government, which consists of 83 municipalities and the city of Skopje.

In addition to the annual public spending on culture, there are also annual competitions, scholarships and awards, such as the “11th October Award” for outstanding achievements in the field of culture. Since 2005, when Macedonia became an EU candidate country, EU integration and especially the harmonisation with EU standards has become one of the most relevant issues. Since 2008, Macedonia has also been granted access to the European funds for culture. The European Union as well as the NGO sector (e.g. *Open Society Foundation Macedonia*) are seeking to support and promote intercultural dialogue with programmes and projects, such as the *International Roma Festival* or conferences and symposia on this subject.

The Ministry of Culture is not responsible for the media in Macedonia. Apart from the public Macedonian Radio (programmes in nine languages) and the television broadcaster (programmes in seven languages), the rest of the media is owned by private institutions. Since the 1990s, there is still a big problem with the violation of copyright in Macedonia. In 2003, the Ministry of Culture initiated a widespread operation to publicly destroy illegal videos, CDs and software.⁸⁰

In 2004, a new *Cultural Heritage Protection Office* (CHPO) was established as part of the Ministry of Culture. There are two major issues in the field of cultural heritage: first, the digitalisation of cultural heritage, run by the CHPO and supported by funds from the World Bank, which is a priority issue at national and local level. Second, the illegal archaeological excavation and illicit trafficking of cultural heritage. In 2011, the budget for the protection of cultural heritage was only EUR 774,000 which is rather low considering that almost 70% of cultural monuments are in danger. The cultural heritage in Macedonia is owned both publicly and privately. Private owners have to guarantee maintenance and access to for researchers and in some cases for the public.⁸¹

One of the most controversial governmental projects of 2010 – the *Skopje 2014* project – is in sharp contrast to the protection of cultural heritage. It was announced with a budget of EUR 80m, but in fact the final budget is expected to be more than EUR 200m.⁸² The project provides for new public buildings (e.g. new governmental administration offices, a new foreign ministry building, golden bridges, a 30-metre-high statue of Alexander the Great, a Museum of Macedonian Struggle, memorial monuments etc.), all built in a triumphal, Baroque and neo-classical style. New commercial centres and hotels are also being established as part of the project. Many critics argue that it is inappropriate to commit so much to such a gigantic project during times of economic crisis.

One of the most controversial governmental projects of 2010 is the *Skopje 2014* project, which was announced with a budget of EUR 80m, but in fact the final budget is expected to be more than EUR 200m.

The promotion of contemporary art in Macedonia is represented in a network of museums and galleries (e.g. *National Gallery of Macedonia*, *Museum of Contemporary Arts*). In addition, there are annual fine arts meetings in artist colonies (e.g. in Prilep or Resen), which last around 15 to 20 days. Artists are invited to create and often leave their artistic works to the colonies, which enable them to build up collections of local and international art.

Amateur arts in Macedonia have always been important on regional level and were developed and promoted by cultural houses and clubs covering the fields of music, folklore, fine arts, literature, theatre etc. The Ministry of Culture provides moderate financial support for these activities.

79 A peace deal signed by the government of FYRM and ethnic Albanian representatives in 2001, which set the groundwork for improving the rights of ethnic Albanians

80 *Compendium Macedonia*, p. 27

81 *Ibid.*, p. 15, 31

82 MOJANCHEVSKA Katerina, p. 87

INTERNATIONAL RELATIONS AND NGOS

Macedonia has bilateral cultural cooperation agreements with several countries and direct cooperation with institutions or individuals in the range of cooperation treaties and co-production agreements. Since 2006, the government has introduced the idea of cultural ambassadors abroad and appointed recognised artists, writers and musicians for this position.⁸³

Examples of transnational cultural cooperation are:

- The *XIV Biennial of Young Artists from Europe and the Mediterranean* in Skopje, 2009
- The *Macedonian Film Fund* supported 4 co-productions with Slovenia, Bulgaria and Serbia in 2010
- The Ministry of Culture supports specific transnational activities for the young generation through funds available for travel grants and cross-cultural training courses.

The *Open Society Foundation Macedonia* has operated in Macedonia since 1994 and collaborates with the Ministry of Culture to support programmes with cultural centres, training museum staff and electronic publishing. Since 2005, the foundation has changed its focus to civil society, education and public administration.

Contemporary art projects were supported in Macedonia by the *Swiss Cultural Programme in the Western Balkans* from 2002 until 2009.

Since 1994, the *Step by Step-Foundation for Education and Cultural Initiatives* has supported the development of civic society participation in the sphere of education, art, culture and publishing.

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83 *Compendium Macedonia*, p. 8, 9

MOLDOVA

Capital: Chişinău

Population: 3.56m

Official language(s): Romanian and Russian

Cultural minorities: Armenians, Azerbaijanis, Belarussians, Bulgarians, Gagauz, Georgians, Germans, Greeks, Jews, Lithuanians, Poles, Roma, Russians, Tatars, Ukrainians and Uzbeks

Political system: parliamentary republic

EU relation: a partner country within the European Neighbourhood Policy (ENP) since 2004

GDP: EUR 5.2bn (2009)

GDP per capita: EUR 1,094 (2009)

CULTURAL DATA

National cultural budget in Moldova

1997	2001	2004	2005	2008	2009
MDL 82,000,000	MDL 92,500,000	MDL 219,200,000	MDL 269,100,000	MDL 438,600,000	MDL 297,800,000
		EUR 14,012,164	EUR 15,967,645	EUR 34,013,430	EUR 18,612,500

The lowest national cultural budget between 1997 and 2009 was recorded in 1997 and the highest in 2008. From 1997 to 2005 the budget more than tripled. Between 2005 and 2008 it increased significantly again, by around 60%, but the following year (2008-2009) it was cut by around 30%, forcing cultural institutions to seek alternative sources of funding.

The national cultural budget in Moldova increased significantly by around 60% between 2005 and 2008.

Cultural expenditure per capita in Moldova

2001	2003	2005	2007	2009
EUR 1.35	EUR 2.54	EUR 4.45	EUR 7.83	EUR 7.56

Figures for cultural expenditure per capita in Moldova are available for the period 2001-2009 and show a steady increase from 2001 to 2007 by around five times within seven years. From 2007 to 2009 cultural expenditure per capita decreased by around 3%.

Cultural expenditure as a proportion of GDP in Moldova

1997	2000	2003	2005	2008	2009
0.54%	0.36%	0.63%	0.79%	1.62%	1.20%

The period from 1997 to 2009 shows an increase of cultural expenditure as a proportion of GDP in Moldova by 0.66%. It was at its lowest in 2000 and peaked in 2008, falling by 0.42% from 2008 to 2009.

There is no data available on cultural expenditure per household for Moldova in the period 1995-2011.

A selection of national cultural policy objectives:

- Preserving and protecting cultural heritage and developing the cultural tourism sector
- Ensuring equal conditions for promoting creative work and artistic freedom
- Facilitating cooperation between decision-makers and cultural associations
- Promoting international artistic exchange and new technologies in the cultural field
- Improving cultural management (e.g. staff education and training)

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Under communism, cultural policy was a propaganda instrument and artistic works were strictly monitored and censored; the national language, history and culture were suppressed. After the civil war in 1991, the Republic of Moldova gained independence. The transition period called for decentralisation, freedom of speech and the development of legislation. However, the decentralisation process failed and Moldova is still rather centralised, with the Ministry of Culture as the central body providing funding and drawing guidelines for cultural programmes. There is still no long-term cultural policy. The network of local cultural institutions includes 1,227 houses of culture, 1,380 public libraries and 80 museums. The main problems in Moldova are the struggle for identity, the economic situation, an outdated funding system and cultural workers' lack of experience.⁸⁴

In the last decade a significant number of cultural events took place and two new private television stations were established: In 2009, Jurnal TV was launched as the country's first news TV channel to transmit 24 hours of national and international information only in Romanian. However, in 2011 Jurnal TV was converted into a general TV station. In 2010 Publika TV was launched, broadcasting in Romanian and Russian. In total, there are 190 TV stations and 42 radio stations in Moldova working on a licensed basis. Most of these retransmit Romanian, Russian and Ukrainian programmes and add their own productions.⁸⁵

The *Directorates of Cultural Heritage and of the Arts* are state-funded bodies that advise and promote cultural heritage issues. The financing of cultural heritage protection is secured by a special fund set up by the Ministry of Culture. Major problems in the heritage field are the widespread "black market archaeology" and the illegal use of metal detectors by treasure hunters.

A precursor initiative for new technologies in Moldova was the *Soros Foundation Moldova* by the end of the 1990s, which supported the equipment of new technologies in Moldovan libraries. In 2005, the government adopted the *National Strategy on the Information Society E-Moldova 2005 to 2015*, which promotes culture through electronic media and aims to create an e-portal for all cultural players. This project is also supported by the UNDP.

The book market is very small and still affected by the destruction of the former communist distribution network. Books are very expensive and so far there are no new alternatives. Because Romanian and Russian are the two official languages, many publishing houses export around 80% of their production to neighbouring Romania. According to statistics from 2005, 44.7% of the total production of the publishing sector in Moldova is in Russian. Only 20% of daily newspapers, magazines and broadcasters are independent. Twelve daily and eight weekly newspapers contain occasional articles on culture.⁸⁶

There has been an increase in the number of cultural events, primarily of socio-cultural events, mainly during official holidays. The involvement of private companies in these events is crucial. Two mobile phone companies strongly support international cultural events: *Orange* (open air concerts for youth) and *Moldcell* (international jazz festival and other cultural events).⁸⁷

In 2010, a Moldovan businessman actively sponsored various cultural events through the *Edelweiss Foundation*.⁸⁸ Unfortunately, these figures were not all made public. A few examples of the involvement of the *Edelweiss Foundation*: general sponsor of the international festival "Maria Biesu invites", or the long-term sponsorship agreement with the Union of Writers for publishing of local literature.⁸⁹

The *National Strategy on the Information Society E-Moldova 2005 to 2015* promotes culture through electronic media and aims to create an e-portal for all cultural players.

The two mobile phone companies *Orange* and *Moldcell* are strongly supporting international cultural events in Moldova.

84 *Compendium Moldova*, p. 3-8

85 *Ibid.*, p. 17, 21

86 *Ibid.*, p. 17-20

87 *Ibid.*, p. 23, 37

88 <http://www.edelweiss.md/en/cultural/edelweiss---11788/>

89 *Compendium Moldova*, p. 36

The *Centre for Contemporary Art in Chisinau KSA:K* has been supporting contemporary local art since 1997, especially for international exchange, and provides grants for artists, workshops and exhibition programmes, including a cultural campaign in the rural areas (2007-2008).⁹⁰

State funding for film productions increased significantly, from MDL 200,000 in 2002 to MDL 6,450,000 in 2006. However, from 2006 to 2009 this funding fell to MDL 1,648,000.⁹¹

In 2006, cultural participation decreased, even though the economy stabilised. The problem is that most people cannot afford tickets, because they sometimes cost as much or more than their monthly salary (the minimum wage in Moldova in 2010 was MDL 1,100, which is around EUR 62; a ticket for the Russian Vladimir Spivakov Chamber Orchestra, for example, cost MDL 2,000 in 2009, or around EUR 125).⁹²

INTERNATIONAL RELATIONS AND NGOS

The Republic of Moldova has international cooperation agreements with around 35 countries. The Ministry of Culture partially supports international events in Moldova, such as festivals, exhibitions etc. In 2010, the international documentary film festival *Cronograf* received EUR 6,250 in funding from the Ministry of Culture.⁹³ Travel expenses and other international activities come from other sources (sponsorships, grants etc.). Since 2006, foreign embassies have been organising festivals such as *American Music in Moldova* or the *Romanian Film Festival*. International organisations, such as the *Goethe Institute* or the *British Council* are heavily involved in the organisation of training and language courses. In recent years, Moldova has started intensive cooperation projects with international and European organisations, such as the UNDP, Council of Europe etc.

Moldova has strong cultural relations with Romania, which is reflected in the many festivals, exhibitions, training courses, theatre and film co-productions, for example the *Eugene Ionesco Theatre* cooperates with theatre companies from Romania, Russia and France. Funding for transnational projects comes mainly from NGOs and foundations that have special programmes for young people and artists (*Soros Foundation Moldova*, *Centre for Contemporary Art KSA:K* etc.).

The *Papyrus Studio* and *Ars Dor* associations are prestigious NGOs in the cultural field in Moldova. *Papyrus Studio* supports the implementation of new technologies and *Ars Dor* promotes a new generation of cultural managers, curators and artists and runs socio-cultural projects.⁹⁴

Since 1995, the *Soros Foundation Moldova* has been one of the main sponsors of culture and arts, with a large number of transnational projects in the fields of contemporary music and dance, visual arts and literature. A cooperation project between the *Soros Foundation Moldova* and the *European Cultural Foundation* was initiated in 2006 as a three-year pilot project entitled "Visions on cultural policy for Moldova: from changes to viability". The project consists of measures and programmes for cultural development and includes training and capacity-building programmes for cultural managers.⁹⁵ The *Soros Foundation Moldova* has been active since 1992 and in 2011 shifted its activities to the fields of media, equality and civic engagement and good governance.

90 <http://www.art.md/>

91 *Compendium Moldova*, p. 16, 17

92 <http://www.fedee.com/pay-job-evaluation/minimum-wage-rates/> and *Compendium Moldova*, p. 41

93 *Ibid.*, p. 13

94 <http://arsdor.org/>

95 http://soros.md/files/reports/2007/en/13_Raport_cultura_en.htm

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Edelweiss Foundation: <http://www.edelweiss.md/en/cultural/edelweiss---11788/> (27/02/2012)

Soros Foundation Moldova: <http://soros.md/> (27/02/2012)

The Centre for Contemporary Art in Chisinau KSA:K: <http://www.art.md/> (27.02.2012)

POLAND

Capital: Warsaw

Population: 38.2m

Official language(s): Polish

Cultural minorities: Armenians, Belarussians, Czechs, Germans, Jews, Karaites, Kashubians, Lemkos, Lithuanians, Roma, Russians, Slovaks, Tatars and Ukrainians

Political system: parliamentary republic

EU relation: EU member state since 2004

GDP: EUR 310.4m (2009)

GDP per capita: EUR 8,100 (2009)

CULTURAL DATA

National cultural budget in Poland

1995	1997	2004	2008	2009	2010
PLN 275,194,000	PLN 370,012,000	PLN 3,708,100,000	PLN 6,789,100,000	PLN 7,947,227,000	PLN 8,292,861,000
		EUR 869,051,510	EUR 1,933,488,340	EUR 1,934,479,100	EUR 2,094,156,800

Public cultural expenditure in Poland has been rising steadily. Between 1995 and 2010 it was at its lowest in 1995 and highest in 2010. In 2004, the year of Poland's accession to the European Union, the cultural budget was almost 14 times higher than its 1995 level. From 2004 until 2008 cultural expenditure further increased by around 80%. It is interesting to note that the budget did not fall during the economic crisis after 2008, on the contrary it increased by 17% in 2009 and from 2009 to 2010 by around 5%.

From 2004 until 2008 cultural expenditure in Poland increased by around 80%.

Cultural expenditure per capita in Poland

2000	2003	2005	2008	2009	2010
EUR 19.31	EUR 17.91	EUR 28.83	EUR 43.34	EUR 50.66	EUR 55.91

Cultural expenditure per capita in Poland in 2010 was three times higher than in 2000. The lowest point in the 2000-2012 period was in 2003 and the highest in 2010. Between 2000 and 2003 there was a slight decrease, and after 2003 the figures gradually increased again. In the five years from 2005 to 2010 cultural expenditure per capita almost doubled.

Cultural expenditure as a proportion of GDP in Poland

2000	2004	2006	2008
0.38%	0.43%	0.49%	0.58%

Cultural expenditure per household in Poland

1999	2005
4.1%	4.3%

The period between 2000 and 2008 shows a gradual increase of the cultural expenditure as a proportion of GDP in Poland by 0.2%.

The cultural expenditure per household in Poland between 1999 and 2005 slightly increased by 0.2%

A selection of national cultural policy objectives:

- Developing and modernising the cultural infrastructure and institutions
- Promoting cultural education and the use of new technologies in the cultural field
- Balancing the support for cultural heritage and contemporary Polish culture
- Promoting Polish culture abroad and supporting culture in the Polish diaspora
- Combining public and private funds and encouraging the development of NGO structures

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

After the fall of communism in 1989, Poland's transition period was marked by major changes: decentralisation, privatisation of governmental cultural institutions, the abolition of censorship, changes in the administration of the government and support for new funding mechanisms for culture (development of non-public cultural institutions). The administrative reform established two new levels: provincial (Voivodeship) and district (Poviats) levels, which share responsibility for local cultural activities. Today's cultural policy model in Poland shows a high level of decentralisation with a focus on local government. The basis is a welfare state model with partnerships between the state and civil society. The Ministry of Culture and National Heritage is responsible for legal, financial and programme frameworks but is not directly engaged in the management of culture. The important players are local government administrations at all levels: provinces, districts and municipalities, as well as NGOs.

From 1998, cultural projects were initiated in the context of Poland's preparation for access to the European Union. The most important programmes in this period were the *EU Culture 2000* programme and the *Integrated Regional Operational Programme IROP*, funded by the European Regional Development Fund and the European Social Fund. In 2004, the year of the EU accession, Poland gained further access to EU Funds, one of which was the Structural Fund. The ministry created a *National Strategy for the Development of Culture (NSRK) 2004-2007*, which called for a cultural development with a focus on the regions.

Despite the shift of emphasis between cultural, national heritage and contemporary culture, generally close attention is paid to the economic value of culture in Poland. The public sector is the main cultural sponsor in Poland and engages in cooperation projects of private patronage, which acts as supplementary financing for culture in Poland.⁹⁶ The Ministry of Culture offers various grants, scholarships and awards in the cultural field. Since 2003, Article 47 of the *Gambling Act* has provided for a transfer of funds from the rise in lottery ticket sales to the fund for the promotion of Culture, which is administered by the Ministry of Culture. This additional funding seems to be reflected in an effective growth in the cultural data, especially in the 2004 national cultural budget, which was 14 times higher than in 1995 (Poland's accession to the EU should also be considered in this regard).

Since 2003, the Gambling Act has provided for a transfer of funds from the rise in lottery ticket sales to the fund for the promotion of Culture.

Since Poland's EU accession in 2004, the connection between cultural heritage and tourism has become increasingly important in order to benefit from the EU structural funds. In 2006, cultural heritage was a top priority issue and experienced a rise in financial resources dedicated to heritage protection (in 2005: about PLN 24.5m; in 2007: PLN 100m was spent on heritage protection).⁹⁷

In 2003, strategies for the development of digital heritage (digitalisation of cultural goods and library collections) were set up in the *ePolska* programme, based on the EU initiative *eEurope*. Other new technology projects in the cultural field are the establishment of the *National Audiovisual Institute* in 2009, the *National Digital Library Polona* and the so called *Lost Museum (Museum Utracone)*, a virtual museum in the form of a website containing lost and stolen objects from World War II.

96 *Compendium Poland*, p. 45

97 *Ibid.*, p. 21

Many Polish museums are in need of modernisation, digitalisation of collections and renovation. The most prominent examples are:

- the *Museum of Modern Art* in Warsaw, set up in 2005 by the Ministry of Culture and the City of Warsaw, which has operated in a temporary space since 2008; a new, modern building by the architect Christian Kerez is planned; construction will start in late 2012, early 2013 and the new museums building will open its doors in 2016;⁹⁸
- the renovation of the Gallery of 19th Century Polish Art in *Sukiennice* in Krakow 2008-2010 (over PLN 18.3m).⁹⁹

Since 1996, a law on museums has stipulated free public admission once a week and that concessionary tickets must be made available.

In 2009, the popularity of the creative industries sector in Poland increased due to the European Year of Innovation and Creativity – EYIC (around 250 projects received patronage from the EYIC). One of the precursors in the field of creative industries is the *Institute of Industrial Design*, which has been promoting the use of design between Polish businesses and the public sector since 1950. A special VAT zero rating on books and periodicals between 2007 and 2010 was an important tool to support the Polish book market. One of the latest film institutes in Europe was established in 2005: the *Polish Film Institute*, which acts in correspondence with the Ministry of Culture and supports films from their beginnings through to the screening. In recent years there has been a noticeable trend towards increased private sector investment in the Polish film industry, which came about without any special legal or tax incentives.¹⁰⁰

The Polish media market consists of public, social and commercial broadcasters. The radio market is dominated by commercial stations and the television market is divided between the public broadcaster, TVP, and two commercial stations. In 2005 a cultural channel called TVP Kultura was launched, promoting cultural and artistic projects with a small audience. The Polish radio market is one of the most profitable and biggest markets in Eastern Europe, with the highest level of promotion. In 2010, a new *Media Law* was adopted, changing the rules for the management of public media and loosening political dependence.¹⁰¹

The Polish radio market is one of the most profitable and biggest markets in eastern Europe.

INTERNATIONAL RELATIONS AND NGOS

Poland has close cultural relations with countries on its eastern borders (Ukraine, Russia, and Belarus) and the US. It has been closely involved in multilateral organisations such as the *Visegrad Group* since 1991 (cooperation between Czech Republic, Hungary, Poland and Slovakia in the fields of culture, education, youth exchange, cross-border activities) and *Ars Baltica* (multilateral cultural projects with the Baltic Sea region, focus on art, culture and cultural history) since 1989. As a result of the Jewish Diaspora, Israel is also an important country for Polish cultural relations. Poland has many bilateral agreements and 20 Polish institutes and embassies that are engaged in international cultural projects. Over recent years, bilateral cooperation has become less important and European initiatives are gaining more importance. There are two major cultural institutions in Poland involved in international cultural projects: the *Adam Mickiewicz Institute* in Warsaw, which promotes historic and contemporary Polish culture worldwide and cooperates with other countries, and the *International Centre of Culture* in Krakow, an international forum with a focus on intercultural communication, projects on collective memory and national heritage as well as exhibitions on early and modern art.

Foreign cultural institutes such as the *Institut Français* and the *British Council* still organise cultural events, but are becoming less influential and are slowly being replaced by NGOs. Polish NGOs are very active on issues of cross-border intercultural dialogue and cooperation – two examples of leading foundations in this field are the *Other Space Foundation* and the *Foundation Pogranicze (Borderland)*, which is situated in the small multicultural town of Sejny near the Lithuanian border. The *Pogranicze Foundation* runs programmes on intercultural and transnational issues.

98 http://www.artmuseum.pl/strona.php?id=the_building

99 *Compendium Poland*, p. 22

100 *Ibid.*, p. 42

101 *Ibid.*, p. 27

In addition, the *Stefan Batory Foundation*, founded in 1988 by George Soros, aims to enhance the civil society role in public life by promoting state transparency and fostering international cooperation. The arts and culture programme is part of the *Open Society Institute* and among other things includes a Roma cultural programme.

There are around 5,500 NGOs in the art and culture field in Poland.

There are around 5,500 NGOs in the art and culture field in Poland, or 11.5% of the overall number of Polish NGOs. The NGOs are clustered in bigger cities, where they join international networks and engage in cooperation. They are financed by membership fees (56% of cultural organisations) and from donations from individuals, institutions, companies and local governments. Their main partners are local communities and academic and scientific partners.¹⁰²

In 2007, the *Council of Non-Governmental Culture Organisations* was established as a consultative and advisory body by the Ministry of Culture and National Heritage (for cooperation with NGOs and EU programmes and funds).

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¹⁰² *Compendium Poland*, p. 30, 31

ROMANIA

Capital: Bucharest

Population: 19.04m

Official language(s): Romanian

Cultural minorities: Armenians, Bulgarians, Croats, Germans, Greeks, Hungarians, Italians, Jews, Poles, Roma, Russians, Serbs, Slovaks, Tatars, Turks and Ukrainians

Political system: unitary semi-presidential republic

EU relation: EU member state since 2007

GDP: EUR 117.4m (2009)

GDP per capita: EUR 5,500 (2009)

CULTURAL DATA

National cultural budget in Romania

1998	1999	2005	2007	2009	2011
RON 6,320,000,000	RON 5,290,000,000	RON 429,332,000 ¹⁰³	RON 852,536,000 ¹⁰⁴	RON 1,247,966,000 ¹⁰⁵	RON 712,647,000
USD 63,000,000	USD 35,000,000	EUR 283,669,282	N.A.	N.A.	N.A.

Between 1998 and 1999 the national cultural budget in Romania decreased by around 15%. Between 2005 and 2009 it almost tripled. The highest public cultural expenditure was in 2009. There was a considerable decrease of 40% between 2009 and 2011, which was mainly due to the economic crisis.

The national cultural budget in Romania almost tripled between 2005 and 2009.

Cultural expenditure per capita in Romania

2005	2006	2007	2008	2009	2010
RON 19.85	RON 27.24	RON 39.58	RON 45.87	RON 58.12	RON 32.10

The figures for cultural expenditure per capita in Romania show that from 2005-2009 the expenditure per capita tripled. In 2010, national cultural expenditure per capita drastically decreased by almost half the amount of 2009.

Cultural expenditure as a proportion of GDP in Romania

1998	2002	2005	2007	2010
0.73%	0.06%	0.15%	0.22%	0.20%

From 1998 to 2002 there was a dramatic fall in the state budget for culture as a proportion of GDP by 0.67%. Between 2002 and 2010 the figures of cultural expenditure as a proportion of GDP slowly recovered, but never returned to the 1998 level.

Cultural expenditure per household in Romania in 2005 amounted to 2.9%.

A selection of national cultural policy objectives:

- Decentralisation of cultural administration and the decision-making process
- Improving the cultural infrastructure and the management of cultural institutions (special training for cultural operators)

¹⁰³ In 2005 the Romanian new Leu was redenominated; the new conversion rate was: 1 new Leu = 10,000 old Leu. This explains the nominative decrease 1999 and 2005.

¹⁰⁴ University Professor and senior legal counsel to the Romanian Ministry of Culture, Delia Mucica, presents two deviating ministry budgets for 2007 (RON 770,423,675) and for 2009 (RON 1,035,731,376); this points out once again the problem of differences in numbers and sources.

¹⁰⁵ Ibid.

- Preserving and protecting national heritage and cultural minorities
- Supporting the cultural and creative industries and setting up a strategy for the support of small and medium enterprises (SMEs)
- Fostering culture within local communities and promoting cultural participation

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Before 1989, culture in Romania was controlled by the state and censored by communist propaganda. The transformation period in the 1990s was marked by resistance to the old structures. In the second half of the 1990s, the first steps towards the adaptation of cultural policies to European standards were taken. Within this process the involvement of civil society and NGOs played a very important role (e.g. *Soros Open Society Institute Romania*), because they provided grants and supported transparency. In 2008, the Ministry of Culture and Religious Affairs (MoCRA) was turned into the Ministry of Culture, Religious Affairs and National Heritage, and in 2010 the government reorganised the MoCRA as the Ministry of Culture and National Heritage. This promotes a decentralisation strategy and supports cultural projects in rural and small urban areas, as well as the digitalisation of national cultural heritage. In addition, the ministry provides awards, prizes and support for start ups in the cultural sector. An arm's length body, the *National Cultural Fund*, was established in 2005, offering a transparent financial support for cultural projects. It is financed by its own revenues and by state subsidies. The *National Cultural Fund* negotiates with cultural operators at various levels and with representatives of the ministry. The aim is to develop a strategy for financing culture and to promote public access and awareness for culture.¹⁰⁶

Romania joined the European Union in 2007 and EU issues for culture are included in the *Strategic Plan for the Period 2009-2013*. In 2009, some institutions under the Ministry of Culture and National Heritage were reorganised. The Ministry of Culture drafted a *National Development Plan* for the cultural sector 2007-2013, which is intended to serve as a planning and evaluation tool for cultural issues.

The *Romanian Institute* founded (in 2003) as a public body with 16 branches abroad, offers special grants for foreign researchers, translators and journalists abroad as well as for musicians who want to establish themselves on the international market. In cooperation with the Ministry of Culture and National Heritage, the institute organises the international Festival "Days and Night of Literature".

The main issues regarding cultural heritage protection in Romania are the digitalisation and protection of museum collections, an extension of their storage space, the development of educational programmes for museums and the training of experts in the heritage field. A national computer system (eGISPAT) has been designed to collect data on archaeology and national cultural heritage sites.¹⁰⁷ Modern technology was also used in the strategy "Better off with a book", initiated in 2005 by the Ministry of Culture and National Heritage to develop a nationwide IT network for public libraries; and in the *Infocarte* (Romanian books in print) programme, initiated in 2010 as an online catalogue for the Romanian publishing market.

The creative industries are becoming increasingly important in economic, social and intellectual life in Romania. From 2000 to 2005 the number of creative industries companies increased from 3,873 to 16,381 with major developments in the film and video industry. Currently the film industry is undergoing a privatisation process. In 2009, the Ministry of Culture and National Heritage signed a cooperation agreement with the Ministry for Small and Medium Enterprises in order to support cultural SMEs through loans and grants.¹⁰⁸

Romania has four public TV broadcasters and around 80 commercial TV channels, two public radio broadcasters and around 84 commercial radio channels. The *National Audiovisual Council* (NAC) was founded in 1992 as an autonomous public authority to ensure a competitive and free audiovisual private market in Romania and to evaluate transparency.

From 2000 to 2005 the number of creative industries companies increased from 3,873 to 16,381, with major developments in the film and video industry.

106 *Compendium Romania*, p. 9, 10

107 <http://www.egispat.inmi.ro>

108 *Compendium Romania*, p. 21

Examples for cultural participation in Romania include the cultural project *hai la muzeu* (Let's go to the museum) in 2007, a cooperation between the Ministry of Culture and National Heritage and the *National Museum of Art* – including free access to culture for underprivileged children as well as special educational programmes. Another initiative was the “Cultural Elevator” in 2010, initiated by the *Artex Foundation* and started as a virtual platform between NGOs and public institutions, aimed at establishing communication between young people and cultural institutions.¹⁰⁹

After the fall of communism, rural cultural houses in Romania lost their attractiveness and were either transformed or neglected. Since 2007, the Ministry of Culture and National Heritage has been carrying out a programme for the modernisation and revitalisation of these cultural houses with the help of European funds. The aim is to revive rural areas by encouraging cultural participation.¹¹⁰

INTERNATIONAL RELATIONS AND NGOS

Romania promotes its culture internationally via Romanian cultural institutes, cultural attachés and through participation at international cultural events abroad (e.g. European film festivals, Romanian film weeks, the *International Shakespeare Film Festival* etc.). The geographical focus is on the neighbouring countries of South East Europe and the Black Sea region as well as on the European Union. There are several regional cooperations and partnerships, e.g. the Danube Cooperation Process, South Eastern European Cooperation Initiative etc.

Besides their national promotion of culture and languages, several foreign cultural agencies, such as the *Goethe Institute*, the *British Council* or the *Institut Français* fund cultural projects by independent actors. They also cooperate with local public and non-public partners. Romania has various bilateral agreements (e.g. with France on cultural heritage matters), is an active member of various expert groups of the Council of Europe and is involved in European cooperation projects such as the Culture 2007-2013 programme. In addition, the country benefits from EEA and Norwegian Funds. In 2007, Sibiu became the *European Capital of Culture*, which had a positive economic impact on tourism and transport.¹¹¹ Cross-border intercultural dialogue is supported by the Ministry of Culture and National Heritage with its office for minority culture, which is in charge of the *Proetnicultura* programme, promoting free expression of cultural identity of minorities in Romania. In 2005, a *National Agency for Roma* was founded, which cooperates internationally with foreign partner organisations.

The role of NGOs in the cultural sector is becoming increasingly important in Romania. Many projects are realised as partnerships between NGOs and public institutions, such as the *Centre for Cultural projects of the Bucharest Municipality (ArCub)*.

The Romanian *META Cultural Foundation* has existed in Bucharest since 1995 and supports young artists, organises contemporary art exhibitions and initiated the Biennale of Young Artists in Bucharest in 2004.

Two major foreign foundations active in Romania are:

The European Cultural Foundation (ECF) with the „Policies for Culture Programme“ in cooperation with the ECUMEST Association in Bucharest since 2000. The programme aims to encourage participation to cultural policies in South East Europe and to enlarge the existing platform of cultural organisations in the region.

The Soros Foundation Romania (former Open Society Foundation Romania) has been active in Romania since 1990 and its current main focus is on issues dealing with minorities.

The Swiss Cultural Programme (SCP) in the western Balkans was active from 2002. Its office in Bucharest closed in 2007 as a result of Romania's integration into the EU.

109 <http://www.ascensorul-cultural.ro>

110 *Compendium Romania*, p. 49

111 *Ibid.*, p. 15

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eGISPAT database: <http://www.egispat.inmi.ro/> (07/03/2012)

Romanian Institute: <http://www.icr.ro> (07/03/2012)

Soros Foundation Romania: <http://www.soros.org/about/offices-foundations/soros-foundation-romania> (05/03/2012)

META Cultural Foundation: <http://www.facebook.com/pages/META-Cultural-Foundation/185771624803701> (05/03/2012)

SERBIA

Capital: Belgrade

Population: 7.30m

Official language(s): Serbian

Cultural minorities: Albanians, Bosnians, Bulgarians, Bunjevci (Catholic Croat minority), Croatians, Czechs, Germans, Gorani, Hungarians, Macedonians, Montenegrins, Muslims, Roma, Romanians, Russians, Rusyns, Slovaks, Slovenians, Ukrainians and Vlachs

Political system: parliamentary republic

EU relation: potential candidate country for EU membership since 2009

GDP: EUR 30.5bn (2009)

GDP per capita: EUR 3,932 (2009)

CULTURAL DATA

National cultural budget in Serbia

1995	1997	2002	2005	2009	2010	2011
	RSD	RSD	RSD	RSD	RSD	RSD
	311,834,000	1,389,625,000	5,608,642,000	6,895,770,000	5,860,797,000	5,541,260,000
USD	USD	EUR	EUR	EUR	EUR	EUR
16,507,167	54,516,433	22,818,000	70,548,000	72,587,000	58,607,970	55,412,600

The national cultural budget in Serbia in 2002 was around four times higher than it was in 1997. Between 2002 and 2009 it quadrupled, reaching its highest level. Due to the economic crisis it fell by 15% in the following year and by another 5% from 2010 to 2011, which represents the lowest level in the last five years.

Cultural expenditure per capita in Serbia

1995	1997	1999	2001	2004	2009	2010
USD	USD	EUR	EUR	EUR	EUR	EUR
6.67	9.38	7.15	16.50	19.60	24.00	18.00

In 2009, national cultural expenditure per capita in Serbia was three times higher than it was in 1999. In 2010 this expenditure had already decreased by 25% from the previous year, 2009, which recorded the highest cultural expenditure per capita.

Cultural expenditure as a proportion of GDP in Serbia

1997	2001	2005	2010
0.27%	0.97%	0.64%	0.50%

Between 1997 and 2010 cultural expenditure as a proportion of GDP in Serbia shows a very irregular curve: an increase of 0.70% between 1997 and 2001 and a decrease of 0.47% between 2001 and 2010.

There is no data available on **cultural expenditure per household** for the period 1995-2011.

A selection of national cultural policy objectives:

- Decentralisation and modernisation of cultural institutions
- Harmonising the culture and media system with EU standards
- Promoting freedom of artistic expression and equality for cultural minorities
- Preserving cultural heritage with an approach to contemporary cultural trends (e.g. digitalisation)

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

During communist times Serbia was a part of former Yugoslavia. The 1980s were marked by a self-government period, where self-governing communities established links with cultural institutions. During this period Serbia allowed relative freedom of artistic production (artists were allowed to form groups and produce their own work) and most cultural institutions were owned by the municipalities. In addition, the two autonomous provinces Kosovo and Vojvodina were given cultural policy competence. In the mid-1980s a strong nationalistic movement was evident in cultural policy. During the Milosevic regime (1997-2000) artists strongly opposed the regime, fighting for a change. One of the biggest NGOs involved in the financial assistance to cultural activities during the 1990s was the *Soros Foundation*. With the fall of the Milosevic regime and the Belgrade Agreement of 2002 the Federal State of Serbia-Montenegro was founded, which lasted until 2006. Since 2006, Serbia and Montenegro have been two independent states. In 2006, a *National Investment Plan* for the period 2006-2011 was set up with seven priority areas, including culture. In 2007, a new Serbian government was appointed and a new Ministry of Culture started to work on strategies, laws and programmes for culture. Working groups on various topics (digitalisation, decentralisation etc.) were created. The economic crisis led to a severe cut in the cultural budget and stopped the development of new cultural institutions. Investment in culture through the *National Investment Plan* was also halted or reduced. One of the many examples on how this lack of funding affected cultural life was when the Belgrade Philharmonic Orchestra was unable to participate at the Bemus Music festival in 2009.¹¹²

The current cultural policy model assigns key competences for cultural matters and funding to the Ministry of Culture. In 2001, the *Agency for Cultural Development* was established in order to monitor foreign donations and to cooperate with NGOs. Since 2007, NGOs have been treated equally to public institutions regarding competitions or grant requests. However, there is still a tendency to give priority to support for public institutions.¹¹³ The Serbian Ministry of Culture shares its overall responsibility for culture with the *Secretary for Culture* in the autonomous province of Vojvodina, which deals with specific cultural policy issues of its multi-ethnic territory. Vojvodina represents a specific example of multiculturalism in Serbia, due to its long history of the coexistence of different ethnic communities (there are theatres and classes in minority languages).¹¹⁴

The Ministry of Culture develops policies and provides financial support to 25 national cultural institutions. City councils are represented in 24 cities, of which four have important cultural functions (Belgrade, Nis, Kragujevac and Novi Sad). These are decisive partners in the network of cultural institutions and organisers of international festivals (Bitfest, Bemus etc.). Local government at municipality level is responsible for the development of local cultural life.

Cultural heritage preservation and protection is administered by the *Institute for Protection of Cultural Monuments of the Republic of Serbia* as well as by 11 regional institutes, and it is carried out by museums, archives and libraries. The current situation of cultural heritage preservation is difficult due to insufficient funding, the economic crisis, a lack of marketing strategies and untrained staff. Modernisation is urgently needed at various levels. Several cultural heritage digitalisation programmes have been initiated and in 2007 the government appointed a working group for digitalisation of heritage. From 2006 to 2007 the *National Investment Plan* allocated EUR 9.2m for the modernisation of the National Museum and the National Library.¹¹⁵ Since 2007, the Ministry of Culture has developed several joint projects with the Serbian tourist authority and joined the European project *Transromanica* -The Romanesque Routes of European Heritage.

The creative industries in Serbia still lack public awareness and systematic support for their development. A working group was therefore created in 2010 to lobby for the inclusion of the CCIs in cultural policy. The film industry has recently been through a privatisation process. In 2005, the *Film Centre of Serbia* was created to provide support on the basis of open competition. In order to enhance the book trade system in Serbia, the project *BibliOdyssey* with its *BIS* Book Information System was supported by the *Matra programme* (NL), the

The *National Investment Plan* in Serbia allocated EUR 9.2m for the modernisation of the National Museum and the National Library.

112 *Compendium Serbia*, p. 4, 19, 52

113 *Ibid.*, p. 6

114 *Ibid.*, p. 27, 31

115 *Ibid.*, p. 20-22

Open Society Fund and the ministries in Serbia and Montenegro. One of the major problems in the creative industries sector in Serbia is piracy, which started in the 1990s and still lacks government intervention.¹¹⁶

There are two public national and regional TV channels, which include cultural history and art productions, one private art channel and specific radio channels for art and culture (e.g. Stereorama). Public broadcasting is still a major producer in Serbia, although privatisation of local public media has been evident since around 2005. Most print media companies have been privatised over the last four years.

In recent years new art and business partnerships have been created by foreign companies in Serbia: e.g. *Philip Morris*, *Lukoil*, *ERSTE Bank*, *Mercedes Benz* and *Telenor*. These companies support and create their own cultural programmes and projects in the context of social responsibility: *Philip Morris* supports visual art projects in Nis and the *ERSTE Bank* together with the *Balkan Community Incentives Fund* support small art initiatives in Serbian provinces. However, the number of foreign donors is still low, because the state does not provide attractive tax or other incentives for private investors for culture.¹¹⁷

Admission to public events and programmes in Serbia is free (*Belgrade Summer Festival*, libraries, galleries etc.). Tickets for museums cost around 30 cents and concert tickets between EUR 5 and 40. However, due to the problematic financial situation a growing number of cultural institutions have to introduce entrance charges or raise their prices.¹¹⁸

Tickets for museums in Serbia cost around 30 cents and concert tickets between EUR 5-40.

INTERNATIONAL RELATIONS AND NGOS

The Ministry of Culture has around 14 bilateral agreements; their agreement with Hungary for example specialises in the protection of national minorities (Hungarians in Serbia, and Serbs in Hungary). Serbia also participates in the *EU Culture Programme 2007-2013*. A pilot project dealing with the revitalisation of the old mining village of Senjski Rudnici was realised in cooperation with the Council of Europe (2007-2011). The intersectoral project aimed to link the protection of cultural heritage with issues of economic, cultural and tourism development.¹¹⁹

In addition, the Serbian Ministry of Culture is involved in regional cooperation and actively participates in the *Central European Initiative* and the *Council of Ministers of South East Europe*. Municipalities, cities, public cultural institutions and NGOs are heavily involved in international projects. One of the most important actors within this group is Belgrade, which creates and finances many important international events in Serbia (e.g. *Film Fest*, the *Belgrade Music festival Bemus* - part of the European Festival Association - and the *Belgrade Book Fair*). The Belgrade city council is also competing for the title of *European Cultural Capital 2020*. A few cultural cross-border participation and travel grants are organised by the Ministry of Culture, the Austrian Embassy with its mobility grants and by international NGOs such as AISEC.

In the first few years of transition the role of international cultural agencies and institutes was very important for cultural development: from 2002 until 2009, through its *Swiss Cultural Programme* in the western Balkans, *Pro Helvetia* was the only programme supporting local and regional cultural activities. Similar institutions such as the *British Council* closed its library in Belgrade, stopped supporting local projects and only focused on the promotion of their own culture. The *Institut Français* also drastically reduced its budget for Serbia. Due to the economic crisis, even more withdrawals and cuts in international cultural support are possible.¹²⁰

An increasing number of cultural institutions are developing cooperation projects with other public or private institutions in order to receive support from various bodies such as the *Open Society Institute*, the *European Cultural Foundation* etc. In 2010, with the support of

116 *Compendium Serbia*, p. 23-24

117 *Ibid.*, p. 59, 60

118 *Ibid.*, p. 64

119 *Ibid.*, p. 13

120 *Ibid.*, p. 12, 13

the *European Cultural Foundation*, a network of NGOs was set up as an advocacy group to improve the role of NGOs in the cultural sector. The aim of this project is to enhance international partnerships and to increase the role of NGOs' influence on the decision-making process. The *BalkanKult Foundation*, one of the first regional cultural foundations in the Balkans, was established in Sarajevo in 1999. Its aim is to create new cultural environments with a focus on cultural heritage, mobility, diversity and creative industries. It receives financial support from international organisations such as the *Council of Europe*, *Goethe Institute* etc. One of its projects in Serbia is the development of private museums.¹²¹

SOURCES

Compendium of Cultural Policies and Trends in Europe: Serbia, 12th (2011) and 13th edition (2012)

Cultural Statistics, Eurostat-Pocketbooks, European Commission, 2007 and 2011 edition

MIKIC Hristina, Researcher at the University of Arts in Belgrade, Publications: *Cultural policy and contemporary challenges of financing culture: international experiences and Serbia*, Culture No. 130 (2011), and *Financing culture: comparative analysis*, Faculty of Economics, Belgrade (2004)

Institutions:

BalkanKult Foundation: <http://www.balkankult.org> (06/03/2012)

¹²¹ <http://www.balkankult.org>

SLOVAKIA

Capital: Bratislava

Population: 5.43m

Official language(s): Slovak

Cultural minorities: Bulgarians, Croatians, Czechs, Germans, Hungarians, Jews, Moravians, Poles, Roma, Russians, Rusyns and Ukrainians

Political system: parliamentary republic

EU relation: EU member since 2004

GDP: EUR 63m (2009)

GDP per capita: EUR 11,600 (2009)

CULTURAL DATA

The access and availability of cultural data for Slovakia was very problematic, especially for the 1990s, when no data was available. This prevents an analysis of the transformation process and a general comparison of the development of cultural spending on culture in Slovakia.

National cultural budget in Slovakia

2000	2005	2006	2007	2008
SKK	SKK	SKK	SKK	SKK
4,751,000,000	318,749,891,000	302,787,092,000	319,775,334,000	344,248,371,000

There are no figures for the period 1995-1999. In 2005 the national cultural budget was almost 70 times higher than it was in 2000. From 2005 to 2006 it fell by 5% increasing again by 13% between 2006 and 2008, when it reached its peak. There is no data on the most recent years, which would allow an interpretation of the development of national cultural spending in Slovakia during the economic crisis.

In 2005 the national cultural budget in Slovakia was almost 70 times higher than it was in 2000.

The only available data on cultural expenditure per capita in Slovakia for the period 1995-2011 is from 2006, when per capita cultural expenditure was EUR 41.52.

Cultural expenditure as a proportion of GDP in Slovakia

1999	2002	2004	2006
0.11%	0.11%	0.09%	0.09%

The period between 1999 and 2006 shows a decrease of 0.02% in cultural expenditure as a proportion of GDP.

In 2005 cultural expenditure per household was 3.2%.

A selection of national cultural policy objectives:

- Protecting and preserving cultural heritage and promoting the digitalisation of audiovisual heritage
- Supporting creative industries and new creative and contemporary works of art and international exchange
- Developing and supporting local, regional and folk culture and national and ethnic minorities
- Strengthening cooperation between the public and non-profit sector
- Increasing equal access to culture

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Cultural policy under communism in Czechoslovakia was marked by state control and suppression of the freedom of artistic expression. Foreign cultural cooperation was only possible with neighbouring socialist countries or left-oriented countries outside the communist bloc. These severe limitations led many artists to carry out their creative work underground. With the fall of communism in 1989, new principles and democratic structures were introduced. State monopoly organisations were privatised, a transparent financing of culture was introduced, new partnerships (incl. private businesses and cultural organisations) and international cooperation evolved, many festivals and cultural events were organised. In 1991, the Ministry of Culture established the state cultural fund *Pro Slovakia*, which interestingly was established two years before Slovakia's independence. *Pro Slovakia* represented a new source of cultural funding. In the first years of transformation, however, there was no long-term strategy for cultural policy, nor was it a priority issue.¹²²

In 1993 Czechoslovakia was divided in two independent states, Slovakia and the Czech Republic. The Ministry of Culture of the Slovak Republic established national centres for culture and several funds at national level (for literature, music and visual arts) as well as regional cultural centres at local level. By the end of the 1990s the government was aiming for the decentralisation of state cultural institutions and a rapid entry to the EU. In 2002, the Slovak cultural policy model represented a mixture of state administration (funding for culture and arts, management of key institutions), a decentralised system and the involvement of the free market (e.g. private initiatives, cultural industry). Since the end of the 2000s, a gradual transition to a decentralised system has been evident.

The Ministry of Culture directs 32 national cultural institutions (*Slovak National Museum, Slovak National Theatre, Slovak Film Institute* etc.) and manages regional culture organisations (e.g. for folk art). The Ministry of Culture is complemented by the *Committee on Culture and Media* at parliamentary level, which monitors cultural policy and gives recommendations. Slovakia has eight self-governing regions and since 2002, at the level of public administration, they are responsible for cultural organisations and distributing financial support to regional culture. Five self-governing regions have a culture section, while the other two regions combine culture with education, youth and sport. At local level, towns and villages focus on culture and education activities, preserving cultural heritage and establishing municipal and school libraries. Since Slovakia joined the EU in 2004, additional funding has come from the European Union, primarily from the EU structural funds. There are cultural partnerships between the public and the private sector, which support cultural project activities (sponsoring). An example of best practice is the partnership between the Ministry of Culture and the *SPP Foundation* (Slovak gas industry) for the cultural heritage project "Renewing our House" in 2007. The Ministry of Culture supported this project with a budget of around EUR 3.15m.¹²³

Judging by their quantity there seems to be quite a strong trend towards grant programmes, awards and scholarships for artists. These awards and programmes are supported by the Ministry of Culture, artists' associations, foundations and private sponsors (e.g. the *Cezar* award for architecture, *National Award for Design* etc.).

The protection and preservation of cultural heritage (revitalisation, reconstruction etc.) in Slovakia is mainly supported by the Ministry of Culture and the *Monumentum Board*, which co-ordinates administrative and research proceedings. An additional advisory board is the *Council of the Minister of Culture for the Informationisation of Culture*, which focuses on the use of new technologies and digitalisation (e.g. for cultural heritage). Two other advisory and regulatory bodies for the media field have been established, the *Council for Broadcast and Retransmission*, and the *Council of the Minister of Culture for the Mass-Media*. The press and print media market is not subject to regulation of media concentration. There are two public TV broadcasters and in 2007 there were around 111 licensed TV broadcasters.

122 *Compendium Slovakia*, p. 3, 4

123 *Ibid.*, p. 55

The Ministry of Culture strategy materials for 2007-2013 acknowledge the creative industries sector as an important tool for culture. Since 2004, the government has been discussing the need to create conditions for the development of creative industries. In 2008, VAT on books and music was cut to 10% in order to stimulate the literature, book and music market.¹²⁴

There are certain measures and cultural institutions for national minorities in Slovakia: e.g. *Divadlo Thalia* (Hungarian National Theatre in Kosice), *Divadlo Romathan* (Roma National Theatre in Kosice) and the *Museum of Culture of Hungarians in Slovakia*. The Ministry of Culture has a special grant programme for national minority culture activities. In 2006 the proportion of minority programmes on Slovak television was 1.3% and 7.6% on Slovak radio.¹²⁵

Some cultural institutions have developed specific communication programmes to increase cultural participation and visits to their institutions (e.g. reduced admission prices, group tickets and special offers). A special initiative was the *cultural vouchers* project, initiated by the Ministry of Culture. These were distributed free to students and teachers. At the end of the project, the ministry reimbursed the money to the cultural institutions where the vouchers were used. In all, 527,194 vouchers at a value of around EUR 3.1m were used.¹²⁶

The *cultural vouchers project*, a special initiative by the Ministry of Culture, distributed free cultural vouchers to students and teachers.

The network of regional cultural centres with a focus on amateur arts underlines the long tradition of amateur and folk arts in Slovakia. The country-wide *National Centre for Public Education and Culture* is a governmental organisation that organises amateur art events and documents and safeguards traditional folk culture. The *Association of Slovak Film Clubs* (ASFK) distributes alternative cinema in the many Slovakian film clubs.

INTERNATIONAL RELATIONS AND NGOS

In 1993 the independent Slovak Republic's foreign relations focused on cooperation with the European Union, the Visegrad Group, Nato, the OECD and other initiatives supporting cross-border partnerships in the Danube region. Projects and EU programmes intensified when Slovakia joined the EU in 2004. Its foreign policy strongly supports Slovaks abroad and is present with Slovak Institutes all around the world to preserve the linguistic and cultural Slovak identity. International cultural cooperation is carried out by foreign institutions such as the *Goethe Institute*, *British Council*, *Czech Institute* etc. In 2007, Slovakia had 37 active bilateral cultural cooperation agreements. The Ministry of Culture supports cultural activities abroad, primarily through the special *Pro Slovakia* grant programme for contemporary culture. (In 2007, the Ministry of Culture spent around EUR 584,795 on cultural activities abroad and around EUR 606,263 for the *Pro Slovakia* grant programme).¹²⁷ Cooperation with the *Central European Initiative* and the *Visegrad Group* is still ongoing, focusing on cross-border festivals, joint exhibitions, cultural heritage, grants and awards for essays on European topics as well as on a common Visegrad TV-programme. The city of Kosice was selected *European Capital of Culture 2013*. International festivals and cultural events have a long tradition in Slovakia in all cultural areas, e.g. the *Bratislava Music Festival*, the *Biennial Exhibition of Illustration* and the *Prix Danube* international television festival. These events and festivals are supported by multiple sources, public state contributions as well as private sector involvement and international organisations.

NGOs in Slovakia can receive subsidies from the Ministry of Culture grant programme. Several NGOs provide grants for artistic productions and organise events, education and training programmes for cultural managers and operators.¹²⁸

124 *Compendium Slovakia*, p. 41

125 *Ibid.*, p. 32

126 *Ibid.*, p. 59

127 *Ibid.*, p. 21

128 *Ibid.*, p. 57

One of the most prominent NGOs is the *Centre for Contemporary Arts Foundation* (former Soros Centre for Contemporary Arts), which has been involved in exhibition and training activities since 1993.

The *European Cultural Foundation* for example supported the cultural project “Cultural Policy from Amsterdam to Zilina”.

SOURCES

Compendium of Cultural Policies and Trends in Europe: Slovakia, 12th edition (2011)

Cultural Statistics, Eurostat-Pocketbooks, European Commission, 2007 and 2011 edition

National cultural policy report for Slovakia, Council of Europe 2001, p. 13

Institutions:

Centre for Contemporary Arts Foundation Slovakia: <http://www.ncsu.sk/> (09/04/2012)

SLOVENIA

Capital: Ljubljana

Population: 2,05m

Official language(s): Slovenian

Cultural minorities: Hungarian, Italian, Roma;

new minorities: Albanians, Bosniaks, Croats, Macedonians, Montenegrins and Serbs

Political system: parliamentary republic

EU relation: EU member since 2004

GDP: EUR 35.3m (2009)

GDP per capita: EUR 17,300 (2009)

CULTURAL DATA

National cultural budget in Slovenia

1995	1996	2002	2004	2006	2007
USD	USD	EUR	EUR	EUR	EUR
154,000,000	159,000,000	191,177,910	213,610,733	256,764,025	271,887,000

The only available figures for the 1990s are from 1995 to 1996, when national cultural spending increased by 3%. In just five years, between 2002 and 2007, the national cultural budget increased steadily by a total of around 42%. More recent data, which would show the development of cultural spending during the economic crisis, is not available.

Cultural expenditure per capita in Slovenia

2002	2003	2004	2006	2007
EUR 92	EUR 100	EUR 108	EUR 127.90	EUR 134.60

The increase in per capita cultural expenditure in Slovenia between 2002 and 2007, which is reflected in the national cultural budget above, is also evident in cultural expenditure per capita, which increased by around 46%.

Per capita cultural expenditure in Slovenia increased by around 46% between 2002 and 2007.

Cultural expenditure as a proportion of GDP in Slovenia

1997	2006	2007
0.57%	0.86%	0.81%

Cultural expenditure per household in Slovenia

1999	2005
4.5%	3.7%

The period between 1997 and 2006 shows an increase of cultural expenditure as a proportion of GDP by 0.29% and a decrease of 0.05% from 2006 to 2007.

Between 1999 and 2005 cultural expenditure per household in Slovenia decreased by 0.8%.

A selection of national cultural policy objectives:

- Preserving cultural heritage and implementing new technologies and digitalisation; balancing the support for cultural heritage and contemporary arts
- Ensuring equal access to culture and supporting cultural minorities
- Encouraging cultural industries and business investment in culture
- Supporting cooperation between ministries and EU programmes (e.g. EU structural funds)
- Promoting cultural education in schools and supporting cultural creativity and diversity

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

The situation of Slovenian artists during the socialist regime was somewhat different from the conditions in other socialist countries. Artists were still able to organise themselves in independent associations. At the beginning of the 1980s, two parallel cultural scenes developed: the state-supported official culture and the alternative culture, which was marginally tolerated. Before the 1990s, Slovenia was described as a selfmanagement system based on decentralisation. This was unsustainable and the state had to take over the funding of cultural institutions.¹²⁹

The major changes during the 1990s in Slovenia were the privatisation of cinemas, the media and publishing houses.

In 1990, when the socialist regime collapsed, a representative democracy took over and reformed public finance, tax and the civil service. The major changes were privatisation of cinemas, the media and publishing houses, higher taxes on cultural goods and services, a reform of local government and access to the open cultural market. In the early 1990s international foundations initiated financial support for the modernisation of the cultural sector (art initiatives, independent projects etc.). However, the power of foundations was never strong enough to compete. Slovenia started EU accession negotiations in 1996 and joined in 2004. In 2004, a three-year *National Programme for Culture 2004-2007* was adopted and later updated by the *National Programme for Culture 2008-2011*. The current cultural policy model is marked by a visible increase of the awareness and importance for the EU structural funds for culture. However, there are also complicated funding procedures and a lack of monitoring of cultural policies.

Cultural policy in Slovenia is an outcome of interactions between the Ministry of Culture, the government, the parliament, arm's length bodies, local governments, NGOs, cultural institutions and artists' associations. The main responsibility for culture is divided between the governmental authorities, the main one being the Ministry of Culture, which is also responsible for the media. The state and local communities are also the main financiers of cultural activities (public cultural institutions, grants, festivals and awards etc.). For a comparatively small country, Slovenia has a rather large number of 210 municipalities, each of which is responsible for cultural life (including local museums and public libraries), except for monument protection and archives, which are a state responsibility. Local communities are independent self-governing bodies. There is so far no regional administration in Slovenia, although it is still a policy issue. Planning of regionalisation is underway, because of the regional importance for culture. However, since the mid-2000s there are 12 EU statistical regions for Slovenia, which act as partners for the EU structural funds and cross-border cooperation.¹³⁰

There are several advisory and arm's length bodies in the cultural policy sector in Slovenia: *Quangos*, that administer the public cultural institutions by uniting experts from various fields. The *National Council for Culture* (NCC) is an independent body appointed by the National Assembly to cooperate with the public authorities and monitor and assess cultural policy (e.g. the *National Council for Culture* and the *Slovene Cultural Chamber* represent the public, mostly artists, in the cultural policy process). Another advisory body is the *Strategic Council for Culture, Education and Science*, which has reported to and advised the prime minister since 2005. Two public funds, the *Film Fund of the Republic of Slovenia* and the *Cultural Fund*, as well as the *Slovenian Book Agency*, a public agency, function as arm's length bodies that distribute public funds to culture.¹³¹

In the area of cultural heritage the main priorities are digitalisation, digital collections and e-cultural projects as well as linking culture with tourism (revitalisation of old city centres and cultural monuments etc.). The digitalisation and utilisation of new technologies is being introduced to Slovenian literary heritage, the book market, museums and archives. Best practice examples are the establishment of the *Slovene Music-Information Centre* in Ljubljana, a network of 15 multimedia centres across Slovenia, which received financial support from the EU structural funds; the portal *Kamra*, including libraries, archives, museums and multimedia centres since 2005. There is a big demand for digitalisation of cultural goods, but also a lack of coordination.¹³²

129 *Compendium Slovenia*, p. 2, 3

130 *Ibid.*, p. 46, 47

131 *Ibid.*, p. 7-13

132 *Ibid.*, p. 41, 42

Creative and cultural industries (CCI) have emerged in Slovenia in the last 15 years, forming themselves mainly with the help of new technology. They exist both in the public sector and as small and micro companies, with a majority working on a local basis. The Statistical Office of the Republic of Slovenia states that the CCI workforce increased by 11% from 2002 to 2009, and in 2009 there were 33,758 employees, 4% of Slovenia's total work force. Over the past three years this percentage has been rising and includes employees in the private, public and non-profit sector. In 2009, 4,529 companies were registered within the CCI sector, the largest number being in architecture. As in most other countries the sector is dominated by small and micro businesses. The Ministry of Culture also plays an important role in financing and co-financing traditional CCI areas such as book publishing and distribution, as well as new forms of CCIs.¹³³

The *Stara Elektrarna* (old power station) has become one of the most important contemporary performing arts venues in Ljubljana. It was rented in 2004 by the Ministry of Culture and the urban municipality of Ljubljana. In 2008, the contract was signed by the NGO *Bunker Institute*, which has been running the *Stara Elektrarna* since then.¹³⁴

There are three national and two regional TV channels and 35 commercial TV broadcasters in Slovenia. Public TV has special programmes for minority groups, such as a transmission for Roma on the public broadcasting channel SLO1. Radio Slovenia, the public broadcaster, has eight radio channels. TV and radio channels at local and regional level must provide local and regional content.

In 2007, a new *Public Private Partnership Act* was passed, offering a credible new alternative to privatisation. It promotes a cooperation and shared responsibility between the public, non-profit and business sector by sharing risks and benefits. Thanks to this act, the first cooperation projects are emerging, for example in the field of digitalisation (National Library and Archive). Further good practice examples between the business and culture field include the regional cultural centre *Festival Seviqč Brežice*, which since 2007 has attracted funding from donations, sponsorship and other cooperation, and the regional culture centre *Narodni dom Maribor*, which receives sponsorship (in 2007 around EUR 2m) for its annual summer music festival "Lent", a successful festival combining classical concerts, ballet performances and folklore evenings.¹³⁵

The new *Public Private Partnership Act* of 2007 promotes the co-operation and shared responsibility between the public, non-profit and business sector in Slovenia.

INTERNATIONAL RELATIONS AND NGOS

Foreign cultural relations in Slovenia have acquired a new focus since accession to the EU and shifted their attention to South East European and neighbouring countries. Slovenia is a member of international organisations and involved in regional and multilateral initiatives such as the *Central European Initiative*, the *Adriatic-Ionian Initiative* and the *Alps-Adriatic Working Group*. In 2008, Slovenia held the *Presidency of the Council of Ministers of the EU*. In 2012, Maribor is the *European Capital of Culture*. The main objectives of foreign cultural relations are support for cultural exchange, mobility of artists, bilateral and multilateral cultural cooperation and active participation in networks and EU programmes. The Ministry of Culture supports active participation of Slovenian art at international art fairs and festivals (e.g. *Art 39 Basel* or international book fairs) as well as the organisation of international artistic events in Slovenia. In addition, the ministry offers residencies and art studios for Slovenian artists abroad (Berlin, New York etc.). Prominent examples of international cultural events include the *Days of Poetry and Wine*, the *Biennial of Industrial Design*, the *Ljubljana Summer Festival* and the *Exodos-International Festival for Contemporary Performing Arts*.

Besides public support for international relations, NGOs are also strongly supporting and developing new forms of international exchange: for example the Slovenian NGO *Bunker* has organised the annual international *Mladi Levi festival* for performing arts since 1997 and the performance *Show Your face!* by the Slovenian theatre group *Betontanc* and the Latvian theatre group *Umka.lv*. The *Balkan Express Network* is supported by the *European Cultural*

133 STEPANCIC, p. 9-14

134 http://www.culture.si/en/Stara_Elektrarna_-_Old_Power_Station

135 *Compendium Slovenia*, p. 60, 61

Foundation and encourages cooperation within the Balkan region. Based in Maribor, *Kibla*, the Association for Culture and Education, is one of the most important international associations, combining elements of a gallery, performance space, bookshop and cyber cafe. *Kibla* brings together arts and science and has been very successful in realising European cultural projects.

The *Open Society Institute* was one of the main actors in the early 1990s, but nowadays no longer has any offices in Slovenia.

The *Preseren Foundation* is a national, public foundation responsible for the *Grand Preseren Award* and the *Preseren Foundation Awards*, Slovenia's highest national awards in the arts field.

The *Asociacija*, an association of arts and culture NGOs and freelancers, a network of 47 organisations and several individuals, was established in 1992. The aim is to ensure equal working conditions in the cultural field and to encourage a general improvement of the position of art and culture in Slovenia by lobbying and negotiating with decision makers and sponsors.

SOURCES

Compendium of Cultural Policies and Trends in Europe: Slovenia, 12th edition (2011)

Compendium of Cultural Policies and Trends in Europe: Slovenia, Council of Europe 1998, p.57, 58

Cultural Statistics, Eurostat-Pocketbooks, European Commission, 2007 and 2011 edition

STEPANČIČ Liličana (Ed.), *CCISS - Cultural and Creative Industries - Slovene Style*, Medvode, January 2011

Institutions:

Association of Arts and Culture NGOs "Asociacija": <http://www.asociaciacija.si> (27/02/2012)

Association for Culture and Education "Kibla": <http://www.kibla.org/> (27/02/2012)

Contemporary Art Venue "Stara Elektrarna": http://www.culture.si/en/Stara_Elektrarna_-_Old_Power_Station (27/02/2012)

UKRAINE

Capital: Kiev

Population: 45.5m

Official language(s): Ukrainian

Cultural minorities: Armenians, Azerbaijanis, Belarussians, Bulgarians, Georgians, Germans, Greeks, Hungarians, Jews, Moldavians, Poles, Roma, Romanians, Russians and Tatars

Political system: unitary semi-presidential republic

EU relation: priority partner country within the European Neighbourhood Policy since 1998

GDP: EUR 84.3bn (2009)

GDP per capita: EUR 1,825 (2009)

CULTURAL DATA

National cultural budget in Ukraine

2002	2003	2004	2005	2008	2010
				UAH 5,851,000,000	UAH 6,802,000,000
EUR 212,134,000	EUR 287,579,100	EUR 309,476,200	EUR 441,231,900	N.A.	EUR 690,081,973

There are no figures available on the national cultural budget before 2002. It doubled in the period between 2002 and 2005, and data from 2008 and 2010 shows, that it even increased by 16% during the economic crisis.

During the economic crisis from 2008 to 2010, the national cultural budget in Ukraine increased by 16%.

Cultural expenditure per capita in Ukraine

2001	2002	2003	2004	2005	2010
EUR 3.90	EUR 4.32	EUR 5.32	EUR 6.52	EUR 9.33	EUR 12.10

During the period 2001-2010 public per capita cultural expenditure tripled at a steady rate.

Cultural expenditure as a proportion of GDP in Ukraine

2001	2005	2010
0.50%	0.60%	0.60%

Public spending on culture as a proportion of GDP rose by 0.10% between 2001 and 2005 and was the same in 2010 as it was in 2005.

There is no available data on cultural expenditure per household in Ukraine for the period 1995-2011.

A selection of national cultural policy objectives:

- Protecting and preserving cultural heritage and folk and amateur arts
- Ensuring freedom of artistic creativity and copyright protection
- Increasing the importance of regions, districts and historic cities
- Supporting and developing international cultural cooperation and exchange
- Promoting equality for cultural minorities and supporting cultural education programmes

HISTORICAL OUTLINE OF CULTURAL POLICY AND SPECIFIC ISSUES

Under communism, the centralised system focused on cultural education, support for folk art and the book market. In 1991, the ideological dictatorship and state control ended and Ukraine became an independent nation state. The transformation period consisted of an ad hoc policy at central and local level, without long term solutions.

The current cultural policy as a decentralised system is based among other things on the 2010 *Law of the Ukraine on Culture* and the draft *Concept of the state-targeted programme for innovative development of Ukrainian culture* in 2009-2013. Cultural policy is governed by three major pillars: the government, parliament and the president's administration. The Ministry of Culture is mainly responsible for allocating financial support to state cultural institutions, festivals, events, state grants and awards (e.g. the *National Shevchenko Prize* for writers, artists or artist groups). National cultural institutions (e.g. *State Dance and Symphony Orchestra*) as well as major cultural institutions (e.g. *National History Museum of Ukraine*) receive direct financial support from the central government. Ukraine is divided in 27 regions: 24 oblasts, one autonomous republic and two cities with special status (Kiev and Sevastopol). The autonomous republic of Crimea has its own ministry of culture. Various national cultural programmes are undertaken in cooperation with regional, county and city authorities.¹³⁶ Because its diaspora is very large, in 2010 the Ministry of Culture initiated a programme for 2011-2015 aimed at developing cultural relations with the Ukrainian diaspora, including a digital database. Since 2007, Ukraine has actively participated in various European programmes. In 2010 the government introduced an administrative and tax reform. However, the tax code does not include tax breaks for creative industries and cultural activities. The restructured Ministry of Culture provides for a NGO council to monitor the execution of cultural policies. The major problems of cultural policy in Ukraine are the lack of financial resources and alternative sources of funding, as well as the absence of arm's length cultural institutions. Non-governmental organisations are still too weak to have an impact on the decision making process.¹³⁷

Even though the protection and preservation of cultural heritage is one of the government's top priorities, there is insufficient public funding. This is why mainly NGOs support the use of new technology in the heritage field. A great problem for cultural heritage in the Ukraine is the destruction of historic monuments by "black archaeologists" (which is also happening in neighbouring Moldova) as well as a poor security of heritage goods and museums, which often results in theft. Further current issues in this field are restitution of cultural goods and a link between heritage and cultural tourism (e.g. *Castles of Ukraine 2006-2011*, *Wooden Sacral Architecture 2006-2011* etc.).

State support for the creative industries is limited to film production, book publishing and crafts. In 2010, public protests resulted in parliamentary amendments, which exempts Ukrainian film producers from VAT for the next five years and initiated a special fund to support the national film industry. The new *Tax Code* of 2010 exempts book producers from VAT until 2015.¹³⁸

Between 2000 and 2009, as a result of the economic and demographic crisis, the number of public libraries in Ukraine fell by 600. In contrast to the closure of public libraries, 175 new museums were opened between 1996 and 2009 (with 16.5m visitors in 1996 and 20.8m visitors in 2009). The rise in visitor numbers can be explained by the growing number of museums that split from national level and initiated their own innovative policies and programmes to attract more visitors.¹³⁹

Alongside the official Ukrainian language, the use of minority languages is guaranteed by the *Law on Culture* 2011. A census in 2001 found that 67.5% of the population regard Ukrainian as their native language and 29.6% Russian. The *Law on Education* allows families the right to choose a native language for schools and studies. The Ukrainian educational system comprises intercultural education and special lessons on peace, tolerance and European values. In addition, there are several schools that offer foreign language education, special cultural events and festivals in cooperation with other countries.¹⁴⁰ In 2008, the city of Melitopol became a pilot project city for the "Creation of Intercultural Melita Park" within the *Intercultural Cities Network* of the Council of Europe programme. The project aimed to create an intercultural park, where people of different nationalities meet and communicate. Melitopol had been chosen, because of its many nationalities and ethnic groups.

National TV and radio stations stipulate special quotas and programmes in minority languages. In 2010, around 70% of periodicals in the Ukraine were in private ownership, 1,613 TV

Between 1996 and 2009 175 new museums were opened in the Ukraine, with 16.5m visitors in 1996 and 20.8m visitors in 2009.

136 *Compendium Ukraine*, p. 8

137 *Ibid.*, p. 4, 6

138 *Ibid.*, p. 18, 33

139 *Ibid.*, p. 50, 51

140 *Ibid.*, p. 25, 53

and radio stations were owned by various holders (including 24 regional TV stations and the state TV station *Crimea*).¹⁴¹

A wide variety of cultural events such as festivals, exhibitions, concerts etc. are supported by commercial sponsors (small and large companies). Innovative and modern contemporary art projects are mostly supported by the private sector: e.g. *Pinchuk Fund and Art Centre*, an international contemporary art centre and important platform for artists and society (businessman and patron Viktor Pinchuk is one of Ukraine's most influential modern art supporters). So far, NGOs and private cultural supporters have acted independently of public cultural policy. It is a slow process for the importance of the involvement of such institutions in the cultural sphere to be fully acknowledged at state level.

Folk and amateur arts have always had a strong tradition in the Ukraine (folk orchestras, folk dance etc.). In recent years new forms and developments of youth and national minority subcultures as well as modern genres (multimedia art, pop music etc.) have appeared. There are regular festivals and amateur arts events, such as the *Brass Band Parade in Ternopil* or the *Ukrainian World Music Festival Kraina Mriy*. The platforms for amateur arts in rural communities are the cultural clubs and centres, which are strongly supported by the Ministry of Culture. From 2003 to 2005, new multifunctional cultural centres (folk and crafts centres etc.) were established.

INTERNATIONAL RELATIONS AND NGOS

Ukraine has signed 80 bilateral agreements, of which around 58 are active. It has a close relationship with neighbouring Poland. International cultural institutes (*British Council, Polish Institute* etc.) play an important role in organising arts training courses and in supporting Ukrainian artists and arts projects (e.g. *Democracy through culture*, a joint project with the Ministry of Culture, the Swiss cultural programme and the Swedish Institute). International cultural relations are manifested in the organisation of international festivals, exhibitions, cross-border cooperation, intercultural cities etc. (*International Arts Festival Kyiv Travnevy, International Film Festival Molodist* etc.), as well as through cooperation between public and non-governmental organisations in Ukraine and other European countries (e.g. *Intercultural Cities, Agenda 21 for Culture*). Cultural exchanges are often supported by international foundations, embassies or agencies (e.g. *Gogolfest, International Art fair Kyiv Contemporary*).

The *Swiss Cultural Programme South-East Europe and Ukraine* was active in the period 2002-2008. Its office was located in Kiev and promoted, among other things, the "Model 21" programme, which offered support for cultural policy structures and the development of cultural industries in Ukraine. Unfortunately, the SCP office in Kiev closed in 2008.

There are several partnerships between the state, regional and local governments with international foundations that encourage the involvement of NGOs and the private sector in culture. NGOs are heavily involved in transnational cultural projects, such as museum training courses where they cooperate with local authorities and international organisations. The most prominent and active foundations in the culture field in Ukraine are the *European Cultural Foundation* and the *International Renaissance Foundation (IRF)* as an integral part of the *Open Society Foundation*, established in 1990. The IRF is one of the largest Ukrainian charity organisations that financially support the development of a democratic society and civic initiatives.

SOURCES

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Institutions:

International Renaissance Foundation (part of the Open Society Foundation) Ukraine:
<http://www.soros.org/about/offices-foundations/international-renaissance-foundation> (20/03/2012)

Pinchuk Art Centre <http://pinchukartcentre.org/en/> (20/03/2012)

141 *Compendium Ukraine*, p. 25-27



COUNTRY PROFILES IN COMPARISON

The second part of this guide features a comparison of cultural data (chapter 2.1) and an outline of common national cultural policy issues (chapter 2.2) in the CSEE and Baltic region countries reviewed. It presents historic developments and current trends and focuses on several thematic issues, illustrating focal points with references to selected countries; these are not to be understood as exhaustive listings but as examples for developments that can be found in many countries throughout the regions.

A COMPARISON OF FIGURES: CULTURAL BUDGETS AND EXPENDITURE

2.1.

As already mentioned, a comparison of the national cultural budgets and the cultural expenditure of all 18 countries is difficult because of the limited data available: there are several sources, which in some cases provide different data, and gaps can occur in the countries' timelines (see appendix). Most data on national cultural budgets are only available in the local currencies, especially from the 1990s. The cultural budgets therefore cannot be compared in absolute figures; what can be compared is their development: the percentage increase or decrease, and the periods in which they occurred. Additionally, the data are of course to be seen against the background of a set of indicators: different definitions of arts and culture, the general economic situation and the political structures and changes within a country. This comparative chapter does not provide complete and detailed sets of figures for the whole period from 1995 to 2011 on each of the 18 countries; instead, the chapter features:

- a comparison of individual developments
- a description of identified highs and lows
- an outline of general, overarching transformation processes in their chronological order

NATIONAL CULTURAL BUDGETS

In all the 18 countries reviewed, national cultural budgets have increased since 1995. Several turning points can be observed within this development:

Low growth rates before 2000 in the Baltic region and in parts of South East and Central Europe

In the Baltic states (Estonia, Latvia and Lithuania), in neighbouring Poland and in some of the South East European countries (Bulgaria, Serbia, Macedonia and Moldova), cultural budgets first increased very slowly. In some of these countries (Estonia, Lithuania, Poland) as well as in the Czech Republic, Hungary and Romania, a stagnation or even a collapse in national cultural budgets is noticeable at the turn of the millennium (1998 to 2004).

This slow growth and the temporary sharp decreases in national cultural budgets can be explained by the general economic situation at that time: before 2000, most of the countries faced very unstable times, sometimes with very high annual GDP growth rates, sometimes with very low or negative ones. Between 1996 and 1999, the national economies of several of the countries reviewed (e.g. Albania, Croatia, Estonia, Lithuania, Romania, Serbia, Slovakia) contracted sharply, which is likely to be the reason for the collapse in national cultural budgets around this time.

Rapid increase in cultural budgets from the early 2000s

At the beginning of the 21st century, between 2000 and 2005, a sharp upturn of cultural budgets can be observed in many countries, which was followed by a steady increase. Here again, the general economic situation influenced public funding of culture to a large extent: after 2000, economic development stabilised at a relatively high level; annual GDP growth rates were mostly between 4% and 7%, sometimes even up to 10% (e.g. Lithuania 2003, Ukraine 2004, Slovakia 2007). This indicates strong economic growth and rapidly increasing prosperity in these countries, especially when compared to the European Union as a whole (and Austria individually as well), where annual GDP growth rates never reached 4% in the same period of time.

Significant structural changes and improvements in national cultural policies in periods of economic prosperity

Around 2000, many structural changes in national cultural policies can be observed: numerous new laws on culture, competitive financing systems, tax benefits for cultural associations and arm's length bodies were set up. The coincidence of these reforms with the strong growth in national cultural budgets suggests that at a time of increasing economic and social stabilisation, public awareness of culture and its requirements for a specific legal framework were rising.

A phase of large-scale projects in the 2000s

In some countries, large-scale cultural projects were initiated at this time; these often involved new or revitalised buildings for cultural institutions. These serve as architectural landmarks and “cultural flagships” and contribute to the building of national identities and images. Examples of major projects:

- the construction of numerous cultural buildings in Estonia between 1999 and 2006, such as the *Musical Academy*, the *KUMU Art Museum* or the *Estonian Drama Theatre*;
- the construction of the *Palace of the Arts* in Budapest in 2005, a large modern building, housing the *Béla Bartók National Concert Hall*, the *Ludwig Museum* and the *Festival Theatre*; together with the nearby *National Theatre*, a kind of cultural quarter has evolved in this area by the riverside in Pest;
- a new programme for national cultural heritage in the Czech Republic in 2007, including the reconstruction of the *National Museum*, which led to a peak in the country’s public spending;
- the construction of the *Latvian National Library*, which led to Latvia’s highest public cultural expenditure in 2008;
- the *Museum of Contemporary Art* in Zagreb, the biggest cultural investment (EUR 59m) in Croatia in 2009;

The growing and evolving European Union as an influencing factor

The accelerated increase in national cultural budgets coincides with the accession of several countries to the EU in 2004 (e.g. Estonia, Lithuania, Latvia, Hungary and Poland; Croatia became a candidate country the same year); however, the same development can be observed for countries that joined the EU at a later stage (Bulgaria and Romania in 2007), became candidate countries at a later stage (Macedonia 2005, Serbia 2012) or are still not (potential) candidates (Moldova). EU accession itself does not seem to have a great influence on national cultural policies; the European Union rather acts as a long-term partner, on whose values and basic principles the (potential) candidate countries and neighbours can orient their policies, especially if they wish to join.

Financial crisis causes pressure on cultural budgets from 2008

Finally, 2008 marks the last striking turning point in the countries’ timelines. Almost all countries, where data after 2008 is available, show a massive downturn in national cultural budgets in 2007, 2008 or in 2009 at the latest. The most severe cuts were in Romania, where the national cultural budget was cut by almost 45% in 2010, as well as in Latvia (by 43% in 2010, compared to 2008) and in Moldova (by 32% in 2009). The reason for this development is obviously the financial crisis, which has been causing economic recession and declining or even negative growth rates all over Europe since 2008. This development very clearly shows that declining growth and the crisis in national economies had a full and immediate impact on the funding of culture. Public support for expenditure on arts and culture is one of the first things to be affected by austerity measures.

Nevertheless, there are exceptions: Macedonia’s cultural budget, for example, increased in 2010 because of “Skopje 2014”, an expensive and controversial urban development project, including the building of many cultural venues and monuments in a historic and triumphal style. In Bulgaria, Poland and Ukraine, the data available also show an upturn in national cultural budgets after small cuts in 2008. One of the reasons, these countries have not cut their cultural budgets as dramatically as many others is probably their focus on cultural heritage: all three countries concentrate on the development of cultural heritage and its potential to foster tourism; this strategy is seen as a major asset for regional development and is also supported by the current Structural Fund programmes.

All in all, this development is an open process. In the long run, the ongoing economic turmoil may result in rather unstable conditions for culture and further cuts in national cultural budgets. It will be a question of national policy as to whether the somewhat young cultural infrastructure and initiatives will either be drastically cut back or deliberately supported to benefit factors such as quality of life, social cohesion, competitiveness and regional attractiveness.

CULTURAL EXPENDITURE AS A PROPORTION OF GDP

Generally, cultural expenditure development reflects the development of national cultural budgets. But while the national cultural budget represents the absolute amount of funding for culture – without any comparison to other fields of expenditure –, cultural expenditure as a proportion of GDP indicates the overall priority being given to culture in terms of funding.

Little increase in cultural expenditure as a proportion of GDP since 1995

Altogether, cultural expenditure as a proportion of GDP from 1995 to 2010 mostly ranges from 0.5% to 1.0% of national GDP and has increased only slightly. While there is no single trend covering all countries, several phases can be identified over time:

Lower but constant proportions until 2000

The data available for the first five years (1995 to 2000) show quite constant proportions; cultural expenditure is around 0.5% to 0.6% of GDP in most countries until the end of the decade.

Increasing proportions around 2000 – higher proportions between 2001 and 2009

The year 2000 marks a change: around then, the proportion of GDP spent on culture increases significantly in many countries (e.g. Bosnia and Herzegovina, the Czech Republic, Latvia, Moldova). Although it starts falling again quickly in some of them (e.g. Estonia and Serbia), the increase is mostly sustained: between 2001 and 2009, proportions are still generally higher than before 2000, most of them are above 0.6%; the average proportion is between 0.6 and 0.8%. There is little data available after 2009, but what there is, shows a clear and significant decrease, returning the proportions to the 1995/2000 level of around 0.5%.

Highs and lows

Estonia's cultural expenditure as a proportion of GDP is the highest in comparison to the other countries; a significant peak can be observed in 2001, when cultural expenditure rose to a remarkable rate of 2.2% of GDP – the highest for the whole period. The data for Moldova show an interesting development: from 1997 to 2001, the figures constantly decreased; from 2001 onwards, a sharp upturn can be observed, until reaching a high of 1.6% in 2008.

The lowest cultural expenditure as a proportion of GDP was in Slovakia and Romania, where it never reached more than around 0.1% and 0.2% respectively. In Hungary and Serbia, the proportion was very low at around 0.3% before 2000, but later increased significantly. Because of its economic crisis (1996/1997), the figure for Bulgaria was only around 0.4% before 2000; as a result, cultural activities declined and some cultural institutions even had to close down. Between 2004 and 2009, when most countries dedicated a much larger share to culture, the proportion in Croatia and Poland was still below 0.5%.

COMMON ISSUES AND CHARACTERISTICS

2.2.

The transversal analysis of the 18 country profiles in CSEE and in Baltic countries summarises general developments, similarities and discrepancies in cultural policy. It outlines current trends and important developments, identifying not only key areas and measures in the field of cultural policy but also loopholes and deficits requiring action at cultural policy level. As the sources of information are mostly based on official documents and the *Compendium* profiles, the information given cannot ensure an entirely objective, independent perspective. Furthermore, the amount of information available on the individual sub-areas varies from country to country – information gaps are common. However, this does not mean that there are absolutely no measures in a particular area; it is more an indication that this area is not a cultural policy priority at national level. Based on the 18 individual country profiles, the following overview of cultural policy in the selected regions can be given:

The development of cultural policy in the countries of Central and South Eastern Europe and of the Baltic states since the demise of the socialist regimes has differed greatly, yet there are also many parallels. The CSEE countries and the Baltic states have striven to establish national identities and to address their socialist/communist pasts in different ways. Since the enlargement of the EU in 2004 and 2007 (when ten out of the 18 countries reviewed joined: Czech Republic, Estonia, Latvia, Lithuania, Hungary, Malta, Poland, Slovakia and Slovenia 2004, Romania and Bulgaria 2007), the goal of developing and consolidating European, democratic values has been given particular priority; there has been a recognition of the significant role that can be played here by art and culture, and government funding in these areas, as well as cooperation with civil society, private institutions, NGOs and foundations.

The official cultural policy programmes in CSEE countries and in the Baltic states comprise goals that reflect international or EU standards and objectives (such as guaranteeing artistic freedom, creating framework conditions for artistic activities, diversity, innovation, equality and participation). However, these programmes are often drafted with a view to promoting closer relations with or integration into the European or international community, and sometimes completely or partially lack accompanying measures and subsequent action. In sum, all cultural policy programmes in the region include the following themes and fields of priority, many of which are common European issues:

Cultural heritage

The handling and status of cultural heritage of course depends on the respective historical context, and measures concerning this issue differ considerably. Nevertheless, it is always a very high priority in the countries reviewed. There is a broad consensus that it creates and consolidates national identity within the country and acts as a driving force behind the country's image abroad, thus helping to promote tourism. Objectives and measures mostly have solid legal foundations and receive relatively generous funding – which is above all secure and long-term.

Governance

The concept of “governance” is gaining a greater foothold in the CSEE and Baltic region, just as it is in Europe as a whole. It is a government strategy, which focuses on strengthening the participation of citizens and democratisation while, to a certain degree, the state withdraws from decision-making processes. Cooperation with civil society, the non-profit sector, public-private partnerships and new financing models for culture are all increasing in significance; new cultural policy actors are emerging and creating new scope for cooperation.

Cultural participation and education

While participation is often among the top priority issues in national cultural policy, there are usually few measures to encourage participation in cultural activities and the use of cultural services, or to improve access to these activities and services. In most cases, these measures are limited to a number of “incentives” – such as free admission or concessionary prices –, to use public cultural services such as museums, libraries, theatres etc. However, some countries do have a well established network of cultural houses, promoting participation at a local level.

Cultural minorities, intercultural dialogue and cultural diversity

All countries reviewed show high degrees of diversity in terms of ethnicity, religion and nationality. Cultural diversity is a basic feature, especially in the southern and eastern European countries; in the Baltic states it is a little less prominent. However, each of the 18 countries deals with the issue of minorities and intercultural dialogue in a different way. Some states tend to neglect diversity in favour of a uniform “national identity”; the coexistence of different ethnic groups can even be the central issue of conflicts. Others view diversity as an integral characteristic of their nation. Projects addressing minority issues are mostly initiated by NGOs and not governments.

Three further areas are highly distinctive for cultural policy in the countries reviewed and have therefore been chosen for a more detailed description and further transversal analysis, supplemented by highlights on selected countries: the development of the [Transformation and \(de\)centralisation process](#), [International cultural relations and cross-regional alliances](#) and the current [status of contemporary art](#).

All the countries reviewed were formerly communist states that underwent turbulent political changes and gained their independence in the late 1980s/early 1990s. However, there are different regional historic developments in cultural policy; these are most obvious regarding the degree of centralisation or decentralisation in the framework of the countries' transformation processes. Two major developments can be identified, depending on the previous type of communist system in the country:

In Estonia, Latvia, Lithuania, Moldova and Ukraine (former republics of the Soviet Union) as well as in Albania, Bulgaria, the Czech Republic and Slovakia – formerly the united state of Czechoslovakia –, Hungary, Poland and Romania (former members of the Warsaw Pact, at least for some time), a totalitarian and centralist cultural policy model prevailed: culture was a matter for the state, there was censorship and diversity was rejected. A dense network of cultural facilities such as cultural houses, libraries, museums etc. – most of them centrally and ideologically controlled – was built up in many of these countries. National identities and their cultural expressions were suppressed in favour of the unitary communist culture.

This centralist and totalitarian situation did not change considerably until around 1990, when there were major political changes; thus, when these countries gained their independence, they faced the challenge of dealing with a centralist system. Their reaction was the immediate initiation of a decentralisation process, which proceeded very differently, at variable speeds and with differing degrees of success:

In *Poland*, for example, the process was rapid: by the 1990s, the municipalities were already exclusively responsible for local cultural activities and facilities. Later, responsibility was divided between local, provincial, district and state authorities. Today, there is a high level of decentralisation in Poland, local governments are responsible for administrating and financing most cultural issues.

In the *Czech Republic*, the decentralisation process also advanced rather successfully: territorial reforms were carried out, local authorities – i.e. regions and municipalities – were “released [...] from organisational subordination to the state”¹⁴² and cultural facilities were transferred to them. In neighbouring *Slovakia*, on the other hand, the new independent nation assumed particular importance, which is why cultural administration and organisation were only slowly decentralised; but today, it is a top priority for Slovakia, as it is for other countries such as *Bulgaria*, *Romania* and *Latvia*.

In some countries the decentralisation process is principally a cultural policy objective, but it has slowed down, partly because of new laws recentralising administration (*Albania*), partly because of general administrative inefficiency, lack of funds and old-fashioned institutions etc.

Moldova is an exception among the selected countries: during its second phase of communism, between 2001 and 2009, decentralisation completely failed: the neo-communist government restored the former centralist cultural policy. The country is going through its second phase of transition now: the interim government in power since 2009 has faced great difficulties in carrying out very basic reforms.

There are also some countries where decentralisation is not one of the top priorities. In *Lithuania*, for example, there is a certain degree of decentralisation, with the municipalities being responsible for local culture development, but the intermediate level, the counties, were abolished in 2010. Several institutions have been established to decentralise the decision-making process, but their role is more a consultative one – the state still dominates in cultural policy issues. In *Estonia*, cultural policy is still “moderately centralised” and culture is understood as representative of the nation: “Estonians continue to define their nation in terms of culture”.¹⁴³ A similar situation can be observed in *Hungary*, where culture is considered to be a matter for the state.

142 Compendium Czech Republic, p. 2

143 Compendium Estonia, p. 4

The second major development concerning (de-)centralisation can be found in Bosnia and Herzegovina, Croatia, Macedonia, Serbia and its former autonomous province of Kosovo, and Slovenia. Here, in the countries of former Yugoslavia¹⁴⁴, cultural policy was centralist and state socialist until the mid-1950s. A transitional phase followed, which featured some elements of fund financing. In the 1970s the system of so called “self-management” was introduced. This made the republican and municipal self-government units responsible for cultural policy, administration and financing; only matters of “all-Yugoslav importance”¹⁴⁵ – such as international cultural exchanges – remained a responsibility of the state. But while obviously “promising in theory”¹⁴⁶, the self-management system was utopian and impracticable, marred by excessive bureaucracy and bad management. Therefore, cultural policy was decentralised at the beginning of the transformation period (around 1989/90), though it differed significantly from the acclaimed Western models. And despite the common legislative framework, the implementation process also differed a lot among the six republics. One constant feature of cultural policy in ex-Yugoslavia, however, was the ideological influence and the permanent political pressure on culture.

When the federal socialistic regime collapsed and Yugoslavia fell apart in the early 1990s, the emerging independent nations were left with a virtually “beheaded” system: they had to deal with a structurally highly decentralised and dispersed administration and an extensive infrastructure, which very often proved too large and too expensive to maintain; this is especially the case for *Bosnia and Herzegovina*, which was very badly hit by war. In reaction, almost every country of former Yugoslavia (*Croatia, Macedonia, Serbia* – apart from *Slovenia*, see below) centralised cultural policy to a very high degree after 1990 and only returned to a decentralisation process after 2000:

In *Serbia*, for example, centralisation as a reaction to the decentralised Yugoslav model was additionally driven by a strong nationalist movement culminating in the Milosevic regime (1999–2001). In the first half of the 2000s, the improvement of transparency and later also decentralisation returned to the agenda: open competitions for the funding of cultural projects were established, with independent decision-making commissions. In *Macedonia*, responsibilities were reallocated to the municipalities in the mid-2000s, when the “Decision on the Network of National Institutions in the Field of Culture” was passed.¹⁴⁷ In *Croatia*, cooperation with the non-governmental sector was initiated in 2000 along with the restarted decentralisation process, which led to the appearance of an independent cultural scene. In 2011, a set of arm’s length bodies – cultural councils – were established in various cultural fields.

In *Slovenia*, on the other hand, the self-management system was abolished in 1990, but this did not result in significant structural changes: cultural administration remained highly decentralised. Even now, there is no intermediate level of government between local and federal authorities.

As regards the overall transformation process, *Kosovo* is a special case among the countries reviewed: it is a very young nation, having declared its independence only in 2008. Since then, it has been recognised by several states (including many European Union member states and the US), but Serbia and many other countries still do not recognise it. On this very insecure basis, Kosovo is in search of an identity; consequently, public cultural policy seems to be oriented towards cultural heritage and representative architecture. At the same time, its political and administrative system, as well as its cultural institutions, are undergoing a process of fundamental reorientation; there are, for example, debates on the importance of the National Theatre of Kosovo for the nation’s identity and on the issue of funding independent cultural projects.

144 Montenegro, which formerly also belonged to Yugoslavia, is not part of the present analysis

145 MAJSTOROVIC Stevan, *Cultural Policy in Yugoslavia*, publ. by Unesco, Paris 1972, p. 47

146 *Compendium Macedonia*, p. 2

147 *Ibid.*, p. 4

The 18 countries examined have important international cultural ties, regional alliances and (geographical) groupings as well as initiatives, platforms and the involvement of foreign cultural institutions, foundations and NGOs in cultural cooperation. These are described in this chapter, with representative examples.

REGIONAL ALLIANCES AND TRANSNATIONAL INITIATIVES

There are various relations and initiatives in the three geographical regions of the Baltic states, the Balkan countries and Central and Eastern Europe:

The **Baltic states** (Latvia, Lithuania and Estonia) focus on strong cultural relations within the Baltic Sea region (including Poland, Russia, Finland, Denmark, Sweden, Germany). The most prominent body in the region is the *Council of the Baltic Sea States*, which has its own cultural initiative, the *Ars Baltica programme*. This serves as a platform for multilateral cultural cooperation in the region and focuses on common projects, giving priority to arts and culture. Three other examples of transnational cultural exchange are the *Baltic Film School*, the *Baltic Museology School* and *Baltic Films* (an association of the three state-funded governmental film bodies overseeing the film branch in Estonia, Latvia and Lithuania). Estonia, Latvia and Lithuania initiated a joint network for development and information exchange for creative industries policy-makers in 2006, which was one of the first examples of government-level international cooperation in this sector in Europe. There is also a joint *Nordic Baltic Mobility Programme for Business and Industry* supporting the creative industries in the region.¹⁴⁸

Another important regional focus of the Baltic states are the cultural ties with the **Nordic states** (Sweden, Denmark, Iceland, Finland and Norway). Official cultural cooperation is channelled through the *Nordic Council* and the *Nordic Council of Ministers* (which also has more limited funds for various arts sectors such as visual arts or theatre). The *Nordic Cultural Fund* offers cultural funding within the Nordic states and its adjacent regions.

Cross-cultural cooperation in the **Balkan region** appears to focus on South East Europe. There is also a significant involvement of non-governmental and foreign initiatives concerning cultural cooperation (such as the *European Cultural Foundation-ECF*, the *Open Society Institute*, *KulturKontakt Austria*, *ERSTE Foundation* etc.). Regarding the issues and the content of cross-regional cultural cooperation, the focus is often on minority issues.

A best practice example for international cultural cooperation is a project funded by the *European Cultural Foundation* and the *Swiss Cultural Programme*: the *Balkan Initiative for Cultural Cooperation, Exchange and Development* (BICCED). The project – in Albania, Bosnia and Herzegovina, Macedonia and Serbia from January 2010 to December 2012 – aims to contribute to the change and development of cultural policies in the region, by establishing a platform for the development of cultural cooperation in the targeted countries and through producing and disseminating analytical articles about common cultural policy issues.

There are two prominent transnational initiatives in the Balkan region: the *Quadrilateral Initiative*, connecting Italy, Slovenia, Croatia and Hungary in employment, development and cultural matters, and the *Adriatic-Ionian Initiative*, which is supported by the EU, involving countries along the Adriatic and Ionian Sea (e.g. Albania, Bosnia and Herzegovina, Greece, Italy, Montenegro, Serbia, and Slovenia). This is a cooperation in the fields of tourism, economy, environment, universities and culture.

One of the most significant regional alliances in **Central and Eastern Europe** is the *Visegrad Group* between Poland, Slovakia, Hungary and Czech Republic. Established in 1990, its aim is to promote multilateral and cross-border cooperation and joint projects in the fields of culture, education and research. The *International Visegrad Fund* was established in 2000, with the member countries contributing equal funding on a yearly basis. The fund offers grant support for common cultural, scientific and educational projects in the region. As of 2012, its

148 *Creative industries in Estonia, Latvia and Lithuania*, p. 5, 20

budget was around EUR 7m. The *Visegrad Group* also cooperates with individual countries on a project basis, with important partner states including neighbouring countries such as Austria and Slovenia (regional partnership), EU members and non-members in Eastern Europe, the Western Balkans and the South Caucasus.¹⁴⁹

The **Central European Initiative** (CEI) is an informal cooperation between the Central European states in the area of culture, technology and science, playing an important role for regional cultural cooperation. As one of the largest forums of regional cooperation between 18 member states in Central, Eastern and South East Europe, it was founded in 1989, supporting national and transnational projects. Except for the Baltic states, all the countries covered in this analysis are members of the CEI, which aims to assist non-EU states in strengthening their capacities and to bring them closer to the European Union.

Seven of 18 countries examined (Bulgaria, Croatia, the Czech Republic, Macedonia, Poland, Serbia and Ukraine) have special activities and priorities for cultural relations with their **diasporas**. Poland, for example, has a large diaspora in Belgium, Austria, France and other EU countries, but also in the US and in Israel, where close cultural relations are noticeable. As a new cultural policy priority, Macedonia has established cultural relations with its diaspora in countries such as in Australia, Canada, Italy or the United States. Bulgaria also provides for special activities for the Bulgarian diaspora (e.g. US, Canada, Germany, Spain, UK etc.).

FOREIGN CULTURAL INSTITUTIONS

Foreign cultural institutions such as the *Goethe Institute*, *British Council*, *Institut Français*, *Pro Helvetia* etc. have varying roles within the 18 countries. In some, foreign cultural institutions still play a major role in supporting cultural projects and promoting international cooperation, although there is an increasingly noticeable tendency for them to gradually withdraw due to restructuring and shift in focus. Other reasons for their withdrawal can, for example, be accession to the European Union (e.g. Czech Republic in 2004), or when NGOs' involvement in the culture and civil society sector increases and slowly replaces the role of foreign cultural institutions (e.g. Poland or Serbia).¹⁵⁰

In the early 2000s, the *Swiss Cultural Programme* (SCP) in South East Europe and Ukraine operated in six Balkan countries (Albania, Bosnia and Herzegovina, Bulgaria, Macedonia, Serbia and Romania), in Ukraine and, on a reduced scale, in 2002 also in Kosovo. The *Swiss Agency for Development and Cooperation* commissioned *Pro Helvetia* and the *Swiss Arts Council* to run the SCP programme and represented one of the most important sources for contemporary arts funding in the region. However, this support gradually reduced during the second half of the 2000s due to a restructuring and re-orientation of the SCP cultural programmes: in 2007 two offices in Sofia and Bucharest were closed after Bulgaria and Romania joined the EU. In 2008, the office in Kiev was shut and the programme was restructured and renamed to the "Swiss Cultural Programme in the Western Balkans". The main office was established in Sarajevo with a network of offices in the regions. Between 2008 and 2012 the remaining offices were closed. The Sarajevo office is now in its final year of direct support to projects under the current mandate.

FESTIVALS

There are many international cultural festivals in South East Europe (including the *Sarajevo Film festival* in Bosnia and Herzegovina, the *Dubrovnik Summer Festival* in Croatia and the *Pristina Jazz and International Film Festival* in Kosovo). These are seen as important instruments of national and international cultural cooperation and as a medium to unite artistic, cultural, economic and civic energies of a region or city. They strongly promote new artistic work and complement to the common repertoire of cultural production. Most of the festivals receive financial support not only from governments but also mixed financing from cities, NGOs or private companies. In Croatia, for example, some festivals have even managed to establish themselves as cultural institutions.

149 <http://www.visegradgroup.eu/about/aims-and-structure> (05/03/2012)

150 *Compendium Serbia*, p.13

NON-GOVERNMENTAL ORGANISATIONS AND THE THIRD SECTOR

The changes in society and policy in the CSEE and the Baltic Sea region after the fall of communism paved the way for the involvement of NGOs and foundations at a time, when new ways of funding and support were desperately needed. Non-governmental organisations began to act as gateways between operative measures and the actual development of cultural projects, and aimed at supporting the process of social transformation in former conflict areas by focusing on participation, integration and democracy. NGO involvement was important especially in the CSEE region. To characterise this development in this region we refer to the pattern for South East Europe outlined by Milena Dragicevic-Sesic (Professor for Cultural Policy and Cultural Management, Belgrade) in her article *Informal Artists NGO Networks*, in which she divided NGOs into three generations:

The first generation of NGOs (1990s) in South East Europe was composed of radical, political activists who expressed themselves through art and culture. They organised international projects in order to re-establish the broken communication among ex-Yugoslav artists, which was also a social process (Examples: *Centres for Contemporary Arts*, which were originally established by Soros; *PAC Multimedia* in Skopje or *Pekarna* in Maribor).

The second generation showed a more 'cultural' profile, they started organising studies and conferences and represented the regional art scene at international exhibitions (Examples: *Walking Theory*, *Kulturni Front* and the *Nomad Dance Academy* in Belgrade).

The third generation seems to unite both the previous generations. The political engagement remains an important factor, but the criteria to select artists are becoming more transparent (Examples: *Protok* in Banjaluka or the *Context Gallery* in Belgrade).¹⁵¹

The role of NGOs in Central and South Eastern Europe also increased during the 1990s due to the help of the Open Society Institutes (since 1993), formerly called the *Soros Foundation*, which had been active in cultural and artistic support in the former Soviet bloc since 1984. Within this process of supporting countries in their transition from communism to democracy, the *Soros Foundation* realised many successful cultural and artistic initiatives and can be seen as one of the biggest independent cultural supporters in this region. In the following years this concept was applied by international organisations and European programmes (e.g. Phare).

The majority of NGOs and networks launched during the 1990s are still relevant and encourage new members on the cultural scene. The trend towards "good governance" and the growing importance of the third sector nowadays enables foundations to perform a key role in this region. NGOs and foundations nowadays mostly focus their work on the following fields of action:

Cultural diplomacy

Bilateral and international cultural exchange is shifting from a direct governmental support to activities undertaken and supported by private or non-profit cultural organisations. NGO support and their activities are increasingly assuming the duties and tasks of cultural diplomacy.

Cultural participation

Several foundations and NGOs (national and international), especially in Central and Eastern Europe, aim to increase and strengthen the level of participation in culture and to activate citizens, by raising awareness and supporting creativity.

Thematic niche

In the last decade independent organisations in the cultural field in South East Europe have been developing their activities in fields that are rarely supported or not publicly recognised as important (e.g. contemporary dance in the Balkans, minorities).

151 DRAGICEVIC-SESIĆ Milena, *Informal Artists NGO Networks*, p. 127-130

International and/or European integration and democratisation

Some international foundations aim to utilise culture as a means of international and/or European integration and democratisation. They support projects and grant schemes such as the *Balkan Incentive Fund for Culture* for cross-cultural collaboration in the Western Balkans. The BIFC was founded in 2006 and is run by the ECF. The project aims at collaborating with cultural organisations from Albania, Bosnia and Herzegovina, Croatia, Serbia, Macedonia, Montenegro and Kosovo with organisations from the rest of Europe. Financial support for BIFC grants come, for example, from the *BankGiro Loterij* and *de Lotto* through the *Prins Bernhard Cultuurfonds*.

Two examples of regional cultural foundations

The *BalkanKult Foundation* is the first regional cultural foundation in the Balkans to be founded on the experience of the *BalkanKult Association*, launched 1999 in Sarajevo. It was established owing to the need to create a new cultural environment and a stronger involvement of cultural practitioners and artists.

There are also specific national cultural NGOs based on national traditions, such as the *Chitalishte* in Bulgaria. Their development dates back to the 19th century, when they were established as community centres. Nowadays they are adapting to host public events, house cinema halls, and are developing into modern organisations.

In the Baltic states, there are several national NGOs active in the culture field that have been established or are supervised by the government (e.g. *Culture Capital Foundation of Latvia*, *National Foundation of Civil Society in Estonia* etc.).

Networks and platforms

Despite the major involvement of NGOs and foundations in South East Europe, there is still a serious lack of greater cooperation between governments and NGOs. In early 2001 several capacity building programmes were introduced in order to support cooperation between NGOs in the Balkan region with the *ECF*, *Soros Foundation* etc. (e.g. the *Kultura Nova Programme* engaged 14 NGOs from Macedonia, Serbia, Montenegro and Croatia as well as some foreign cultural institutions such as the *Goethe Institute* and *Pro Helvetia*, which provided additional support). Examples of NGO networks and platforms are:

The *South East European Heritage Network*, established in 2006, is a network for NGOs aiming to promote and protect common cultural heritage and to encourage a sustainable development in the region.

Established in 1992, the *Asociacija* network in Slovenia is a regional network of arts and culture NGOs connecting 47 organisations and individuals. It is aimed at ensuring equal working conditions in the cultural field and encouraging a general improvement of the position of art and culture in Slovenia by lobbying and negotiating with decision-makers and sponsors.

The *Clubture* network and association in Croatia was founded in 2002 as a non-profit participatory network for independent cultural organisations. It has become an important actor in cultural production in Croatia (urban culture, interdisciplinary art and socially engaged programmes), interconnects NGOs and stimulates capacity building programmes.

In most of the countries reviewed, cultural heritage seems to be given a higher priority than contemporary culture. One of the reasons may be, that there is a broad consensus in society that cultural heritage produces added value in two directions: on the one hand, it creates and consolidates national identity within the country; and on the other hand it acts as a driving force behind the country's image abroad, thus having positive effects on cultural tourism.

Contemporary art is accorded far lower priority than cultural heritage; support is mostly limited to awards, grants and occasional "exports of art", i.e. international exchanges and festivals; virtually every country lacks specific framework conditions concerning tax and employment law for independent artists. A major exception is *Croatia*, where there is social security for independent artists, providing for retirement and health care. The country also invests in infrastructure for contemporary art: a new building for the Museum of Contemporary Art was opened in Zagreb in 2009 (at EUR 59m the biggest cultural investment that year).

The same is true of some other countries.: In *Poland*, for example, a new building for the Museum of Modern Art (established in 2005 in Warsaw) is currently being built at a cost of around EUR 63m and will be finished in 2017. In *Estonia*, the government has undertaken major investment in the construction and restorations of cultural buildings since the mid-1990s (e.g. a new building for the Musical Academy, the *KUMU Art Museum* and the reconstruction of the *Estonian Drama Theatre*). However, these have provoked criticism and debate, because the maintenance and building costs may threaten other cultural expenditure. This refers to a common issue in cultural policy, not only in CSEE and the Baltic states, but also in Western Europe: funding of contemporary art is often limited to the construction and maintenance of large, representative infrastructure, while there is only little support for contemporary art production.

In some countries, funding for contemporary art focuses on certain artistic fields, such as film: *Lithuania's* CI strategy focuses on film, *Moldova* has increased funding for film production, and several institutions have been set up in other countries in recent years: the *Hungarian National Film Office* (2004), the *Polish Film Institute* (2005), the *Film Centre of Serbia* (2005) and the *Slovak Audiovisual Fund* (2009). Others have reduced tax rates on certain products: in *Albania*, *Poland* and *Slovakia*, there is no VAT or a reduced rate on audiovisual products and/or books.

There is a growing interest in the cultural and creative industries, especially – but not exclusively – in the **Baltic states** (*Estonia*, *Latvia* and *Lithuania*), where CCI strategies or programmes have been developed and put into practice – often focusing on the more market-oriented artistic branches such as the above mentioned areas of film and books. This emphasis on the CCIs, however, sometimes shifts the focus in cultural policy to the economic value of arts and culture. Artistic branches that are not directly economically viable do not profit from such a development. For example, *Estonia* has developed the "Enterprise Estonia" programme for the CCIs, while contemporary dance still lacks sustainable financial support. *Latvia* has two CI grant programmes but no special support structures for contemporary arts. Similarly, a CCI strategy is being discussed in *Slovakia*, while a major Slovak institution for the promotion of contemporary art – the Centre for Contemporary Arts – has evolved from the Soros Centre for Contemporary Arts, an initiative of the Soros Foundation.

This points to another common issue in the countries reviewed, with an emphasis on **Central and South Eastern Europe**: contemporary art is often mainly supported and promoted by international organisations and/or national NGOs. These are often among the most active institutions providing substantial support for visual arts, media, literature and translation, music and concerts, film etc. The Soros Foundation, for example, provided a great deal of support for contemporary art and artists in the 1990s, when the "Soros Centres for Contemporary Arts" were set up in 17 Central and Eastern European countries. Following a restructuring of the Soros Foundation (now the Open Society), they have remained important NGOs for the support and promotion of contemporary art and culture since then. Other relevant examples are the large-scale international events and festivals in *Bulgaria* and *Croatia*, which rely heavily on cooperation with national and international NGOs and institutions; *Albania's* feature film production, which has so far been financed largely by the *French Fondation du Sud*; and similar tendencies that can be found in *Moldova*, *Romania* and *Slovakia*. Two initiatives can be

mentioned here as best practice examples for the promotion of cross-border contemporary arts by non-governmental organisations and international institutions:

The Nomad Dance Academy¹⁵² is a self-organised, sustainable initiative for contemporary performing arts aimed at establishing a strong contemporary dance scene in the Balkans by improving the production conditions in the field of dance, intensifying regional cooperation and exchange, and improving the social status of contemporary dancers and choreographers. It was initiated in 2007 by six regional cultural associations (Skopje, Sofia, Belgrade, Zagreb, Sarajevo and Ljubljana) and runs an educational mobility programme for emerging contemporary dance artists. The academy is currently funded by several international institutions (*EU Culture Programme, Swiss Cultural Programme, KulturKontakt Austria* and *ECF*).

The Karavukovo art project¹⁵³ brings together graphic artists, painters, photographers, musicians, performers, sculptors and recycling artists from Serbia, Croatia and Slovenia in a multimedia art colony. In 2011 it took place in an abandoned church, which was turned into a gallery by the artists; the opening of the exhibition was celebrated together with the residents of the surrounding area. The project was initiated by ZMUC (Zemun Small Art Centre) in Belgrade in 2010 and is supported by the Castrix factory, which also holds a collection of art works created in the colony.

On the one hand, this heavy involvement of non-governmental and international actors in the field of contemporary arts ensures the independence and autonomy of the arts, but on the other hand it is often accompanied by a lack of funding and thus by little planning security and a lack of sustainability. For example, in *Serbia*, Pro Helvetia's *Swiss Cultural Programme* (SCP) was the only programme supporting local and regional culture until it was closed down in 2009. In total, seven out of eight SCP offices in South East Europe have been closed in recent years (*Albania, Bulgaria, Kosovo, Macedonia, Romania, Serbia* and the *Ukraine*; only the office in *Bosnia and Herzegovina* remains open), which has resulted in a major loss of funding for independent contemporary art in the Balkans. This neglect of the contemporary arts by public cultural policy results in one of the region's greatest problems, namely the cultural brain drain: the emigration of the up-and-coming generation, young experts and emerging talent in the area of art and culture in search of better opportunities abroad, resulting in the permanent loss of skilled individuals and their potential for the countries' development. The reasons and motives for the emigration of artists and cultural experts are numerous: lack of cultural financing, unfavourable/unstable political conditions or even war, bad governance and corruption, few career opportunities, ethnic or religious persecution etc. Most of the artists move from the east to the west or from the south to the centre -, and this migration is mostly one way only. Migration in the opposite direction (as a result of searching for new input, cheaper locations etc.) could be the basis for turning brain drain into "brain circulation",¹⁵⁴ but it is still far too feeble.

The countries worst hit by brain drain are *Bosnia and Herzegovina* and *Kosovo*, where the overall economic situation is still very bad compared to average European economies. *Bulgaria*, for its part, has recognised the brain drain problem and reacted by implementing initial measures to support contemporary art and young talent: there are scholarships for children, among others, in the field of culture. Taking this example, brain drain can also act as an incentive for governments to invest more in education and to improve the labour market.¹⁵⁵

152 <http://www.nomaddanceacademy.org> (25/06/2012)

153 <http://www.karavukovo002.blogspot.com> (25/06/2012)

154 HORVAT, p. 77

155 *Ibid.*, p. 81

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Contact partners in the respective countries:

Albania: Mr. Stefan Capaliku, Executive Director, Observatory for Culture, Tirana

Bosnia and Herzegovina: Ms. Aida Cengic, Cultural programme Officer SCP BiH, Sarajevo and Ms. Aida Kalender, Director of Akcija, Sarajevo

Bulgaria: Ms. Diana Andreeva, Director, Observatory of Cultural Economics, Sofia

Croatia: Mrs. Jaka Primorac, Research Fellow, Institute for International Relations (Culturelink), Zagreb

Czech Republic: Ms. Pavla Petrova, Director of the Arts and Theatre Institute, Prague

Estonia: Mr. Mikko Lagerspetz, Professor of Sociology, Abo Akademi University (FI) and Tallinn University (ES), Tallinn

Hungary: Mr. Peter Inkei, Director, Regional Observatory of Financing Culture in East-Central Europe, Budapest

Latvia: Ms. Baiba Tjarve, Lecturer, Latvian Academy of Culture, Riga

Lithuania: Mr. Viktoras Liutkus, Director of Museum, Vilnius Academy of Arts, Vilnius

The Former Yugoslav Republic of Macedonia: Mr. Zlatko Teodosievski, Senior Curator National Art Gallery, Skopje

Poland: Ms. Dorota Ilczuk, President, Pro Cultura Foundation and Ms. Malgorzata Nowak, Researcher, Pro Cultura Foundation, Warsaw

Romania: Mr. Liviu Chelcea, Director, Centre for Research on Culture, Ministry of Culture and Religious Affairs, Bucarest

Serbia: Ms. Hristina Mikic, Researcher, University of Arts Belgrade, Belgrade

Slovenia: Ms. Vesna Copic, Faculty of Social Sciences, Ljubljana University, Ljubljana

Ukraine: Mr. Olexandr Butsenko, Director, DC and National Academy for Managers in Culture and Art, Kyiv

There were no contact partners in Kosovo, Moldova and Slovakia.

ANNEX

The following overview provides detailed charts which include all the researched data. They serve as references to the country profiles, where the cultural data is presented in the form of timelines of the last ten to 15 years. The years for the charts in the country profiles were selected around four anchor points (1995, 2000, 2004 or 2007, end of 2010s) in order to avoid gaps and to trace the transformation process of the last 15 years. The data in the charts 1-4 is a collection of all the data we were provided with and that could be found. The colours indicate the sources for these figures. The data collected contains gaps, owing to the fact that some information is simply missing (especially for the 1990s), sometimes also due to the difficult access, a lack of documentation etc. We were also confronted with differences in figures as a result of the different sources. However, as the purpose of the inquiry is to indicate trends horizontally, the given figures in the country profiles perform their function and the figures in the overview charts serve as a reference.

Another challenge that is visible in the overview charts was the different currencies (national currencies, dollar and euro) used in the data. It turned out that historical timelines are neither entirely documented nor accessible, which led to the decision, to use the available data and currencies in parallel and to work with the data provided. Due to this decision the comparability of the cultural statistics for an overall comparison may be hindered, but it works for the horizontal evaluations for each country and as a reference for the Comparison chapter A comparison of figures: cultural budgets and expenditure (Charts 1 and 3).

Chart 1. National cultural budgets of the 18 selected countries between 1995 and 2011

This chart contains information on national cultural budgets of the 18 selected countries between 1995 and 2011, given in their local currencies, in euros, dollars and as a percentage of cultural expenditure in the overall state budget.

Chart 2. Cultural expenditure per capita of the 18 selected countries between 1995 and 2010

Chart. 2 shows the cultural expenditure per capita of the 18 selected countries between 1995 and 2010, in the countries respective local currency, in dollars and euros.

Chart 3. Cultural expenditure as a proportion of GDP of the 18 selected countries between 1995 and 2010

This chart provides percentages for the cultural expenditure as a proportion of GDP in the 18 selected countries between 1995 and 2010.

Chart 4. Percentages for cultural expenditure in total household expenditure of the 18 selected countries for 1999 and 2005

The percentage of cultural expenditure in total household expenditure is presented in chart 4, but only for the years 1999 and 2005, as these two years contained the most information for the 18 selected countries.

CHART 1

National cultural budgets of the 18 selected countries between 1995 and 2011 (p. 103 - p. 107)

Country	1995				1996			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)				0.70%				
Bosnia & Herzegovina (BAM)								
Bulgaria (LEV)				1.37%	235,342,437			0.66%
Croatia (HRK/KN)	183,051,503			0.59%	3,530,000,000			
Czech Republic (CZK)	3,320,000,000			0.70%				
Estonia (EEK)	361,000,000				20,020,000,000		131,200,000	0.96%
Hungary (HUF)	21,570,000,000		171,600,000	1.11%				
Kosovo (RSD)					19,560,000			
Latvia (LVL)	14,045,000				132,128,000			2.40%
Lithuania (LTL)				1.63%	929,982,524			
FYR Macedonia (MKD)	929,750,719							
Moldova (MDL)					329,037,000			0.76%
Poland (PLN)	275,194,000			0.77%				
Romania (RON)							35,273,251	1.97%
Serbia (RSD)			16,507,167	1.91%				
Slovakia (SKK)							159,000,000	
Slovenia (SIT)			154,000,000	2.80%				
Ukraine (UAH)				0.90%				

Country	1997				1998			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)								
Bosnia & Herzegovina (BAM)								
Bulgaria (LEV)					110,166,000			
Croatia (HRK/KN)								
Czech Republic (CZK)	3,780,000,000				4,400,000,000			
Estonia (EEK)					787,600,000			
Hungary (HUF)	29,080,000,000		155,700,000	1.14%	39,110,000,000		182,400,000	1.40%
Kosovo (RSD)								
Latvia (LVL)	15,342,000				18,544,000			
Lithuania (LTL)	148,956,000			2.24%	175,612,000			
FYR Macedonia (MKD)	957,324,227				1,165,072,000			
Moldova (MDL)	82,000,000			2.30%	82,200,000			2.70%
Poland (PLN)	370,012,000			0.82%				
Romania (RON)					6,320,000,000		63,000,000	0.73%
Serbia (RSD)	311,834,000		54,516,433	2.26%	289,154,000		31,031,433	1.72%
Slovakia (SKK)								
Slovenia (SIT)								
Ukraine (UAH)								

* % share of cultural expenditure in the overall state budget

CHART 1

National cultural budgets of the 18 selected countries between 1995 and 2011

Country	1999				2000			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)						8,212,288		
Bosnia & Herzegovina (BAM)								
Bulgaria (LEV)	107,611,000				99,529,000	78,763,596		
Croatia (HRK/KN)								
Czech Republic (CZK)	5,240,000,000				5,370,000,000			
Estonia (EEK)								
Hungary (HUF)	56,910,000,000		239,800,000	1.62%	71,280,000,000		252,500,000	1.88%
Kosovo (RSD)								
Latvia (LVL)	21,891,000				23,375,000			
Lithuania (LTL)	162,786,000			2.40%	138,554,000			
FYR Macedonia (MKD)	1,075,228,183				1,230,131,000			
Moldova (MDL)	62,000,000			1.80%	82,500,000			1.90%
Poland (PLN)						699,614,446		
Romania (RON)	5,290,000,000		35,000,000	0.58%				
Serbia (RSD)	245,088,000	20,894,117		1.57%	557,690,000	15,934,000		1.71%
Slovakia (SKK)					4,751,000,000			
Slovenia (SIT)								
Ukraine (UAH)								

Country	2001				2002			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)								
Bosnia & Herzegovina (BAM)								
Bulgaria (LEV)	101,841,000	100,862,866			115,564,000	108,433,626		
Croatia (HRK/KN)				1.10%				1.20%
Czech Republic (CZK)	4,760,000,000				4,810,000,000			
Estonia (EEK)		111,200,000			1,169,400,000	127,200,000		
Hungary (HUF)	71,630,000,000		246,300,000	1.66%				
Kosovo (RSD)								
Latvia (LVL)	28,638,000				31,972,000			
Lithuania (LTL)		77,847,891				89,669,847		
FYR Macedonia (MKD)	1,187,997,000				1,304,160,666			
Moldova (MDL)	92,500,000			2.20%	138,700,000			2.60%
Poland (PLN)		874,301,659				779,557,537		
Romania (RON)								
Serbia (RSD)	1,074,235,000	23,871,000		1.02%	1,389,625,000	22,818,000		0.62%
Slovakia (SKK)								
Slovenia (SIT)						191,177,910		
Ukraine (UAH)						212,134,000		

* % share of cultural expenditure in the overall state budget

CHART 1

National cultural budgets of the 18 selected countries between 1995 and 2011

Country	2003				2004			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)								
Bosnia & Herzegovina (BAM)								
Bulgaria (LEV)	144,334,000	115,656,865			163,356,000	116,906,486		1.50%
Croatia (HRK/KN)					734,102,565	103,394,727		
Czech Republic (CZK)	6,230,000,000				6,550,000,000			0.50%
Estonia (EEK)	1,333,400,000	147,400,000			1,557,000,000	156,888,179		
Hungary (HUF)								
Kosovo (RSD)								
Latvia (LVL)	38,897,000				43,500,000	132,440,225		
Lithuania (LTL)		96,881,235		1.70%	123,179,000	119,410,326		1.50%
FYR Macedonia (MKD)	1,314,562,690				1,324,601,000			
Moldova (MDL)	175,000,000			2.80%	219,200,000	14,012,164		2.90%
Poland (PLN)		748,023,523			3,807,100,000	869,051,510		
Romania (RON)								
Serbia (RSD)	2,954,919,000	47,814,000		0.92%	5,851,070,000	85,305,000		1.62%
Slovakia (SKK)								
Slovenia (SIT)		198,541,560				213,610,733		
Ukraine (UAH)		287,579,100				309,476,200		

Country	2005				2006			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)						14,960,562		
Bosnia & Herzegovina (BAM)								
Bulgaria (LEV)	197,036,000	155,285,603			219,256,000	165,177,510		
Croatia (HRK/KN)								
Czech Republic (CZK)	6,500,000,000				7,100,000,000			
Estonia (EEK)	1,780,100,000	181,800,000			2,106,600,000	212,300,000		
Hungary (HUF)		746,833,872				732,300,000		
Kosovo (RSD)								
Latvia (LVL)	47,866,000	150,213,972			65,676,000			
Lithuania (LTL)	156,024,000			1.70%	165,826,000			1.70%
FYR Macedonia (MKD)	1,165,072,000				1,352,530,000			
Moldova (MDL)	269,100,000	15,967,645		0.82%		22,123,248		
Poland (PLN)	4,281,400,000	1,055,062,198			5,231,600,000	1,331,180,620		
Romania (RON)	429,332,000	283,669,282			588,007,000			
Serbia (RSD)	5,608,642,000	70,548,000		1.40%	6,376,627,000	78,240,000		1.94%
Slovakia (SKK)	318,749,891,000			1.19%	302,787,092,000			1.05%
Slovenia (SIT)						256,764,025		
Ukraine (UAH)		441,231,900						

* % share of cultural expenditure in the overall state budget

CHART 1

National cultural budgets of the 18 selected countries between 1995 and 2011

Country	2007				2008			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)		18,502,691						
Bosnia & Herzegovina (BAM)	3,175,000				3,600,000			
Bulgaria (LEV)	285,964,000	203,724,008			327,422,000			
Croatia (HRK/KN)	1,105,846,000	155,752,957			1,192,705,911			
Czech Republic (CZK)	8,300,000,000				7,940,638,000	976,685,984		
Estonia (EEK)	2,112,200,000	235,300,000				255,500,000		
Hungary (HUF)		735,213,600						
Kosovo (RSD)								
Latvia (LVL)	111,789,000	329,898,909			119,647,000			
Lithuania (LTL)	198,013,000			1.70%	276,827,000			1.87%
FYR Macedonia (MKD)	1,859,446,000				3,280,716,696			
Moldova (MDL)		26,552,988			438,600,000	34,013,430		
Poland (PLN)	5,928,400,000	1,558,870,150			6,789,100,000	1,933,488,340		
Romania (RON)	852,536,000				986,461,000			
Serbia (RSD)	4,942,284,000	60,345,000		1.18%	6,888,157,000	81,000,000		1.00%
Slovakia (SKK)	319,775,334,000			1.28%	344,248,371,000			1.49%
Slovenia (SIT)		271,887,000						
Ukraine (UAH)					5,851,000,000			

Country	2009				2010			
	Local currency	€	\$	% *	Local currency	€	\$	% *
Albania (ALL)					1,603,000,000	11,800,000		
Bosnia & Herzegovina (BAM)	3,600,000				3,600,000			
Bulgaria (LEV)	304,024,500	155,909,900			358,200,000			
Croatia (HRK/KN)	1,045,574,978	143,229,449			1,012,210,480	138,658,969		
Czech Republic (CZK)	7,844,220,000				7,710,000,000			
Estonia (EEK)		219,900,000						
Hungary (HUF)	150,917,000,000	559,000,000						
Kosovo (RSD)	12,099,315				11,765,863			
Latvia (LVL)	95,761,000				68,256,000			
Lithuania (LTL)	251,780,000			1.82%				
FYR Macedonia (MKD)	3,203,234,786				3,688,859,000			
Moldova (MDL)	297,800,000	18,612,500						
Poland (PLN)	7,947,227,000	1,934,479,100			8,292,861,000	2,094,156,800		
Romania (RON)	1,247,966,000				689,000,000			
Serbia (RSD)	6,895,770,000	72,587,000		0.92%	5,860,797,000	58,607,970		0.71%
Slovakia (SKK)								
Slovenia (SIT)								
Ukraine (UAH)					6,802,000,000	690,081,973		

* % share of cultural expenditure in the overall state budget

CHART 1

National cultural budgets of the 18 selected countries between 1995 and 2011

Country	2011			
	Local currency	€	\$	% *
Albania (ALL)	2,178,583,000	15,700,000		
Bosnia & Herzegovina (BAM)				
Bulgaria (LEV)	368,100,000			
Croatia (HRK/KN)	953,564,151			
Czech Republic (CZK)				
Estonia (EEK)				
Hungary (HUF)				
Kosovo (RSD)	12,236,498			
Latvia (LVL)	93,944,000			
Lithuania (LTL)				
FYR Macedonia (MKD)				
Moldova (MDL)				
Poland (PLN)				
Romania (RON)	712,647,000			
Serbia (RSD)	5,541,260,000	55,412,600		
Slovakia (SKK)				
Slovenia (SIT)				
Ukraine (UAH)				

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CHART 2

Cultural expenditure per capita of the 18 selected countries between 1995 and 2010 (p. 109 - p. 110)

Country	1995			1996			1997			1998		
	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€
Albania (ALL)												
Bosnia & Herzegovina (BAM)												
Bulgaria (LEV)												
Croatia (HRK/KN)												
Czech Republic (CZK)	990			1,072			1,109			1,207		
Estonia (EEK)												
Hungary (HUF)	2,106	16.80		1,960	12.80		2,859	15.30		3,859	18.00	
Kosovo (RSD)												
Latvia (LVL)							6.20			7.00		
Lithuania (LTL)												
FYR Macedonia (MKD)												
Moldova (MDL)												
Poland (PLN)												
Romania (RON)												
Serbia (RSD)		6.67			9.68			9.38			8.22	
Slovakia (SKK)												
Slovenia (SIT)												
Ukraine (UAH)												

Country	1999			2000			2001			2002		
	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€
Albania (ALL)												
Bosnia & Herzegovina (BAM)												
Bulgaria (LEV)			14.55			15.90			18.76			14.08
Croatia (HRK/KN)												
Czech Republic (CZK)	1,230			1,278			1,705			1,793		
Estonia (EEK)									79.80			90.90
Hungary (HUF)	5,639	23.80		7,097	25.10		7,025	24.20	27.40			
Kosovo (RSD)												
Latvia (LVL)						3.22						14.60
Lithuania (LTL)						23.00						25.80
FYR Macedonia (MKD)												
Moldova (MDL)									1.35			
Poland (PLN)						19.31						
Romania (RON)												
Serbia (RSD)			7.15			12.60			16.50			15.70
Slovakia (SKK)												
Slovenia (SIT)												92.00
Ukraine (UAH)									3.90			4.32

CHART 2

Cultural expenditure per capita of the 18 selected countries between 1995 and 2010

Country	2003			2004			2005			2006		
	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€
Albania (ALL)												4.76
Bosnia & Herzegovina (BAM)												
Bulgaria (LEV)			14.68			13.85			17.66			22.03
Croatia (HRK/KN)												
Czech Republic (CZK)	1,753			1,947			2,000			2,275		
Estonia (EEK)			113.30			121.10			139.87			158.00
Hungary (HUF)						35.70						68.92
Kosovo (RSD)												
Latvia (LVL)			19.00			25.70			26.70			42.50
Lithuania (LTL)			27.98			34.65						
FYR Macedonia (MKD)												
Moldova (MDL)			2.54			4.38			4.45			4.57
Poland (PLN)			17.91			24.36			28.83			35.65
Romania (RON)							19.85			27.24		
Serbia (RSD)			20.10			19.60			17.40			18.40
Slovakia (SKK)												41.52
Slovenia (SIT)			100.00			108.00						127.90
Ukraine (UAH)			5.32			6.52			9.33			5

Country	2007			2008			2009			2010		
	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€	Local currency	\$	€
Albania (ALL)			5.87									
Bosnia & Herzegovina (BAM)												
Bulgaria (LEV)			29.38			33.39			29.30			
Croatia (HRK/KN)												
Czech Republic (CZK)	2,322			2,340			2,568					
Estonia (EEK)			175.34			190.60			164.10			
Hungary (HUF)			73.12						56.00			
Kosovo (RSD)												
Latvia (LVL)			71.40			75.70			60.50			
Lithuania (LTL)												
FYR Macedonia (MKD)												
Moldova (MDL)			7.83						7.56			
Poland (PLN)			44.23			43.34			50.66			55.91
Romania (RON)	39.58			45.87			58.12			32.10		
Serbia (RSD)			20.40			22.60			24.00			18.00
Slovakia (SKK)												
Slovenia (SIT)			134.60									
Ukraine (UAH)												12.10

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CHART 3

Cultural expenditure as a proportion of GDP of the 18 selected countries between 1995 and 2010

Country	1995	1996	1997	1998	1999	2000	2001	2002
Albania								
Bosnia & Herzegovina						0.70%	0.77%	0.85%
Bulgaria	0.58%	0.43%	0.44%		0.78%		0.65%	
Croatia								
Czech Republic	0.69%	0.66%	0.63%	0.62%	0.61%	0.60%	0.74%	0.74%
Estonia				1.3%		1.2%	2.2%	1.9%
Hungary	0.38%	0.29%	0.34%	0.39%	0.50%	0.55%	0.50%	
Kosovo								
Latvia	0.60%	0.67%		0.50%	0.54%	0.52%	0.57%	0.64%
Lithuania	0.50%					0.60%		
Macedonia	0.56%	0.56%	0.53%	0.53%	0.53%	0.53%	0.53%	0.53%
Moldova			0.54%	0.56%	0.53%	0.36%	0.29%	0.49%
Poland						0.38%		
Romania				0.73%				0.06%
Serbia			0.27%	0.38%	0.31%	0.37%	0.97%	0.73%
Slovakia					0.112%	0.119%	0.119%	0.115%
Slovenia			0.57%					
Ukraine							0.5%	

Country	2003	2004	2005	2006	2007	2008	2009	2010
Albania								
Bosnia & Herzegovina	0.91%	0.94%	0.96%	0.92%	1.03%	1.00%	1.10%	
Bulgaria			0.65%			0.724%		
Croatia		0.42%	0.42%	0.44%	0.45%	0.45%	0.54%	
Czech Republic	0.69%	0.70%	0.69%	0.73%	0.68%	0.66%	0.74%	
Estonia	1.9%	1.8%	1.7%	1.6%	1.5%	1.6%		
Hungary			0.50%				0.57%	
Kosovo								
Latvia	0.63%	0.61%	0.56%	0.62%	0.84%	0.74%	0.73%	0.59%
Lithuania	0.70%	0.7%						
Macedonia								
Moldova	0.63%	0.66%	0.79%	0.82%	1.2%	1.62%	1.2%	
Poland		0.43%	0.44%	0.49%	0.51%	0.58%		
Romania			0.15%	0.18%	0.22%	0.22%	0.19%	0.20%
Serbia	0.87%	0.77%	0.64%	0.59%	0.53%	0.51%	0.61%	0.50%
Slovakia	0.107%	0.097%	0.095%	0.095%				
Slovenia					0.86%	0.81%		
Ukraine			0.6%					0.6%

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CHART 4

Percentages for cultural expenditure in total household expenditure of the 18 selected countries for 1999 and 2005

Country	1999	2005
Albania		
Bosnia & Herzegovina		4.75 %
Bulgaria		2%
Croatia	5.72%	3.6%
Czech Republic	4.3%	5%
Estonia	4.3%	3.5%
Hungary	4.7%	4.6%
Kosovo		
Latvia	4.0 %	3.8%
Lithuania	2.7%	2.8%
Macedonia		3.1%
Moldova		
Poland	4.1%	4.3%
Romania		2.9%
Serbia		
Slovakia		3.2%
Slovenia	4.5%	3.7%
Ukraine		

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